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OUT OF TOWN NEWS

CINCINNATI.

When the curtain fell on "The Yellow Ticket" for the last time at the Grand, it was for the finish of the play. The company had been ordered back to New York. The aggregation was most congenial, and there were tears with the smiles when the godspeeds and farewells were said. Speaking for the company, Edwin Arden presented Florence Reed with a silver service as a token of their love and appreciation of her friendship. The speech of the star was drowned in a flood of tears, and then she took every member of her little company into her arms and hugged them an affectionate farewell. The company had really been just like a happy family.

Grand Opera House (John H. Havlin, mgr.)—Otis Skinner will come Feb. 28, in "The Silent Voice." Great crowds saw *The Times-Star* war pictures during the past week, and the "four-a-day" idea was indorsed by big thousands. A special morning complimentary performance was given at noon, 26, for the delegates to the N. E. A.—the National Educational Society—who were in convention assembled. Annette Kellermann comes March 7, in "The Model Girl."

Lyric (Carl Hubert Heuck, mgr.)—"The Things That Count" will be seen Feb. 28. Last week "To-day" was given. "The Passing Show" comes March 7.

Walnut Street (George F. Fish, mgr.)—"The Cat and the Fiddle" is due Feb. 28. That rare old standby, "In Old Kentucky," was the magnet last week, and the crowds were still reminiscent of the early successes won. Cecil Spooner comes 7, in "Love's Model."

B. F. Keith's (John F. Royal, mgr.)—Adelaide and Hughes, Nat Wills and Chick Sales are given prominence as triple headliners of the bill, Feb. 28. Others include: J. C. Nugent and company, in "The Squarer;" the Hanlon Brothers, Ellis and Burt, Albert Rogel, and Bond and Casson. Jauola and Journeys in pictures.

Loew's Empress (George A. Boyver, mgr.)—Gertrude Barnes, the "Oh, Joy, Girl," is the top notcher Feb. 28. She appears in a song and gown review. Others: "School Days," with a company of fifteen; Gerrard and Harrington, Fred Hillebrand, and Bond and Casson, motion pictures.

Olympic (Charles L. Walters, mgr.)—The College Girls arrive Feb. 28. Last week the Prize Winners made a splendid impression. Rose Sydell's Co. 7.

Standard (Charles B. Arnold, mgr.)—The City Sports come Feb. 28, after a week of the Cracker Jacks. The Auto Girls 7.

NOTICE

HALF TONE PICTURES in the reading pages of THE CLIPPER will be inserted at these prices:

Front Page Cut..........$65.00
Double Column..........$10.00
Single Column..........$5.00

Music Hall.—The May Festival Chorus and Cincinnati Symphony Orchestra, jointly directed by Alfred Hartzel and Dr. Ernst Kunwald, gave a choral concert 26, for the edification of the delegates to the National Educational Society which has been in convention assembled.

Little Playhouse (W. W. Martin, mgr.)—Tyrone Power, aided by his wife, was seen in a series of Shakespearean scenes, 26 and 27, at this unique little Walnut Hills theatre—part of the equipment of the Schuster School.

Orpheum, Heuck's Opera House, Family and **Strand**, motion pictures. People's and Lyceum remain dark. Robinson's Opera House, dances.

THESPIAN WHEAT AND CHAFF.

Marcus Loew's Empress created no little stir by chopping the price to ten cents all over the house. Five acts and a picture for a dime every day, except Sundays and holidays.

Gatty Sellars, English composer and organist, gave a series of free recitals under the auspices of the American Guild of Organists.

Grace De Winters proved a most charming ventriloquist on the Empress bill.

Helene Koch, as "Margorette," made quite a favorable impression in the German Player's presentation of "Der Trompeter von Sackkingen."

"**The Girl and the Drummer**" was the name of the sketch which Earl and Curtis put on at Loew's Empress.

"**Handsome Jack**" Farrell, of "In Old Kentucky," was readily recognized as the former leading man of the Forepaugh Stock Company during the days of occupancy at Robinson's Opera House.

Chester Rice, advance representative for David Belasco, was in town en route to Louisville, where his star appeared in "The Auctioneer."

Gertrude Hoffmann's Revue proved to be the great big event of the B. F. Keith season. Her individual dances and imitations were well received. She had an able suite in the dances ensembles, poses and specialties.

A Night in which Stephen C. Foster's songs were sung proved a big feature of the engagement of "In Old Kentucky."

Herman (Otto Ernst Schmid, mgr.)—The German Players will offer "Bockspruenge" Feb. 28.

Emery Auditorium.—The Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, director, gave concerts Feb. 26, 27. Florence Hinkle was the soloist.

Bert Lamont and his Cowboy Minstrels were a jolly addition to the B. F. Keith bill. A lot of encores were bestowed upon Cantor and Lee, who proved to be a funny pair.

George Brown, of Wm. A. Brady's staff, is here to tell of "The Things That Count."

Otis Skinner's way to Cincy was illumined by J. D. Leffingwell.

Manager William Osbria and members of "To-Day" cast cabled their best wishes to Sarah Bernhardt on the day of her ordeal.

All the "movies" are not rolling in wealth. Ed. Lehman and Ed. Welsh, who own two picture houses, at 1420 and 1420-31 Central Avenue, assigned with $3,500 liabilities and only $75 assets.

Frances Demarest is coming with "The Passing Show."

Louis G. Sturm, Cincinnati composer, was represented on the program of the last Cincinnati Symphony Orchestra concert.

Louise Burkhart, twenty-two, a burlesque actress, who has been in Cincinnati several weeks, had a quarrel with her room mate, Margaret Montell, and then took poison. Her father lives in Chicago. She may survive.

Capt. Wm. P. Whitlock, of the Zoo, has been enjoying his vacation on the Pacific Coast.

The Olympic has added a chorus girl contest to its list of "specials," and devotes Thursday nights to amateurs. Max Hoffman came to see that all was in readiness for the Great Revue, in which his better half appeared.

"**Farmer Bill**" **Lantz** announces the arrival of robins at Coney Island.

Chester Park announces "First-Look" Day on Easter.

Manager I. Libson, of the Strand, is singing lullabies to a new baby daughter.

Tyrone Power declares that until the amusement world turns back to serious plays he will stick to the movies.

Wallace Munro comes in advance of Annette Kellermann.

Oakland, Cal.—Macdonough (F. A. Geiss, mgr.) "To-Day" March 1-6. "Peg o' My Heart" 7-13.

Ye Liberty (H. W. Bishop, mgr.)—Albert Morrison and Bishop's Associate Players present "The Third Degree" 1-7. "East Lynne" is underlined.

Orpheum (George Ebey, mgr.)—Bill Feb. 28-March 6: Edwin Stevens-Tina Marshall company, Rigoletto Bros., Hugh Herbert and company, Oliver and Olp, Alexander MacFayden, Marie Fitzgibbons, Ernie and Ernie, Mons. and Madame Leyal (second week), and motion pictures.

Pantages' (Wm. H. Wright, mgr.)—Bill Feb. 28-March 6: Paul Gerson and company, Josef Josefsson Troupe, Balaban, Three Guys, Evans and Evans, Bobby Ryles and Lillian Coleman, and Keystone comedy pictures.

Columbia (Geo. W. Fitch, mgr.)—Dillon and King and the Columbia Musical Co. present "The Fashion Plates" 28-March 6.

Broadway (Guy C. Smith, mgr.)—Split week vaudeville and motion pictures.

Franklyn (Rex Midgley, mgr.)—Feature films and organ recital.

Oakland, Regent, Camera, Marlowe, Sequoia, Gem, Gaiety and **Hillman's**, motion pictures.

Terre Haute, Ind.—Grand (Chas. Smith, mgr.) pictures Feb. 28-March 3. "High Jinks" 4. David Warfield 8, John Drew 11, "Under Cover" 15, "The Little Cafe" 16, Walker Whiteside 22, "Fine Feathers" April 4.

New Hippodrome (T. W. Barhydt Jr., mgr.)—Bill March 1-3: Bob Hall, Three Mori Bros., Swain's Cockatoos, Warren and Conolly, and Claire Vincent and company. Bill 4-7: Four Seasons, Harvey Trio, "At the Devil's Ball," Benesee and Baird, and others.

New Colonial (M. Less, mgr.)—Vaudeville and pictures.

Lois (E. B. Sheets, mgr.)—Stock and pictures.

American, Colonial, Crescent, Fountain, Garden, Imp, Lyceum, Orpheum, Orb, Princess, Palace, Popular, Park, Royal, Savoy, Swan, Twelve Points, Theatorium and **Valentine**, pictures only.

NOTES.

Manager Chas. Smith, of the Grand, was in Youngstown, O., on business last week.

Terre Haute talent was well represented at theatres last week, F. P. Hurst and O. Valentine being with "The Whip," at the Grand, Feb. 22-24, while Frank McNellis appeared at the Hippodrome with Sarah Padden, in a sketch, entitled "The Little Shepherd of Bargain Row."

Waco, Tex.—Auditorium (P. S. Ingraham, mgr.) "A Pair of Sixes" was the attraction Feb. 27.

Majestic (J. A. Withers, mgr.)—Adelaide Irving and Players, in stock.

Cozy (W. L. Terry, mgr.)—Besse Dainty and Players, in stock.

Crystal and **Alamo**, moving pictures and vaudeville.

Hippodrome, Rex and **Queen**, moving pictures only.

San Antonio, Tex.—Grand (Sid H. Weis, mgr.) Max Figman, in "A Pair of Sixes," March 1.

Majestic (Edward Raymond, mgr.)—Conlin-Steele Trio, the Four Kings, General Pisano, Dorothy De Shelle and company, Guerro and Carmen, Bruce and Betty Morgan, and the Jungmann Family made up the bill here week ending Feb. 27.

Empire.—Edward Abeles, in "After Five," drew good attendances here 25, 26.

Memphis, Tenn.—Lyceum (Frank Gray, mgr.) Submarine motion pictures March 1-5, "Within the Law" 6, 7.

Orpheum (Arthur Lane, mgr.)—Bill week of 1: Mme. Mariska Aldrich, Will Oakland and company, Henriette De Serris and company, Trovato, Swor and Mack, Frank North and company, Beth Stone and Frank Hughes, and Orpheum Travel Weekly.

Majestics (3), **Empires** (2), **Princess, Alamo, Colonial, Queen, Plaza, Palace, Carrolton, American, Suburban, Lamar, Kohn, Rex, Crystal, Lasca, Oxford, Wellington, Imperial De Luxe, De Soto, Shamrock, Belvedere, Beauty, Liberty, Metropolitan, Imperials** (2), **Daisys** (2), **Pastimes** (2), **Royal, Savoy, Pekin, Famous** and **Columbia**, motion pictures only.

Nashville, Tenn.—Vendome (W. A. Sheets, mgr.) Geo. Arliss March 10.

Princess (Harry Sudekum, mgr.)—Vaudeville and pictures.

Victoria, Crystal, Elite, Fifth Ave., Alhambra, Rex, Crescent and **Strand**, moving pictures.

Clarksdale, Miss.—Majestic (L. Harper, mgr.) motion pictures and vaudeville between regular bookings. Feature pictures are drawing good attendance, and the regular attractions that are meritorious are selling standing room.

Pensacola, Fla.—Pensacola O. H. (Sidney P. Levy, mgr.) "Mutt and Jeff" March 5.

OMAHA, NEB.

Brandeis (Crawford, Philley & Zehrung, mgrs.)—Sunday, Feb. 28, at 8 P. M., Evan Williams; Sunday night, Oscar Green's Stock Co. Dark March 1-3, "Daddy Long-Legs," with Henry Miller, 4-6.

Boyd's (W. J. Burgess, mgr.)—Boyd Theatre Stock Co., in "The Man from Home," week beginning Feb. 28.

Gayety (E. L. Johnson, mgr.)—The American Beauties, with Lew Hilton, week beginning 28.

Orpheum (W. P. Byrne, mgr.)—Bill 28 and week: Mercedes, Alan Brooks and company, in "Straightened Out;" Dorothy Toye, Florrie Kolb and Adelaide Harland, in "Evolution, 1860-1920;" Barnes and Crawford, the Spinette Quintette, Two Carltons, and Orpheum Travelogue.

Empress (Frank Harris, mgr.)—Bill 1-3: Bollinger and Reynolds, wire act; Elsie [illegible], violinist; Antrim and Vale, in "Fillings of Fun;" Frear, Baggott and Frear, in "Baseball Versatilities," and "A Fool There Was" (pictures). For last half: Three American Girls, Holer and Boggs, Kelly and Galvin, Alexander Bros., and "The Toll of Mamon," photoplay.

Hipp, Parlor, Cameraphone, Alhambra, Hipposome, Elite, Frolic, Suburban, Franklin, Monroe, Lothrop and **Farnam**, motion pictures only.

Besse, Magic and **Orpheum** (South Omaha).—Vaudeville and pictures.

NOTES.

At Council Bluffs, Ia., are musical tabloid, at the Nicholas, and dramatic stock, at the American.

Charles Lindholm, character man of the Boyd Stock Co., has replaced James A. Bliss as stage director. Mr. Lindholm has had a long and varied stock experience both as actor and director, having been associated, among others, with the Ralph Stuart Co., James Neill Co., Geo. Fawcett Co., William Farnum, O. D. Woodward Co., Percy Haswell and Katherine Grey. Mr. Lindholm has also created parts in the productions of "Society and the Bulldog," "The Renegade" and "Going Some."

Starting Sunday, Feb. 28, the Empress Theatre inaugurated a split-week policy. Manager Frank Harris succeeded in accomplishing this end after two years.

Montgomery and Moore, booked at the Orpheum for week of 14, did not open, due to the fact that Mrs. Montgomery was suffering from trouble with her teeth. Any statement that they did not appear for other reasons, is not true.

The American Theatre, at Council Bluffs, has changed its policy from one to two bills a week, the opening bill being "The Virginian." Joseph Murphy, manager and director of the American Stock, Council Bluffs, proved to be so popular while appearing with the Waller Brothers in that house that the manager, Mrs. White, made it well worth his while to organize his own company and remain with the people that he has made himself so popular with. Other members that he has secured are: Jos. O. Moore, Miss Wanda Watterson, the Olsons, Mr. and Mrs. Harry Doran, Mr. Emery, Mazie Howard and Emily Clarke, which make one of the strongest dramatic stock companies that has been seen at this theatre for some time.

Des Moines, Ia.—Princess (Elbert & Getchell, mgrs.) Princess Stock Co., in "Mrs. Bumstead Leigh," March 1-6.

Berchell (Elbert & Getchell, mgrs.)—American Beauties March 7, Henry Miller 10, 11. Howe's pictures 27, 28.

Orpheum (H. B. Burton, mgr.)—Bill beginning Feb. 28: Billy B. Van and Beaumont Sisters, Ideal, Abe Attell, Genevieve Warner, Moore and Haager, Mr. and Mrs. Gordon Wilde, and Florence Hurley and Eight Speed Boys and Girls, and pictures. This house is doing big business.

Empress (Elbert & Getchell, mgrs.)—Split week vaudeville and pictures.

Unique, Garden, Star, Casino, Family, Palace and **Majestic**, pictures only.

Burlington, Ia.—Grand (R. F. Holmes, mgr.) "A Pair of Sixes" March 16. "Omar, the Tent Maker," 20, Damrosch and his orchestra are booked for May 19.

Garrick (Ike McCreills, mgr.)—The Gonzalez Bros.' Stock Co. March 4, indefinite.

Palace (L. P. Blank, mgr.)—This motion picture house will hold a grand opening 10.

Jewel, Elite, Princess, Nemo and **Ozark**, moving pictures.

Fischer's Testimonial Concert, at Grand, Feb. 22, drew a large and fashionable audience.

Davenport, Ia.—Burtis (F. D. Powelson, mgr.) the Moulin Rouge Girls (burlesque) March 5, A. O. H. entertainment 14, "Potash & Perlmutter" 20, Howe's pictures 21-23, "The Spoilers" (pictures) 27, 28.

Columbia (J. Harry Blanchard, mgr.)—Two shows of vaudeville daily, three on Saturdays and Sundays.

American.—Jolie Canada and company presented "Divorcons" and "The Lion and the Mouse" here, week ending Feb. 28.

Cedar Rapids, Ia.—Majestic (Vic Hugo, mgr.) bill Feb. 28-March 3: "The Night Clerk" (tabloid), Morralis Bros., and Camm and Thea. For 4-6: Manola, Sullivan and Mason, Six Hazura Girls, De Leon and Davies, Four Hubes, Young-Namba Family, and Greene and Beck.

Greene's (W. S. Collier, mgr.)—"Potash & Perlmutter" will play here 22.

Portland, Ore.—Heilig (W. T. Pangle, mgr.) Rudolph Ganz March 1. "The Whirl of the World" 2-6.

Orpheum (T. R. Conlon, mgr.)—Bill week of 1: Howard and McCane, the Girl from Milwaukee, Young and Jacobs, Kingston and Ebner, Prelle's animals, Big City Four, and Dooley and Evelyn.

Pantages' (J. A. Johnson, mgr.)—Bill week of 1: Stevens, Cooper and company, Allen's Cheyenne Minstrels, Gilmore and Ramloff, Leona Guerney, Knapp and Cornalla, and Carr-Thomas Trio.

Empress (H. W. Pierong, mgr.)—Bill week beginning 1: Elsie Gilbert and company, Bessie Le Count, Goelet, Storts and Lafayette, Frevoli, and Charles and Sally Dunbar.

Baker (M. W. Seaman, mgr.)—Gus Hill's "Bringing Up Father" 1-6.

National, People's, Star, Majestic, Columbia and **Sunset**, photoplays.

NOTES.

Waldmer Young, a former San Francisco newspaper man, is playing in his own sketch, "When Cæsar Ran a Paper," at the Orpheum this week.

The Baker Stock Co. is taking a rest, and Gus Hill's company is presenting "Bringing Up Father" at the Baker Theatre this week.

Muskogee, Okla.—Hinton (W. M. Hinton, mgr.) Emma Bunting, in "Help Wanted," March 1. "A Pair of Sixes" 3.

Broadway, Yale's, Wigwam and **Gaiety**, motion pictures.

NOTES.

L. W. Brophy, manager and owner of the Yale Amusement Co., throughout the State of Oklahoma, left Muskogee for Campus, Ill., Feb. 17, where he attended the funeral of his father.

"**September Morn**" played at the Hinton, 18, to a fair-sized house. The musical numbers and costumes were good, but the comedy somewhat rough.

Vick Harvey, who died in Albuquerque, New Mex., Feb. 16, was well-known among theatrical managers in this section.

Enid, Okla.—American (W. S. [illegible], mgr.) is dark.

Royal and **Majestic**, pictures only.

Wonderland (L. J. Hackworth, mgr.)—Pictures and vaudeville.

Orpheum (Foster McSwain, mgr.)—Pictures and vaudeville.

Fort Scott, Kan.—Pictureland, Novelette and Theaterette, big business with moving pictures.

Week of Feb. 22 was feature week at the movies. Manager Filizola, of the Theaterette, presented "Tillie's Punctured Romance," with Marie Dressler, to record business, and Manager Blubaugh had large crowds at Pictureland to see "Cabiria," at advanced prices. "The Spoilers" was shown at the Pictureland March 1, 2.

THE MIRACLE SONG

A MIRACLE---IT TOOK LESS THAN A WEEK TO MAKE THIS SONG THE TALK OF THE COUNTRY.

DON'T TAKE
MY DARLING BOY AWAY

WORDS WILL DILLON

MUSIC ALBERT VON TILZER

NOTE:---SO AS TO VERIFY OUR SENSATIONAL STATEMENTS ABOUT THIS SONG WE HAVE PRINTED FOR YOU ON THIS PAGE THE STORY, AND OH, WHAT WORLDS OF PATHOS, TENDERNESS AND MASTERLY SENTIMENT ARE EMBODIED IN THIS STORY IN ITS WORLD-WIDE APPEAL. AND IF YOU THINK THAT THE STORY IS GREAT YOU ARE IN FOR A REAL TREAT WHEN YOU HEAR IT IN CONJUNCTION WITH THE MELODY.

FIRST VERSE

A mother was kneeling to pray,
For the loved ones at war far away
And there by her side her one joy and pride
Knelt down with her that day.
Then came a knock at the door;
Your boy is commanded to war.
No, captain, please, here on my knees,
I plead for one I adore.

CHORUS.

Don't take my darling boy away from me,
Don't send him off to war;
You took his father and brothers three,
Now you come back for more.
Who are the heroes that fight your wars;
Mothers who have no say.
But my duty's done, so for God's sake leave one,
And don't take my darling boy away.

SECOND VERSE.

A hero is now laid to rest,
A hero and one of the best;
She fought with each son, the battles he'd won
And the battles that proved a test;
Tho' she never went to the war
She was the hero by far.
They gave the guns, but who gave the sons,
M-O-T-H-E-R.

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TALK ABOUT ELECTRICITY. THE WHOLE COUNTRY IS ALREADY FEELING THE VIBRATIONS OF THIS SONG.

IT'S THE SONG OF THE DAY

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HIPPODROME FOR MOTION PICTURES.

SCREEN PLAYS TO SUPPLANT SPECTACLES.

The Messrs. Shubert announced March 1 that at the end of three weeks' time the Winter Circus, which was originally scheduled for only eight weeks, will come to a close, and a new policy, temporary in character, will be inaugurated.

The new policy will be the presentation of a series of spectacular feature films, done in a Hippodromic manner. Every resource of the vastest playhouse in the world will be utilized to its fullest capacity in aiding in the presentation of photoplays on a scale hitherto unknown.

Even the celebrated tank will be used to advantage. The cream of the leading feature films, taken in all parts of the world, both in this country and in Europe, will be shown on a huge screen to be erected on the largest stage in the world.

Grand opera soloists from all the opera houses in North America, South America, Italy, France and Germany will be heard in selections from the most popular grand operas.

A special symphony orchestra of one hundred players will be engaged, and a singing chorus of three hundred voices will aid in the interpretation of the music, while the pipe organ, which already is installed in the Hippodrome, will be used.

The prices will range from fifteen cents to fifty cents in the evening, the top price being half a dollar, and at the matinees the highest price will be twenty-five cents. There will be four performances daily, at 12.30 and 2.30 in the afternoon, and at 7 and 9 o'clock in the evening. Smoking will be allowed in the balcony and in the upper boxes.

This policy will prevail throughout the Spring and Summer season.

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K. & E.-FRED. McKAY

TO MANAGE BLANCHE RING.

Klaw & Erlanger announced last week that they will be associated with Frederic McKay in the tours of Blanche Ring. Several plays have been under consideration by the managers, and it has been finally agreed that the first in which Miss Ring will appear under the new arrangement is a comedy by Catherine Chisholm Cushing, the author of "Widow by Proxy," "Kitty MacKay" and "Jerry." Following Miss Ring's New York engagement the extensive tour which has been booked by Klaw & Erlanger includes all the leading cities of the country.

◆◆◆

KEITH, ALBEE AND BECK BUSY.

A. Paul Keith, E. F. Albee and Martin Beck, the heads of the vaudeville profession of the United States, are busy selecting the names of the most prominent vaudeville stars who are to appear for the benefit of the Actors' Fund at the Century Theatre on Sunday evening, March 7. Among the names so far selected are: May Irwin, David Bispham, Nan Halperin, Grace La Rue, Willa Holt Wakefield, Ferne Rogers, Belle Baker, Mlle. Dazie, Trixie Friganza, James Thornton, Frank Fogarty, Tom Penfold and twenty-five vocal soloists in a big ensemble number, also Muriel Hudson and her Tango Girls from the Ziegfeld Midnight Follies.

◆◆◆

LILLIAN ALBERTSON RETURNS TO STAGE.

Lillian Albertson, leading woman of the original "Paid in Full" company, will return to the stage shortly, after an absence of three years. In private life she is Mrs. Abram J. Levy.

◆◆◆

NEW SHOW AT HIPPODROME.

Edward Temple is rehearsing a new show to follow the circus at the New York Hippodrome. It will include spectacular effects, of which the tank will be a big feature.

Wm. G. Stewart has been transferred to the Winter Garden.

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MME. ZANCIG ILL.

Prof. Zancig informs THE CLIPPER that owing to Mrs. Zancig's severe illness, he had to cancel their European and American dates. The madame will not appear again upon the stage.

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"SAFETY FIRST."

Rowland & Clifford have in preparation for production in the near future, a farce comedy entitled "Safety First."

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ACTRESSES' THEATRICAL EMERGENCY FUND.

The Actresses Theatrical Emergency Fund are elated over the receipt of a generous donation from Doris Keane, from over the seas. Her generosity gathered fruit *en route*, as, in passing through the tender hands of Louis Nethersole (her manager), he added his personal check as a donation.

Chas. Frohman, on request of Lillian Russell, has sent the fund a number of evening gowns, knowing that the ladies knew well where to place them.

The six ladies who constitute the fund workers are now reduced to four, as Marion Ballou has gone to Chicago, where she is playing a successful engagement, and Amelia Summerville is engaged in opening a tea room and exchange.

The four who are left on duty, Susanne Westford Allen, Alice Brown, Emerine Campbell Yates and Frances H. Abarbell, are indefatigable in the very necessary work. Every day proves how very important it is in this day, when personal appearance and optimism are important to one's progress.

Susanne Westford Allen says she is jealous of Miss Summerville's transfer of interest, as her work for the fund was glorious, but the ladies, one and all, wish Amelia success in her new venture.

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A. AND M. CLUB NOTES.

The regular monthly meeting of the A. and M. T. A. was held at the clubrooms on Tuesday last. Much important business was transacted and eleven new members were elected. The sick committee reported the illness of Ted Miller, who is at the Flower Hospital suffering from a serious attack of influenza. Frank Lea, another popular member of the association, is at the Roosevelt Hospital with a serious case of pneumonia. Jack [illegible] has quite recovered from his recent illness, and is once more a daily visitor at the clubrooms.

[illegible] Lester, who was ahead of the Submarine pictures, has just returned from Texas. It is stated that the Universal are calling in all of their road shows.

J. N. Montgomery left town on Thursday last to go ahead of the Royal Opera Co. The show will play through Pennsylvania and the Middle West. Harvey R. Schutter has gone to Atlantic City for a brief vacation. George Conlan has signed with Jerry Mugivan's Howe's Great London Shows for the coming Summer season.

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WHERE IS ROY?

Information is desired of the present address of [illegible] Argenbright, contortionist, by his mother, Mrs. J. W. Argenbright, of Chambersburg, Pa., who has not heard of him for many months, and is much worried.

◆◆◆

HARRY DE COE, the man with the tables and chairs, having recently suffered from a nervous breakdown, is well again, and now playing the Inter-State time.

ACTORS AND MANAGER INDICTED

Manager Loney Haskell, and Fannie Crapo, J. Edwin Crapo and Doris Gomez, actors who produced "The Garden of Passion" at Hammerstein's, New York, Jan. 4, were indicted Feb. 25 on the ground that the performance was indecent. A woman who was at the theatre with her son telephoned to Mayor Mitchel, complaining about the show.

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PERCY A., PAPA.

Percy Thomas, the popular superintendent of B. F. Keith's Palace Theatre, is the proud father of an eight and three-quarter pound baby girl, which was born on Monday, Feb. 15. She has been named Helen May Thomas. Both mother and child are doing well, and father is doing as well as can be expected.

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MOTHER OF ROSE STAHL DEAD.

Mrs. Kate B. Stahl, mother of Rose Stahl, died at her home, No. 110 South Montgomery Street, Trenton, N. J., Feb. 25. Mrs. Stahl had ben ill three years. Sixty-seven years old.

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COMING DOWN MAY 1.

The Broadway Block, which includes the Herald Square Theatre, will start to be demolished on May 1.

TWENTY-FIVE YEARS AGO

JESSIE BONSTELLE had her picture on the front page of THE CLIPPER.

THE Andress Circus was in New Orleans.

THE bill to prevent seats in theatres from being marked "Reserved," unless sold one hour before the performance, was introduced at Annapolis, Md.

THE Marquam Grand, Portland, Ore., was dedicated.

LILLIAN RUSSELL appeared in "The Grand Duchess" at the Casino, New York.

THE Witmark entertainment at the Lyceum Opera House, New York, included: Eddie Witmark, Arthur West, Julius Witmark and Frank Witmark.

MR. AND MRS. JAS. A. BAILEY, T. Stirk, Col. Goshen, William Shawlea, Frank L. Perley and Dan O'Brien returned from Europe.

ED. J. CONNELLY played the Barber, in "A Soap Bubble."

LITTLE IRENE FRANKLIN, of the Peter F. Baker Co., was entertained at Newark by Wallie Eddinger, the "Lord Fauntleroy" star. The interchange of courtesies between this pair of prodigies is said to have been quite amusing. THE CLIPPER said: "Miss Franklin is a bright little girl who is bound to make friends. Earle Remington considers the little one her protege."

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BRAZIL HOUSE CHANGES HANDS.

Negotiations were consummated in Brazil, Ind., Feb. 20, by which Sam Grimes, owner of the Arc; Hobart Kidd, of the Princess, and A. D. Davis, of the Colonial, moving picture theatres, acquired the lease of the Sourwine Theatre, in that city. They have formed a company for the operation of the four houses, the change taking place Feb. 24, the company to be known as the Brazil Theatre Company.

The lease on the Sourwine Theatre was acquired from E. E. Cunningham, proprietor of the Gayety Theatre, Indianapolis, and W. W. Eagleston, owner of a moving picture house at Seymour, Ind., who have had control of the house for the past two years.

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HARRY CARSON CLARKE IN PANAMA.

Harry Carson Clarke cables from Christobal, Panama, that his opening was to capacity, and that the show made a tremendous hit. The performance was honored by the presence of Col. Goethals, Governor of the Panama Canal Zone, and his staff. Mr. Clarke will remain in Panama six weeks, returning to New York, March 20. Manager Felix Blei is now arranging a tour for Clarke through Cuba, Porto Rico and the West Indies.

CLIPPER BRANCH IN KANSAS CITY, MO.

Headquarters of the NEW YORK CLIPPER in Kansas City, Mo., are now located at Makinson's Dramatic and Musical Exchange, on the second floor of 1125 Grand Ave., and all showmen and performers are invited to make it their headquarters when stopping in Kansas City, Mo. Mr. Al. Makinson will be our representative there, and will give you a cordial welcome, and afford you facilities for writing letters and meeting your friends.

PUBLISHERS OF THE CLIPPER.

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ELLEN TERRY UNDERGOES OPERATION.

Ellen Terry underwent an operation, Feb. 28, at the New York Eye and Ear Infirmary, for the removal of a cataract from her right eye. The operation was entirely successful and at last reports she was doing finely.

CHARTER FOR MOBILE T. M. A.

A charter arrived in Mobile, Ala., last week, and a lodge of T. M. A. was organized in that city Sunday, Feb. 28, the membership composed of members of stage alliance and musicians, affiliated with the various theatres there.

IN VAUDEVILLE.

CROSS AND JOSEPHINE,
On the Orpheum Time.

ACTORS' FUND BALL.

When the dramatic profession became aware of the low financial condition of the Actors' Fund of America, meetings were held by representatives of various clubs with a view to augmenting its financial resources, and a series of events in behalf of the Fund was adopted for the present season.

The second event scheduled is the Vaudeville Benefit on Sunday, March 7, at the Century Theatre.

The third event in New York City will be a novel and striking feature of the season. It will be a grand ball of "The Allied Arts of the Theatre," to be held on the evening of Thursday, April 8, at the Hotel Astor. This event will have the assisting patronage of all professional clubs, and will include the dramatic profession, the vaudeville, burlesque, and the art representatives of the moving picture industries. The clubs especially interested in this event will be the Lambs' Club, the Friars', the Screen Club, and all of the women's professional clubs, who are taking especial interest in this event. The principal theatres will have their headquarters in the various private boxes, and a large factor of interest will be the society patronage, Mrs. James Speyer, Mrs. George J. Gould, Mrs. August Belmont and Elizabeth Marbury being among the first to express their hearty co-operation in an event which will mean considerable financial advantage to the depleted treasury of the Actors' Fund, which this year has found itself at a low ebb because of the very many demands which the conditions of the country have imposed upon it.

The committee in charge of the ball of "The Allied Arts," representing the Players' Club, are: John Drew, president of the club; Otis Skinner, Albert Sterner, J. Carrington Yates, Daniel Frohman and Joseph Howland Hunt, the architect, who is its chairman.

Special events in the way of exhibition dancing will take place on the floor during the evening, for which a special committee will secure the talent required.

The next special event to follow the ball will be the great Lambs' Gambol, which, in a special train, will give performances in eight of the principal cities. Their contribution will be followed by the Friars Club Summer Field Day, which is to be organized by George M. Cohan. All this assistance is required because the Actors' Fund spends $5,000 every month in the relief of the sick and distressed professionals of the United States in all classes of amusements.

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INSTALL FIRE APPLIANCES.

The Park Theatre and, in fact, all parts of Smyth's Block, in Manchester, N. H., not already protected against fire, are to have the latest modern appliances installed. The theatre stage is to be made fireproof, there are to be four additional exits on the back street side of the building, two each for the balcony, and two from the orchestra and parquet.

The action by the owners was hastened somewhat by the board of licenses, which decided to extend the license of the Park Theatre for a period of six months only, with the understanding that in the course of that time the needed improvements be made to conform with the regulations.

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A GREENVILLE AMUSE. CO.

The Greenville (Miss.) Amusement Co. was formed last week, incorporated at $10,000, with W. F. Elkas as general manager.

This company combines the Bijou, the Princess and the Grand Opera House, in Greenville, all devoted to motion pictures and high class vaudeville.

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A ROUTINE OF STARS.

Lulu Glaser, who plays a special three-day engagement at Proctor's, Mt. Vernon, will donate the salary to charity. Mr. Proctor will, every three days, present some prominent star as a feature of a playlet, in his Mt. Vernon house.

W. R. MELLOR.

In the amusement programs of the 1915 State fairs and expositions, peace and prosperity will be emphasized in every possible way if plans outlined by William R. Mellor are carried out. Mr. Mellor, who is secretary of the Nebraska State Fair, was elected president of the American Association of Fairs and Expositions at the meeting held in Chicago last December.

Patrons of the State fairs demand the latest in the way of amusements. There must be genuine thrills. Also the amusement features must be clean and wholesome. These demands make the selection of the attractions a difficult and important matter.

Mr. Mellor, whose picture appears on the front page, was one of the first State fair officials to advocate the educational mission of State fairs. He was born in Porter County, Ind., five miles Southwest of Michigan City, June 10, 1860. As clerk in a dry-goods store, traveling salesman, merchant and real estate dealer he received a practical business education. In 1885 he homesteaded on a quarter section of land near Loup City, Neb., where he has since maintained his residence. He studied law and was admitted to the bar in 1894. He was elected a member of the Nebraska State Board of Agriculture in 1898, has served on the board of managers, was president two terms, and has been secretary since 1906.

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BIRMINGHAM ON INTER-STATE TIME.

The Majestic Theatre, in Birmingham, Ala., reopened Feb. 22, after having been dark for nearly two years, and played to capacity crowds with a vaudeville bill including the Langdons, the Primrose Four and Sig. Daybuni as headliners.

This house is now on the Inter-State time, and General Manager Karl Hoblitzelle announces that it will remain open throughout the season.

The former coalition of interests existing between Messrs. Hoblitzelle and Wells has been severed, and the former is now operating the Majestic independently, and the latter controlling the Lyric, in Birmingham. The bill at Majestic for week of 1 includes: Baby Helen, "Red Cross Mary," Willie Weston, Sins Stanley and company, and Sutton, McIntyre and Sutton.

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HAMMERSTEIN SELLS OPERA HOUSE.

Announcement was made last week that Oscar Hammerstein had sold his entire interest in the Lexington Avenue Opera House, his newest holding, to the Gersten-Cramer Amusement Company, Inc., a newly formed concern, of which Frank Gersten is the head. The price paid was announced as $820,000.

Mr. Hammerstein's business representatives refused to discuss the sale. Frank Gersten said the house had been taken over by him, and would be operated for the present at least under the same policy of vaudeville and pictures.

Mr. Gersten said, however, that opera might be given in the house.

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"LIFE" FOR LONDON.

Wm. A. Brady has made arrangements with Arthur Collins, manager of Theatre Royal, London, Eng., whereby "Life," which is now running at the Manhattan Opera House, New York, will be taken to London and presented in its entirety, the present company going over with the production and opening there in August.

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LOOKS GOOD FOR SUNDAYS.

Theatre managers of Logansport, Ind., are much interested in the bill before the present session of the State Legislature, which will permit Sunday attractions in that city. Appearances point towards the bill being enacted.

NOTES.

CECIL DORRAN, who represents Oliver Morosco in the selection of European plays in London, has gone to Spain to look over the available material.

THE Fraternal Amusement League was recently organized to advertise leading attractions by a systematic distribution of cut rate tickets.

"MY SCIENTIFIC BABY" ("The Elixir of Youth" revived) will shortly be produced, with Howard Hall, Ed. Mordaunt, Sara Biala, Anna Boyd, E. L. Covington, John Arthur, Beth Franklin and Antoinette Walker in the cast, by the Henry B. Harris Estate.

"SEVEN DAYS" is to be revived in London, England.

CHARLES FROHMAN will sail for England March 13, to produce a new Barrie revue.

THE ACTORS' FUND on Feb. 25 changed the by-laws to admit associate members at fifty dollars each.

WILLIE WESTON has joined the Winter Garden show.

THE cornerstone of the Lambs' Club annex will be laid Aug. 1.

"THE YELLOW TICKET" Co. closed at Cleveland.

THE Albemarle Hotel and the Hoffman House, New York, will be torn down for a skyscraper.

"THE LITTLE CAFE" packed the Empire Theatre, Glens Falls, N. Y., to the doors Feb. 28, the S. R. O. sign being stuck out before the house opened. This sort of thing has been continuous with this show since it left New York for the road.

MARJORIE RAMBEAU has been re-engaged by Oliver Morosco for two years, and will appear in a new play in the Los Angeles house.

JANE COWL will be seen in three plays in the Morosco house at Los Angeles.

ELEANOR CHRISTIE has signed for three years with Elliott, Comstock & Gest.

THE "Ninety in the Shade" Co. started on its road tour at Philadelphia, March 1.

MADGE LESSING, Tom McNaughton and Frank Doane will appear in "Fads and Fancies."

THE Antarctic Exploration pictures opened at Weber's, New York, March 1.

AL. WILSON closed his tour 27 at Harrisburg, Pa.

A NEW theatre will be built at One Hundred and Sixtieth Street and Broadway, New York, to seat three thousand.

THE New Oxford, Asbury Park, N. J., is to be built on Cookman Avenue, to seat 2,500, and to be completed in June. Wm. H. McElfatrick is the architect.

ARTHUR RIGBY understudied for George Evans for the Birmingham, Ala., engagement, Feb. 18, 19, "Honey Boy" being confined to his hotel, ill.

MANAGER BLOOM, of the "Hanky-Panky" company that played at Logansport, Ind., Feb. 18, is very optimistic regarding the future theatrical business, and reports excellent business for his attraction. His company will possibly play a return date at the Nelson, Logansport, March 22.

PHOEBE BATES was the reason for a number of Kokomo (Ind.) people visiting the production of "To-Day" at the Nelson, Logansport, Feb. 22, as Phoebe is a former resident of that city.

THE "Hanky-Panky" chorus girls, which played the Nelson, in Logansport, Ind., Feb. 18, were given an auto trip about the city, which served as an "outing" as well as an excellent advertisement for the attraction.

"ELGA" was given a regular performance Tuesday night, Feb. 23, at the Garrick, by E. Reicher, founder of the Modern Stage. It had been given a special performance the previous night. Hedwig Reicher played the leading role.

FLORENCE TEMPEST replaced Marion Sunshine with "The Beauty Shop" last week, while the latter underwent an operation for tonsilitis.

BIRD MILLMAN has joined "The Midnight Frolic" Co.

SAM BERNARD closed his season Feb. 27.

KLAW & ERLANGER have arranged to present Robert Hilliard on a Spring tour in his last season's success, "The Argyle Case." The tour will open in Brooklyn next month, and include several of the important cities of the East. Mr. Hilliard returned yesterday from Palm Beach, where he has been spending the Winter months.

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PERCY TYRRELL

OUR LONDON LETTER.

HENRY GEORGE HIBBERT, SPECIAL CORRESPONDENT.

Clipper Bureau, 5 South Square Gray's Inn, London, W. C.

FEB. 18.

GENEE AT COLISEUM.

Stoll's capture of Genee is the topic of the hour. She opens at the London Coliseum on March 22, for a long season, and I suppose you may take it that she has definitely returned to the stage. She says the war made her feet restless. The fact is, Genee is, before all things, a dancer, and hated retirement from the very moment she committed herself to it. She wanted to dance again, and was glad of the excuse to do so. She had an old contract with the Empire, which might have brought her back in any case, but I do not believe that anybody knows just how that stands. In the first case, it called for her appearance at the Empire in December last. Alfred Butt was of a mind to run a big, old style ballet there and then. The war put him off that notion, and he asked Genee for a postponement. Genee says the postponement was, in fact, a cancellation, and I think the point may have to be fought out. Anyway, the dancer must certainly opens at the London Coliseum as stated, in a series of short ballets. What she does thereafter remains to be seen. At the moment she is resting with her husband, Frank Izod, the big real estate man, at the haven resort, Brighton, where they put all the lights out at what used to be dinner time.

IRVING'S "SEARCHLIGHTS."

H. B. Irving has the week to himself in the way of theatrical production. He has been running his father's sketch, "Waterloo," in vaudeville, but he ended up at the London Palladium on Saturday, and on Thursday opened at the Savoy, of which he has a long lease, with a play called "Searchlights," by Horace Annesley Vachell, better known as a novelist, though he has written several plays, including "Self," the romance of business life, in which Gerald Du Maurier made such a hit at Wyndham's, a year ago. "Searchlights" is a war play, and yet not a war play—that is, there is the war in the background. It induces the situations of the play, and influences the conduct of the characters, though there are no drums and trumpets. Irving's wife, in the play, is Fay Davies; the ingenue is Cyril Maude's daughter, Margery.

"HOFFMANN" AT SHAFTESBURY.

At the Shaftesbury Theatre, on Saturday night, "Les Contes D'Hoffmann" was staged. Robert Courtneidge directed the production; but it is actually an outside show—he has just let the theatre. Connoisseurs agree that Offenbach was the greatest master of opera bouffe, and that there is some of his best work in "Les Contes D'Hoffmann," which, however, was almost unknown here till it was staged at the Adelphi a few years ago. The present revival promises to be popular enough.

Not very long ago, attention was drawn to the fact that Mary Elizabeth Braddon, the novelist, was in her seventieth and odd year, and had published her seventieth and odd story. The figures were identical. This week, her death is announced. It is not generally known that she was an actress, as a girl. Her first great novel, "Lady Audley's Secret," was dramatized; also, another, "Aurora Floyd." But I do not suppose she got a penny out of either. Those were the days before the careful protection of novelists' copyrights, which has meanwhile been established. Miss Braddon's son, Gerald Maxwell, who used to be an actor, is nowadays the dramatic critic of the London *Daily Mail*, just a de-descriptive, kindly sort of writer. Those are his orders!

* * *

THERE was a tremendous performance at His Majesty's Theatre on Tuesday afternoon, called "The Entente Cordiale" performance. It was of the customary character, and included a scene from "The School for Scandal," by Tree and Marie Lohr. But the event of the day was an impassioned address by Maurice Donnay, of the Comedie Francaise. The proceeds go to the succor of French and Belgian performers, distressed by the war.

ROYCE ACTIVE.

Edward Royce is to take an important part in the control of the Edwards properties in the future, although so far he has only been given a seat on the board of the small company running the Adelphi. This house is to be re-opened shortly with a revival of "Veronique." Royce is a son of "Teddy" Royce, one of the historic group of four popular favorites at the Gaiety in the old, old days—Terry, Nellie Farren, Royce and Kate Vaughan. Royce, now a very old man, but acting so recently as last Fall, is the sole survivor. His son is stage manager at Daly's, as well as a director of the Adelphi. In regard to the Gaiety, he is quiet, but it is very well known that for a long time the interested parties have been trying to fix this up as a vaudeville house. Rumor says the name might be "The New Tivoli." But that is nonsense. First, the name Tivoli belongs to the owners of the site shortly to be offered for sale by public auction, and might conceivably be used for a new house there. Secondly, it is not so much of a name. Gaiety is far better. But I do not expect to see a vaudeville house in the Strand again for a long time.

BUTT AND THE PALACE.

You will probably find that, in the immediate future, Alfred Butt restricts his energies to the Palace Theatre. Charles Cochran is to be allowed a free hand at the Empire, where they mean to do another big revue, but not just yet. In the meantime he is stiffening the variety program, and means to do a short pantomime ballet. With the arrival of Elsie Janis, Butt will start in earnest the rehearsals of his new revue, "The Passing Show of 1915." You see, he has laid hold of an American idea, and thinks of establishing a revue which he will just "correct" as the years pass. Butt is rather tired of the De Frece partnership and may cease to interest himself in the Variety Theatres Control, concentrating his energies, as of old, in the Palace. It is true that feeling in this country is all in favor of a man running one show, and stamping it with his personality as against the trust idea.

KNOWLES' LECTURES.

People seem to like R. G. Knowles' picture lecture on "China," at the Philharmonic Hall even better than his "Imperial India" lecture. But Knowles thinks the Philharmonic, which is in Regent Street, too far away from the stream of pleasure seekers, and is listening very kindly to a scheme of the Pavilion directors, that he shall close down at the Philharmonic and take his work to the Pavilion for afternoon shows. As for the Pavilion, as soon as they can raise the money, the directors mean to tear down this hall, and build one half as large again on the site. It is felt that the day of the small hall is over here. The only money-makers now seem to be the houses capable of taking two or three thousand people, at popular prices. I don't suppose the old Pavilion holds many more than one thousand.

* * *

R. C. CARTON'S PLAY, "A Busy Day," looked like being a failure at the Apollo, but the author, Hawtrey, and Miss Compton have got together and worked it into a success with their alterations.

COCHRAN'S REVUE, "Odds and Ends" seems to have taken a new lease of life at the Ambassadors, with the topical duet, "Said the Old Ober-Liar to the Young Ober-Liar," on the lines of the historic comic song. Horatio Bottomley, the politician, turned out this ditty at a cheerful supper party.

"BABY MINE" is to be revived at the Vaudeville Theatre on Monday, in supersession of "Our Boys."

"FLORODORA" comes to life again on Saturday next, at the Lyric, with Evie Greene in her "original" part.

LAURETTE TAYLOR takes the chair at the Playgoers' Club to-morrow night, when S. R. Littlewood, *The Referee* critic, is to lecture on "Optimism in the Theatre."

NEWS has reached London of the death of Edward Charles Wolff, the circus man, at Copenhagen.

MORE than $10,000 was raised by the all-star performance of "The School for Scandal," before the King and Queen, at Covent Garden, for the benefit of the Actors' Benevolent Fund.

THOMAS HARDY'S ponderous play, "The Dynasts," has disappeared from the Kingsway. The idea is to revive "Fanny's First Play" here, immediately.

JAMES WELCH has had to take a holiday; so "The New Clown" has gone from the New Theatre, and "When Knights Were Bold" has been restored, with Compton Coutts in Welch's part.

GERALD DU MAURIER had to lay off awhile, but he has returned to the cast of "Raffles," at Wyndham's Theatre to its great advantage.

IRENE VANBRUGH is on the road with "The Land of Promise."

FLORENCE SMITHSON, a one time principal girl at Drury Lane, is just home from Australia.

MAUDE ROBINSON, who lately did her show, entitled "Some Act," at the Empress, Brixton, has had it made over, and will reproduce it at the Chelsea Palace.

IAN RUDENYI, who lately featured his fine performance on the violin in vaudeville sketches, is dead. He was only twenty-eight.

WE HAVE been much amused here by a statement, reproduced from America, that Stoll is to take over the Syndicate Halls and the Gulliver, formerly the Gibbons houses. I don't think Stoll wants the Syndicate halls very badly. As for the others, he has long had a large mortgage interest. The announcement is nonsense.

HARTLEY MANNERS has just issued his book of "Peg o' My Heart," with a message from Laurette Taylor, who says: "Dear British Public.—It has been a great privilege to be in England during this crisis, and a great honor to help her to smile. I send you all my most sincere affection for your kindness to me, and I look forward to 'the day' when your armies return victorious, and I can shout with you." We do love Laurette.

GEORGE ALEXANDER was presented by his brother managers with a piece of plate and a cheque, in commemoration of twenty-five years in management. He gratefully acknowledged the plate, and turned over the cheque to theatrical charities.

WALTER HOWARD, homeward bound from New York, has been held up in the Irish Sea by the submarine danger.

FRIEND AND DOWNING, doubtless home ere this, return to England in the Summer, after they have negotiated the Orpheum Circuit.

WOLHEIM, the agent, got his license all right at the recent sitting of the County Council.

VICTOR GRAYSON, recently a socialistic member of Parliament, married an actress, Ruth Norreys, and is to run her in vaudeville, in a sketch.

MARGARET MOFFATT has now doubled up with Roy Russell, so long Lottie Bellman's leading man.

INA CLAIRE is to return to the George Edwardes' management in London.

THERE is not, and there never has been, any idea of reviving the old military melodramatic ballet, "The Girl I Left Behind Me," at the Empire.

DIVIDENDS at the rate of ten per cent. have been distributed in respect of most of the Stoll halls in the country.

AUGUSTUS YORKE, the Potash of our "Potash & Perlmutter," at the Queens, is to lecture to the members of the O. P. (Old Players) Club, to-morrow, on "Tammany in the Theatre." Millie Hylton, the Mrs. Perlmutter, will preside.

NAT D. AYER, at the Empire, is featuring "Ten Million Germans," an adapted nursery rhyme, the "Potash & Perlmutter Glide" and a new chorus song, "You're a Wonderful Baby."

HELEN MAR has reached London from South Africa.

STELLA CAROL, whose wonderful voice has earned her the title of "Stella, the Lark," is at the Empire this week. A few Christmases ago she was singing in the streets, and she was so fortunate as to "pitch" outside the house of Amy Sherwin, the once famous vocalist.

BROADWAY'S FOUR
WORDS BY SAM M. LEWIS MUSIC BY GEORGE W. MEYER
WHAT'LL YOU DO
EVERYBODY'S FALLING FOR IT. JUST LIKE THEY DID FOR "YOU MADE ME LOVE YOU."
WORDS BY CHAS. McCARRON THAT MUSIC BY RAYMOND WALKER
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OUT OF TOWN NEWS

Logansport, Ind.—Nelson (Edw. F. Galligan, mgr.) Dorsey's pictures March 4. Guy Bates Post, in "Omar, the Tent Maker," 16; "Forty-five Minutes from Broadway" 24, "Sari" 25, London Gaiety Girls 27, David Warfield, in "The Auctioneer," April 1. Business continues good.

COLONIAL (Harlow Byerly, mgr.)—Bill March 1-3: Balancing Stevens, Jerome and Carson, Green, and McHenry and Deane. For 4-6: Marie Dreams, Dunley and Merrill, and Steiner Trio. "Whose Little Girl Are You" (tabloid) 8-10. "The Dream Girl" 15-17.

BROADWAY (Mengus & Jeffries, mgrs.)—Billy Bryant Players indefinite. For sixth week, 1-6, "East Lynne."

PARAMOUNT and ARK (W. H. Lindsay, mgr.)—Pictures only.

GRAND (Bertha & Quivey, mgrs.)—This house will re-open 9, after being dark for three weeks, to permit improvements. A new front has been added, seating capacity enlarged, new machines installed, and the house redecorated throughout. The Mutual service will be offered.

NOTES.

"RUNAWAY JUNE," picture serial, will be shown at the Grand.

MANNOIR BYERLY, of the Colonial, had an "all girl" bill on Feb. 25-27, and business was splendid.

PLANS are being pushed here for an old fashioned county fair, to be held next Fall. Enough stock has been sold to make the enterprise a surety.

PHILADELPHIA.

The new offerings the week beginning March 1 consist of Marie Cahill and Richard Carle, in "90 in the Shade," at the Forrest; San Carlos Opera Co., in repertoire, at the Garrick, and "The Misleading Lady," at the Broad.

ADELPHI (Leonard Blumberg, mgr.)—The success of "Peg o' My Heart" was most emphatic last week, the houses being of capacity testing size. Florence Martin, in the leading role, scored a veritable triumph, both the press and the public being very lavish in praise of both the play and the star. The second week starts 1.

LYRIC (Leonard Blumberg, mgr.)—"Dancing Around" is still a huge success from a box office standpoint, and the crowds last week were greater than ever. Al. Jolson's success is most emphatic, and he is certainly a tireless worker. The third and final week begins 1.

GARRICK (Charles C. Wanamaker, mgr.)—"A Girl of To-Day" was favorably received by good sized houses last week. Ann Murdock is splendidly suited for the role, and her charming personality is given full play in the production. The San Carlos Opera Co. March 1.

BROAD (Nixon & Zimmerman, mgrs.)—"The Misleading Lady" has its first local view 1. Mrs. Patrick Campbell, in "Pygmalion," departed 20, after three weeks of splendid returns.

FORREST (Nixon & Zimmerman, mgrs.)—The house was dark week of 22, owing to the curtailing of the engagement of "Fads and Fancies." The re-opening takes place March 1, with the first local view of Marie Cahill and Richard Carle, in "Ninety in the Shade."

LITTLE THEATRE (Beulah E. Jay, mgr.)—The stock produced, with much success last week, Porter Emerson Browne's latest play, "Rich Man, Poor Man." The play was well liked and capably acted by Eva Dennison, Robert Dempster, George Backus and Dodson Mitchell. The same attraction continues week of March 1.

WALNUT (W. D. Wegefarth, mgr.)—"The Trail of the Lonesome Pine" was a strong drawing card last week. Isabelle Lowe, in the leading role, was an emphatic success, and she displayed very clever ability. The second and final week begins 1.

EMPIRE (Wm. F. Ilife, mgr.)—The new stock company received an auspicious start last week, to fine houses, with its very clever presentation of "Alias Jimmy Valentine." The company is a very capable one, headed by Florence Hill and Richard La Salle. For March 1, "St. Elmo" will be put on.

AMERICAN (Wm. W. Miller, mgr.)—The stock appears in "The Argyle Case," 1 and week. The stock covered itself with glory 22-26, in a very good revival of "Maggie Pepper." Business was fine.

B. F. KEITH'S (H. T. Jordan, mgr.)—Joan Sawyer and Claude Gillingwater and company are the features 1-6. Others are: Fannie Brice, Frank Fogarty, Rolfe's "Colonial Days," Coakley, Hanvey and Dunlevy, Beaumonte and Arnold, Schooler and Dickinson, Bradley and Norris, and moving pictures.

GRAND (Fred G. Nixon-Nirdlinger, mgr.)—For 1-6: Eight Royal Dragoons, the Dohertys, John T. Wade and company, Cole, Russell and Davis, Joe Cook, Julia Gonzales and moving pictures.

CROSS-KEYS (Jas. J. Springer, mgr.)—"The Village Cabaret" is featured all week 1-6. Other acts for 1-3 are: Brown, Delmar and Brown, Earl and Bartlett, Jimmy Reynolds, De Marcy's Baboons, and Keely Bros. For 4-6, Rose Bud Minstrels, Four Donnellys, Jones and Ward, Helen Primrose, and Rice and Francis.

GLOBE (Eugene Perry, mgr.)—Bill 1-6: Felix and Barry Girls, Harry Breen, Kenney and Rooney, Barto and Clark, the Hedders, Grant and Hoag, Jerge and Hamilton, Three Navarros, and moving pictures.

KEYSTONE (M. W. Taylor, mgr.)—Bill 1-6: "In Old Tyrol," Charles and Ada Latham, Moscogny Bros., Murphy and Lachmer, Mlle. Paula, Brooks and Abbott, and moving pictures.

NIXON (Fred'k Leopold, mgr.)—Bill 1-6: "The Shoplifter," Force and Williams, Aubrey Sisters, Chain and Templeton, the Bryants, and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—Bill 1-6: Five Naval Cadets, Percy Welton and company, the Leightons, McMahon, Diamond and Chaplow, Dave Ferguson, Seretty and Antoinette, and moving pictures.

CASINO (Wm. J. Vaill, mgr.)—Follies of the Day are tenants 1-6. The Love Makers return engagement, 22-27, pleased splendid houses. Sam Howe was, as usual, the bright particular star, and he got howls of applause. Countess Rossi also scored big, while Adgie, the lion tamer, was an interesting special attraction.

GAYETY (Wm. S. Clark, mgr.)—The Tango Queens 1-6. The French Models were a talented aggregation that drew good houses last week. Frank Burt and Hughie Bernard were industrious fun providers and got deserved applause. Zumura, in a dancing act, was also a well liked number.

TROCADERO (Robt. Morrow, mgr.)—The Zallah Burlesquers are scheduled for 1-6. The Gay Widows provided a classy show last week, to fine houses. James E. Dalley and Marie Beaugarde were the live wires in the burlesques. Oro Ental and the five Alarcons were the best liked of the olio numbers.

DUMONT'S (Frank Dumont, mgr.)—A skit, "Bread, Six Cents a Loaf," was the new burlesque furnished last week, by Frank Dumont's clever minstrels. It is entirely timely, and scored big. A new sketch by Benny Franklin and Ted Kohnar, found much favor, while Eddie Cassady and Joe Gohlen, in singing specialties, also got big applause. There was the usual weekly changes of jokes and songs in the first part.

CHESTNUT STREET OPERA HOUSE, COLONIAL, ALLEGHENY, ALHAMBRA, BIJOU, GIRARD, PLAZA, VICTORIA, STANLEY, PALACE, REGENT, FRANKFORD, LIBERTY, PEOPLE'S, EMPRESS and ORPHEUM, give vaudeville and moving pictures.

NOTES.

EDITH WYNNE MATTHISON appears in "The Piper," at the Little Theatre, week of March 8.

MARION KIRBY is the latest addition to the stock at the Little Theatre.

FRITZ KREISLER had a capacity house at his recital, at the Academy of Music, 23.

ALGERNON GREIG AND OLIVE WILMOT DAVIES, members of Mrs. Patrick Campbell's company, appearing in "Pygmalion," were married Feb. 26. Rev. Dr. Hathaway officiating. Philip Merivale was best man and Doris Bateman maid of honor. Mrs. Patrick Campbell and the members of the company were among the wedding guests.

"MADAME SANS-GENE" (grand opera) had its local view 23, at the Metropolitan Opera House, to a large and fashionable audience.

Altoona, Pa.—Mishler (I. C. Mishler, mgr.) moving picture, "Taken Under the Seal," March 1-3. The Broadway Girl Burlesquers 4. "The Trail of the Lonesome Pine" 6.

ORPHEUM (Arthur R. Denman, mgr.)—Bill 1-3: "Mother Goose in Switzerland," Acme Four, Scott and Marks, and Marshall and Cumby. For 4-6: "The Fun Shop," Augusta Glose, J. B. Donovan and Marie Lee, and Tate and Tate.

MINERS MAKE-UP
HENRY C. MINER Inc.

St. Louis, Mo.—Shubert (Melville Stolz, mgr.) feature motion pictures week of Feb. 28, Marie Dressler, Chas. Chaplin and Mabel Normand, in "Tillie's Punctured Romance."

OLYMPIC (Walter Sanford, mgr.)—"The Poor Little Rich Girl" week of 28.

AMERICAN (H. R. Wallace, mgr.)—"A Fool There Was" week of 28.

PARK.—The Players Co., in "The Girl of the Golden West," 28 and week.

SHENANDOAH.—"The Girl in the Taxi," 28 and week.

STANDARD.—The Girls From the Follies, 28 and week.

IMPERIAL.—Charles Waldron's Trocadero Burlesquers week of 28.

VICTORIA (Wm. Cave, mgr.)—For the benefit performance of Gustav Hilmer, on Sunday evening, 28, Director Loebel offered a splendid farce, "The Scapegoats."

COLUMBIA.—Bill 28 and week: Joseph Santley, assisted by Ruth Randall and Josephine Kernell; Elizabeth Murray, Toby Claude and company, Ann Tasker, formerly a local favorite at Delmar Garden, and company; Burnham and Irwin, Truvitt's dogs, and Chas. Grapewin and company.

GRAND.—Bill 28 and week: Josie Flynn and her Minstrel Misses headline the bill. Others: Chauncey Monroe and company, Buckley's animals, Geo. Armstrong, Prince and Deerie, Williams and Rankin, Aerial Macks, Dean, Dorr and Dean and Walter De Orla and company, and photoplays.

HIPPODROME.—Bill 28 and week: E. E. Clive and company, in "One Good Turn;" Edwin Ford's Dancing Revue, Claude and Marion Cleveland, Delmore and Light, and four other acts.

Kalamazoo, Mich.—Fuller (Wm. J. Donnelly, mgr.) Chauncey Olcott, in "The Heart of Paddy Whack," March 2. McIntyre and Heath, in "The Ham Tree," 3; Guy Bates Post, in "Omar, the Tent-Maker," 4.

MAJESTIC (Will Marshall, mgr.)—Bill 1-3: Penny and Wood, Gilmore Corbin, Broughton and Turner, Martha Russell and company, and Ching Ling Lee Troupe. For 4-6: Three Falcons, Hoyt, Stein and Daly, Kennedy, Nobody and Platt, Steindell Bros., Neffsky Troupe, and motion pictures.

COLONIAL, ELITE, LYRIC, NEW and ORPHEUM, motion pictures only.

Jackson, Mich.—Athenaeum (Porter & Howson, mgrs.) Guy Bates Post March 4, McIntyre and Heath 5.

BIJOU (Frank R. Lampman, mgr.)—Bill Feb. 28-March 3: Wood's Musical Trio, Billy Clark, Master Gabriel and company, Jolly and Wild, and Apollo Trio. For 3-6: Jerome and Jerome, Niblo and Reilly, Wm. Morrow and company, Gere Greene, and Billy Bouncer's Circus.

Battle Creek, Mich.—Post (E. R. Smith, mgr.) McIntyre and Heath, in "The Ham Tree," March 2.

BIJOU (Harry S. Lorch, mgr.)—Bill Feb. 28-March 3: The Three Falcons, Hoyt, Stein and Daly, the Steindell Trio, Kennedy, Nobody and Platt, and Neffsky Troupe. For 4-6: Penny and Woods, Gilmore Corbin, Martha Russell and company, Broughton and Turner and Ching Ling Lee Troupe.

Minneapolis, Minn.—Metropolitan (L. N. Scott, mgr.) *New York Sun's* war pictures March 1-3, "Martha By the Day," with May Robson, 4-7.

SHUBERT (A. G. Bainbridge Jr., mgr.)—The Bainbridge Players and Florence Stone, in "Cleopatra," during week beginning Feb. 28.

ORPHEUM (G. E. Raymond, mgr.)—Orpheum Road Show, week of 28, includes: "The Bride Shop," Bowers, Walters and Crooker, McConnell and Simpson, Boudini Bros., Clara Inge, Lee and Cranston, Lawrence and Hurl Falls, and motion pictures.

UNIQUE (Jack Elliott, mgr.)—Bill March 1-6: George B. Reno and company, Macart and Bradford, Clarence Wilbur, the Carl Damann Troupe, and photoplays.

GAYETY (Wm. Koenig, mgr.)—Gay New Yorkers week of Feb. 28, Star and Garter Show next week.

NEW PALACE (H. E. Billings, mgr.)—Bill March 1-6: Add Hoyt's Minstrels, Kenny and Hollis, the Musical Geralds, three to fill, and photoplays.

NEW GRAND (Wm. Koch, mgr.)—Bill 1-6: Maxim's Models, Pearl and Roth, Mullally and Pingen, Louis M. Granat, and "Zuroda" pictures.

LYRIC, NEW GARRICK, STRAND, ISIS, REGENT, CRYSTAL, PRINCESS, AMERICAN and SOUTHERN, pictures only.

Atlanta, Ga.—Atlanta (Homer George, mgr.) Geo. Arliss, in "Disraeli," March 3-6.

FORSYTH (H. L. Cardoza, mgr.)—Bill 1-6: The Langdons, Raymond and Helder, Harry Cooper and company, Lazar and Dale, Hermine Shone and company, and Primrose Four.

MILL (A. K. Jones, mgr.)—Musical comedy, to fair houses.

BONITA (Geo. Campbell, mgr.)—Tableau and motion pictures, to good business.

GRAND, STRAND, MONTGOMERY, VAUDETTE, SAVOY, ELITE, TWO ALAMOS, ALPHA and [illegible], pictures only.

Augusta, Ga.—Grand (R. B. Tant, mgr.) George Arliss March 2. Billie Burke 5. "To-Day" (return engagement) 6.

BIJOU (Sparks & Schramech, mgrs.)—Mabel Paige 1-6.

STRAND, DREAMLAND and MODJESKA, pictures only.

Mobile, Ala.—Lyric (Sidney Berrey, mgr.) the Jewell Kelley Stock Co. opened an indefinite engagement here March 1, with "A Man of Mystery."

DREAMLAND (W. B. Waddle, mgr.)—The Mason-Williams Stock Co. will open an indefinite engagement at this house 1.

CROWN, EMPIRE, CRESCENT and ROYAL, feature films.

MEYER'S MAKE-UP 10¢

GENTLEMEN:—
"Unaccustomed, as I am, to public speaking—"
Aw! Forget that stuff—(Red Onion.)
THE ORIGINAL
PLAY BALL MACHINE
Is now $60.00 Net, F. O. B. Aurora.
THE CONCESSIONAIRE'S MINT—NOW READY FOR YOU
Write for special illustrated literature—FREE.
THE PLAY BALL MACHINE CO., Fox Theatre Bldg., AURORA, ILL.

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MAY 1 TO 8 BIG SPRING FESTIVAL MAY 1 TO 8
ON THE STREETS GRAND RAPIDS, MICH. ON THE STREETS
Auspices District Building Trades Council. Grand Rapids, population 132,000. Everybody a booster. 250,000 to draw from. Can place one or two more meritorious shows. A few legitimate concessions open. Want to hear from Wild Animal Acts for our Trained Wild Animal Arena. We own and operate Parker 3 Abreast Carry-us-all, also Ferris Wheel and 10 in 1 Show. Can place a few more Living Freaks and Pit Show Attractions. Address ZEIDMAN & POLLIE SHOW, 756 Harris Ave., Grand Rapids, Mich

CARNIVAL CONVERSATION

By WILLIAM JUDKINS HEWITT,
("Red Onion.")

WHY does two dollars represent one hundred miles to Billy Bozzell, and where? Ask the La Grand bunch. They know. Don't they?

"You don't mean Kennedy, the sign painter." You mean Budd Kennedy.

GUESS W. K. Davison is still the Ferris wheel king. No one seems to make any different claim. Harry Moore, what have you to say? Say it.

LEGGO MAY.—Whose trainmaster are you going to be when she rambles? You remember Leggo, he was with the World at Home last season.

WORD comes from Corpus Christi, Tex., that Don C. Stevenson, H. B. Danville and Bascom M. Faulkner, have withdrawn their interests from the Southern Amusement Company, and that "that Texas show" will not go out this season. Don C., you put us right. Don't close a good one—just because? The Kansas City bunch send their best wishes to you, Don C.

H. B. DANVILLE has been holding forth in Laredo, Tex., for many weeks past. H. B., who are you going to be the general agent for?

MANY ills of some canvasmen are due to the lack of a bath. Some others have the same kind of ills. Don't have them any more. Make a resolution that way, and stick to it.

IT IS very likely the the Jarvis-Seeman train will be painted grey and red. We never heard of that combination of colors for a show train. What do you think it will look like?

THERE will be many "CLIPPER," "Patrick" and "Red Onion" cars on carnival trains this season. You know of many already. Heinz & Beckman and S. W. Brundage will be in on this we are pretty certain. Oh, yes, Allmann Bros., too.

CASH STEWART is the agent of Ray Trenlelm's company, in tabloid. Leona Remington and her Cabaret Girls. Wonder if this combination will be with one of the carnivals? We think it will be.

W. J. (DOC.) AND MRS. ALLMANN are frequent visitors to Kansas City. They returned to Lancaster, Mo., right during the auto show. Business called them back to Winter quarters.

SANFORD N. BILLINGS has signed as talker on Allmann Bros.' Big Circus side show. Sanford N. went to Lancaster to busy himself with the framing up of said side show. Now he is busy for the season. They will all get placed soon now.

JAKE STOCKMAN is said to be a light house keeper in San Antonio. What kind of a light house keeper does he mean? Ask John Darnaby himself.

ACQUIRE the truth habit and then don't let anything bother you after that.

SAM MYERS was in 1903 with the Gaskill-Mundy and Levitt Carnival, and in 1904 with the Gaskill-Mundy Carnival. He is now the manager of John Bunny and his Funnyland company. They played the Grand Theatre, in Kansas City. Nearly all the carnival folks in town saw "Bunny in Funnyland" then.

GEORGE HOGAN, last and some other seasons with M. M. Klass' pit show, has been at his home in Kansas City since last October. George has always lived in Kansas City, he says. This season will find him with Doc W. Y. Turner's pit show. If he does he will have to hit or kick the gong.

A. A. WILLIE PILGRIM, according to Doc W. Y. Turner, will be with him in his pit show. Willie is really and truly an armless and legless wonder of mighty rare accomplishments. He has two very charming young daughters, who are now studying very hard in school to please mama.

FRED S. KEMPF'S MODEL CITY goes again with Con T. Kennedy. Whoever said or thought any different?

HARRY W. WRIGHT'S office wagon is painted yellow. Harry W. is now holding forth in his wagon office in Leavenworth.

WHAT about a rooster or monkey orchestra in your pit show? How does it listen to you for a novelty?

FRED B. (HAPPY) HOLMES is up on his feet and once more walking around. He is improving slowly. Mrs. Holmes is not well yet. We hope for the early return to health for both of them.

SANFORD N. BILLINGS refuses to tell all about this Winter in San Antonio.

JOHN P. MARTIN.—How did the boys treat you while in Pittsburgh, Pa.? Say, listen, John P. is doing some great work for the Allmann Bros. just now. He will be among the live ones at the forthcoming meeting of fair secretaries, in Chicago.

PAUL JOHANNINO AND PRINCESS FLORINE are in Lancaster, Mo., at the Winter quarters of the Allmann Bros., getting together a real animal show, according to John T. Beckman. He knows. We are told that Paul and Florine are going to do all that can be done to make their animal show one of the best that ever was. A new shipment of animals for them is due in Lancaster about this time. We will watch them grow. The animal show business is not new to either Paul or the Princess.

L. C. KELLY was a few-day visitor in Kansas City, recently. While there he closed a deal with Jules Kasper, whereby the Great Clifton-Kelly Shows gets the Kasper cars for the coming season. This will be some addition to the Kelly carnival. L. C. is a live man, and he is going to the front in his chosen line very rapidly. He returned to Chicago, Monday, Feb. 15, to get some other things for his carnival.

WHAT do you think of this? A near carnival manager told a real carnival manager that the only way he could save money on his advertising was to play very small towns. Go sit down and think it over, then come back and tell us the answer.

PRINCESS RAJAH (known to the carnival world as La Belle Rosa) was a big hit in Kansas City at the Orpheum during her recent engagement there. Many of her old time friends called to give her a good word. You know La Belle, she was at all the big expositions of other years. She is still the queen of all dancers of her class.

J. B. (JACK) RHODES AND E. A. (BALDY) POTTER know all about building carnival wagons. Do you know anyone that has anything on them?

EAST ST. LOUIS, Ill., will be the scene of much carnival activity very shortly now. Heinz & Beckman and Louis J. Heath the reason.

M. B. WESTCOTT.—What about the five year contract you hold for the annual doings in Paducah, Ky.? M. B., does the Mighty Westcott Carnival open there, and when?

C. W. PARKER is going to build several steel fronts at his factory in Leavenworth. The fronts just mentioned are to be with several of the carnivals that will enter the season from Leavenworth.

FORMER catchlines used by carnivals and parks, but now used by some burlesque houses and shows: "Go where the goers go," "See the Teezle weezle dance." What is it coming to?

JOE J. CONLEY has some new ideas in carnival fronts that we expect to see developed on the Tom W. Allen organization. Busy time at Shreveport. You bet.

LOTS of general agents now between New Orleans and the Ohio River. Al. C. Gorman and Louis J. Berger are among them.

HARRY S. SHIELDS.—Who are you with?

THE robins have came and went in some parts of the country. When do the bluebirds sing? Won't you be glad to hear them warble?

A NEW kind of carnival. One of them has been very successful for many seasons. Here it is: A dramatic show under canvas, surrounded by a carry-us-all and lots of concessions. By gosh, we will doer.

J. GEORGE LOOS originated the circus-carnival-chautauqua idea, but when is he going to put it into execution. Something big is going to be developed out of that by someone, sometime. It may develop into a veritable evolution of the tent show business. Carnival men, wake up before the big top guys do. Doc. Allmann has some ideas, too. Who gets all this quality stuff first. Why the man that originates.

MORE real new stuff is to be found in THE NEW YORK CLIPPER than all others combined. The price remains the same. Why go with one that admits they are weak and copicat?

SIDNEY WIRE.—Thanks, the "Onion"—will let you have the best he can give you on the matter—maybe shortly.

AL. MYERS, of the Con T. Kennedy Shows, is due in Leavenworth, from some place in Iowa, March 1, to start work on a new kind of a carnival show. Al. has been in the movie game in the Iowa town.

CHAS. G. KILPATRICK'S many trips from Chicago to Danville must mean something new. We do wonder. Chas. G., what about them? Are you a human roulette wheel kink?

JUST as we thought. Noble C. Fairly is getting lonesome in the Alamo City. Noble C., we told you you were leaving too soon.

WM. JAY COGHLAN.—Are you next to the new style of auto-motordrome as suggested in these columns some weeks ago?

IRVING A. KEMPF is very busy opening the harbor of Kempf's model city to the commerce of the world. Some mighty fine improvements have been made to the only show of its kind in the world while it was in Winter quarters in Kansas City. Wish we had some more people in the carnival business like the Kempfs.

WHO is building all the new shows that are to be "distinct novelties" this going-out time? Don't say nobody. Still it might be true.

EARL D. STROUT AND ALICE MELVILLE have arrived in Leavenworth from St. Paul. They will leave shortly for Shreveport to get the band and show ready for the opening of the Tom W. Allen Shows.

YOU talk about some things of real value! Well, the forthcoming Special Outdoor Amusement Number of THE NEW YORK CLIPPER will be one of the things of real value. Make an effort to get in it.

RED ONION is almost certain that the Mikado of Japan does not read these columns. He does know, however, that every man in the carnival business does. That is all that is necessary.

THERE are many contenders for supremacy in the carnival world this season. Who will win is a hard guess. The battle is going to be awful. Some one must win or lose. Now you make your own mental guess. If you win or lose to yourself you have not done anyone an injustice openly. Silent things are better. Don't tell anyone, either, that you can't dope out what that "nut," Red Onion, is talking about.

MORRIS MILLER'S Great American Shows are scheduled to open on the streets of Hot Springs, Ark., some time in the latter part of March. E. H. Hartwick is with it.

M. E. WAGNER is in and out of Kansas City now every so often. Mostly in at present. He will go back to the Louis J. Heath Winter quarters soon. He is with it as the office manager.

LOUIS J. HEATH bought three wagons from W. P. Hall upon his recent visit to Lancaster, Mo. The wagons will form part of the equipment of the Heath Shows. He also bought some other carnival equipment, the nature of which is kept a secret at present for some reason.

M. E. WAGNER and several others say that Louis J. Heath has three of the very finest wagon fronts to be found anywhere in carnival business.

E. R. BENJAMIN AND FRANCIS WILLIAMS are two of the real showmen that will be with Louis J. Heath. It does look like he is going to have a swell small carnival.

ANY agent that can get over the grade in the Winter time and still retain his "personal appearance flash," is some agent. You got to admit.

W. M. MOSELEY will again be on the special agent staff of the Con T. Kennedy Shows, making his many seasons with Con T.

J. H. JOHNSON is one busy man at his Winter quarters, in Paola, Kan. Why is he so busy with so many costumes? It must be he is going to have a show, after all. He comes to Kansas City when he wants to, which is done in an auto. His auto. Going to tell you a secret. During the last meeting of the fair managers, J. H., Mrs. J. H., Earl D. Strout, Alice Melville and the chauffeur, John Edwards, motored from Paola to Chicago and part of the way back. Now, are they going to try the same stunt getting to and from the next fair managers' meeting. Guess not.

R. G. (BOB) KENNEDY will be the trainmaster of the Con T. Kennedy Shows this season. Bob is now putting in the Winter as trainmaster in the Kansas City terminal yards, and it ain't a bad position either. Take the tip, trainmasters, why be idle in the Winter time.

MRS. D. J. LUND opens with the picture, Homer's "Odyssey," at a movie in Paola, Kan., this week, with some time in Kansas to follow. She is not a novice at exploiting feature pictures, so we predict success for her venture.

ADVICE from the front, and back, too. "Dont be afraid to let the public know that your carnival is coming to their town. A-d-v-e-r-t-i-s-e."

W. BENNETT STEVENS is some hustler. Still exploiting feature war pictures in Missouri towns. He paid the bunch a short visit in Kansas City, recently, and left for the town of Joplin, Mo. He is some strong CLIPPER booster in every town.

JAMES PATTERSON JR. is a mental mathematical marvel of very tender years. He was selected above all others of his years to demonstrate his especial talents at the twenty-eighth annual meeting of the Southwestern Kansas Teachers' Association, that held forth at Pittsburg, that State, on Feb. 3 and 4. The reports sent out by the judges show that James Jr. acquitted himself in masterful style. Will he be a showman like his father when he grows up?

WHEN a carnival has a town contracted, let it alone. It belongs morally to the first one that closed the contract for it. Have just a little bit of honor, that's all. It is hard enough as it is without fighting for spots. Thought you managers and agents were going to do some things different this season. Don't let us have to tell you about this any more now.

JOHN T. BACKMAN stopped his labors at his Winter quarters in Paola, Kan., long enough to run up to Kansas City and spend a few days with the boys. Even while he was in the city he was busy in and out looking over animals and "props." He said things were going along fine at the Patterson animal quarters, and that on Sunday, Feb. 7, Herald Irwin, the famous trainer of the Hagenbeck animals at the New York Hippodrome, closed his engagement there and came to Paola to break in some acts and remain for the season with the Patterson-Backman combination. John T. returned to Paola on Feb. 17 to do it all over again in the animal barns. Watch that show when it opens in Paola, April 20.

WM. A. SPENCER AND H. W. BEN NAR promise us something entirely original in the pit show line this season. It will be called the Temple of Mirth. The [illegible] arranged in usual pit show style, only the pits will be wagons that open and form stages. An unusual array of banners completely facing in a 130 ft. top. It will be one of the most novel arranged and best equipped pit shows extant, according to W. A. and H. W. Seats will be provided for five hundred people at each exhibition. A big organ, said to be the only one of its kind in show business, will occupy a position in the centre of the top. They refused to tell what kind of exhibitions they intend to give, but want all showmen to see it and express their own opinions on the opening date of the Jarvis-Seeman Shows, with whom this novel show will be seen.

HAVE you seen any large snakes this Winter? Can't get 'em in dry countries.

STRAW hat day (a new one) was held at the Panama-Pacific Exposition, San Diego, Cal., on Friday, Feb. 12. The photos show some very novel features that were given in the parade.

WE WILL now sing that beautiful ballad, entitled "Luke McLuke Has Quit 'em." Moral. —When you take something give the man credit for it unless you are a regular burglar.

DON C. STEVENSON.—Will it be the American Carnival when you come out of Laredo, Tex.?

M. T. CLARK, general agent of the S. W. Brundage Shows, returned from Chicago to the headquarters of that organization, in Leavenworth. M. T. from now on will be mighty busy with the booking and railroading. It's some large carnival this season.

HOMER V. JONES has moved from Kansas City to Leavenworth, to remain until the S. W. Brundage Carnival takes the road and other things happen. The advertising column of THE NEW YORK CLIPPER promise to tell some very exclusive news stories soon. Look out. Great doings now. Keep your eyes open.

TALKERS.—We need tactful talkers, both on the front of shows and during personal conversations. Why all these long drawn-out tales about nothing? Why can't you see it? Try it, please.

DOCK BROADWELL is known to all of you as a talker. Dock has been in St. Louis all Winter. He don't think he knows just who he will be with yet. Dock, Charles Barhell wants to know why the Spring overcoat so early.

WORD comes to the "Onion" that Charles McDonald will have a ten-in-one show with A. B. Miller, and that his brother, Claud, will have a "Girl In the Moon" with the same carnival. They are not strangers in the business.

ROONEY N. CRAIL has a new idea for a well show. He proposes to call it "The Garden of Eden," and have the apple tree and apples and all that. Someone said the only nut to the show would be a half peck of apples each day.

W. D. MILLER, who was with John C. Aughe last season on the Great Patterson Shows, has a Shadow of the Cross picture that he takes out around Kansas City and surrounding towns, and gets quite a lot of money with it. It looks now like he was going to be with the show that John C. Aughe is going to frame up, but you can't tell.

LOOKS like 1915 is going to develop some new managers that will set a pace. Welcome, all of ye. The new man with the new idea is generally the one that is not afraid to try them out. He is not hide bound by tradition.

C. D. FRENCH AND RUFUS HUCK tried their hand at running a glass show a while this Winter, but did not do so well. They closed it two weeks ago, at Brookfield, Mo. C. D. and Mrs. French are at their home, in Kansas City, waiting the call to join the Tom W. Allen Shows. He will be with the band, and his wife will be with Alice Melville's show, with the same carnival, meaning Tom W. Allen's. Rufus Huck goes with Ben Karr's pit show, which also goes with the Tom W. organization when it opens in Shreveport, in March.

CHAS. H. COLBY (the smiling billposter), who was with the A. B. Miller Shows last season, goes with the one Harry W. Wright will be with this season. Chas. H. visited Kansas City, Thursday, Feb. 10, and returned to Moberly, Mo., the same day, where he is Wintering and working. He is a regular all the time NEW YORK CLIPPER booster.

C. W. PARKER gave one of his now famous week-end lunches on Saturday, Feb. 5, at his home, in Leavenworth, to C. L. Randall, the city and county attorney, at Olathe, Kan. Mr. Randall is also C. W.'s personal adviser, legally speaking. He has served the C. W. Parker interests long and efficiently. During the drinks and eats some interesting things were told by the guest of honor, relative to legal entanglements. Those present were S. W. Brundage, Harvey L. Miller, P. W. Parker, John K. Uhle, Thomas Brown, George H. Dudley, J. H. Clift and Wm. Judkins Hewitt.

PUT a fair value on your services and get it. Don't go on a tour this season and keep some fellow from earning a living. Get paid something for something.

DOC ALLMANN and another fellow got in an auto in Lancaster some weeks ago to go to the junction to escort some elephants back to the W. P. Hall Winter quarters. When half way back Doc was cranking the bulky machine and the flames from some place in the engine hit him in the face, burning him very badly, also completely disabling the machine. One of the elephants was called upon to push the auto back to Lancaster, which he did. Doc is now well and the auto has been repaired, and the elephant is on his way East to join a circus.

EASTERN CARNIVAL MANAGERS AND OWNERS. —During the next fair managers' meeting in Chicago, March 9 and 10, why not be present? You might get some ideas and form some business acquaintances that might be of great value to you. Come to Chicago and see. All of the big Western managers will be there. Why not you?

OUT OF TOWN NEWS

Birmingham, Ala.—Jefferson (R. S. Douglass, mgr.) Billie Burke March 13.

LYRIC (M. L. Semon, mgr.)—This house is still dark, and no definite announcement has been made as to date of re-opening. Some changes in the personnel of the controlling company are under way, and it is said that differences will soon be adjusted which will clear the way for an early resumption of business.

MAJESTIC (Edmund Raymond, mgr.) re-opened with Inter-State vaudeville week of Feb. 22, after being dark for nearly two years.

AMUSE-U (H. M. Newsome, mgr.)—Zarrow's "American Girls," musical comedy, pleased, week of Feb. 22.

HURST (E. L. Lenhardt, mgr.)—The Harms Musical Comedy Co. was the attraction 22-27.

THE GRAND, which has been operated as a burlesque house for some time by Boone Kelly, has closed its doors indefinitely.

NOTES.

O. K. WATSON, formerly treasurer of the Lyric, has returned to his old position as treasurer of the Majestic.

ED. CUTCLIFF, former treasurer of the Bijou, is also on the staff of the Majestic.

PROFESSOR HARRY MORAN, erstwhile musical director at the Amuse-U and Grand, is looking after the sharps and flats end of the Majestic, and Bill Lother, of the Grand, is stage manager at the same house.

EDMUND RAYMOND, manager of the Majestic, has already made many friends here. Mr. Raymond is also manager of the Majestic, at San Antonio, Tex.

Denver, Colo.—Tabor Grand (Peter McCourt, mgr.) Ziegfeld's "Follies" March 1-5.

EMPRESS (Lawrence Beatus, mgr.)—Bill March 1-6: Les Casados, Ward Sisters, El Cleve, James Grady and company, Sampson and Douglas, and Russell's Minstrels, and pictures.

BROADWAY (Peter McCourt, mgr.)—Stock company presents "Under Cover" week beginning Feb. 28.

DENHAM (O. D. Woodward, mgr.)—"The Arab" 28 and week.

ORPHEUM (Max Fabish, mgr.)—Bill March 1-6: The Hall Family, Frederick V. Bowers and company, Mr. and Mrs. Jimmy Barry, Cantwell and Walker, Aerial Costas, Wallenstein and Freebey, Sotil Duo, and Orpheum Travel Weekly.

Waterbury, Conn.—Jacques (Charles Pitt, mgr.) Cook Stock Players, in "The Blindness of Virtue," March 1-6.

POLI'S (A. Vanni, mgr.)—Vaudeville and motion pictures, to good business.

STRAND, SCENIC, PRINCESS, COLONIAL and GOLDEN, motion pictures only.

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WORDS BY SAM M. LEWIS WHEN YOU'RE A LONG, MUSIC BY GEORGE W. MEYER
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CLIPPER BUSINESS INDEX

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THEATRES and OPERA HOUSES

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OUT OF TOWN NEWS

BOSTON.

The past week has been rather a quiet one as far as theatrical bills were concerned, but an unusual number of novelties will claim the attention of Boston playgoers this week.

HOLLIS (Charles J. Rich, mgr.)—Ann Murdock will appear as a star in "A Girl of To-day," opening a limited engagement March 1. Maude Adams closed a week of capacity houses 27.

SHUBERT (Wilbur-Shubert Co., mgrs.)—Pauline Frederick opens her second and last week in "Innocent," 1. "Dancing Around," with Al. Jolson as the star, will begin a two weeks' engagement 8.

CORT (John E. Cort, mgr.)—Richard Bennett and his fellow players have scored a hit in the farce, "Nearly Married." Third week opens 1.

MAJESTIC (Wilbur-Shubert Co., mgrs.) — The Andreas Dippel Opera Company opens its engagement here 1, in "The Lilac Domino." The original cast, which has been brought here, is headed by Eleanor Painter and Wilfrid Douthitt. Faversham closed 27.

COLONIAL (Chas. Frohman & Wm. Harris, mgrs.)—This is the final week of Leo Ditrichstein's local engagement in "The Phantom Rival." The performance as a whole is well balanced, and appealing conceptions are given by Laura Hope Crews and Malcolm Williams.

TREMONT (John B. Schoeffel, mgr.)—"Good Night, Nurse," a new three act farce, by Ethel Watts Mumford, will open 1, under the management of A. H. Woods. Hale Hamilton and Marie Chambers head a strong cast.

YE WILBUR (Wilbur Theatre Co., mgrs.)—"A Pair of Sixes" enters upon the tenth week of its run, having broken all records for attendance this season.

PLYMOUTH (Fred E. Wright, mgr.)—"Too Many Cooks" closed 27. "The Third Party" opens 1, with a strong cast, headed by Taylor Holmes and Walter Jones, two favorite *farceurs*.

BOSTON (Wm. Woods, mgr.) — "Ben-Hur" closed 27. Pavlowa opens a week's engagement 1, assisted by her Russian ballet and orchestra. Besides the usual soloists, Pavlowa will introduce a program of modern social dances.

BOSTON OPERA HOUSE (C. A. Macdonald, mgr.)—A revival of Shakespeare's "A Mid-Summer Night's Dream" will be made this week by the Henry Jewett Players. Allen Moffat, a newcomer, will assume the role of Puck. "Twelfth Night" will be presented March 8.

CASTLE SQUARE (John Craig, mgr.)—Mr. Kinkead's prize drama, "Common Clay," begins the eighth week of its engagement 1. Seats are selling four weeks in advance.

WALDRON'S CASINO (Chas. H. Waldron, mgr.)—Joe Hurtig presents for week of 1 the Social Maids with a cast headed by George Stone and Etta Pillard. Dave Marion's Dreamland Company closed 27.

GAIETY (Geo. R. Batcheller, mgr.)—The Million Dollar Dolls gave entire satisfaction last week. James E. Cooper's Roseland Girls are slated for 1-6.

HOWARD (G. E. Lothrop Jr., mgr.)—Cora Livingston is the feature for 1-6. The burlesque will be contributed by Miner's Americans. The following vaudeville acts are listed: Con Roylin, Warren and Renfrew, Joe Kennedy, Howard and Linder, La Vina and Irving Berlin's Serenaders, Taylor's Tango Girls 8.

GRAND OPERA HOUSE (G. E. Lothrop, mgr.)—For 1-6, the Big Sensation Co., in "Palm Beach Girls" and "Hotel Upside Down." Wrestling bouts on Thursday, and circus and amateur acts Friday.

KEITH'S (R. G. Larsen, mgr.)—For 1-6: Henrietta Crosman, one of the most brilliant actresses on the legitimate stage, heads the bill in the playlet, "Thou Shalt Not Kill." Other features: Jesse L. Lasky's success, "The Beauties;" Ramon Blanchart, George M. Fisher and Harry Greene, Hazel Cox, Wille Brothers, Shelton Brooks and Clarence Bowen, Stuart and Donahue, and Pathe Weekly.

LOEW'S ORPHEUM (Victor J. Morris, mgr.)—For 1-3: George and Lily Garden, Armstrong and Clark, William K. Saxton and company, Gobert Belling Circus. For 4-6: Leighton and Robinson, Holmes and Riley, Detective Keen, and Kobe Troupe.

LOEW'S GLOBE (Frank Meagher, mgr.)—For 1-3: Sprague and McNeill, Three Dolce Sisters, Mysterious Mr. ? Russell, Nell McKinley, Wormwood's Animals. For 4-6: Tommy Dunn and the Moore Girls, Dugan and Raymond, Four Musical Avolos, Billy Kincaid, Chas. Kenna.

LOEW'S ST. JAMES (M. Loew, management).—For 1-3: Leighton and Robinson, Billy Kinkaid, Dugan and Raymond, Detective Keen, Jean Southern, Four Musical Avolos. For 4-6, Mysterious Mr. Russell, Three Dolce Sisters, Felix and Vaire Wormwood's animals.

BIJOU (Harry Gustin, mgr.)—For 1-6: Crawford Adams, Henry, Kelley and Castilo, Alva Ward, Fred Bond, Elizabeth Perree, Frankel, Stella Frances Best and George Lauder.

BOWDOIN SQUARE (G. E. Lothrop, mgr.)—For 1-6: Thomas Musical Comedy Company, Fiddling Fitz, Corell and Grindall; Irving Berlin's Serenaders, Ella Wheeler Wilcox's photodrama, "The Price He Paid," and "The Master Hand."

GORDON'S OLYMPIA (J. E. Comerford, mgr.)—For 1-6: Herman Lieb and company, in "The Dope Fiend!" Leonard and Dresser, Guy Bartlett, Evans and Vidocq, Eleven Tango Fiends, Four Williams, and Lorraine and Burr, and the photodrama, "Stars. Their Courses Change."

VAUDEVILLE AND PICTURES: Park, National, Shawmut, Scollay Square, Beacon, Modern, Old South, Washington, Scenic, Temple, Star, Unique, Square, Somerville, Congress Hall, Superb, Niagara, New Palace, South End, Back Bay, Eagle, Roxbury, Huntington Avenue, Puritan, Premier, Ideal, Oriental, Hamilton, Dorchester, Franklin Park and others.

Springfield, Mass.—Court Square (D. O. Gilmore, mgr.) "Too Many Cooks" March 1, 2, "Milestones" 5, 6.

POLI'S PALACE (Gordon Wrighter, mgr.)—Bill 1-3: Milo, Al. Lewis and company, Col. Diamond and Mme. Grant, Four South Americans, Billy Swede Hall and company, Salla Bros. and Pollscope. For 4-6: Mlle. Sumiko and Geisha Girls, Coogan and Cox, Hazel Kirke Trio, Four Lukens, Walter Walters, Wernlz Duo, Paul Panzer, and Pollscope.

GILMORE (Robt. J. McDonald, mgr.) — High Life Girls 4-6, Trans-Atlantics 11-13.

PLAZA (Goldstein Bros., mgrs.)—Vaudeville and pictures.

BIJOU, BROADWAY, EDISONIA, REEL, FOX, MAJESTIC, GAIETY, GLOBE, [illegible] GRAND, HUDSON, LYRIC, MIRROR, NOVELTY, PALACE and SUBWAY, motion pictures.

Milford, Mass.—Opera House (F. Tompkins, mgr.) for week of March 1, a burlesque show, known as Marcus' Hinkey Dee Girls, featuring Gladys Lloyd, Happy McNally and Tom Carroll, with entire change of bill three times during the week. Manager Tompkins also presents pictures and Mabel Killeen, soprano vocalist.

IDEAL—Motion pictures and illustrated songs.

CLAUDE AND FANNY USHER report big success on the Southern vaudeville circuit.

THE THREE SULLIVAN BROS. are busy in the New England vaudeville houses.

THE tabloid comedy idea made a hit here with the Lew Orth Show last week. First hour, pictures, and then ninety minutes of tabloid.

Haverhill, Mass.—Academy (E. A. Cuddy, mgr.) for week of March 1 the Academy Players present "Help Wanted," with Roy Gordon and Florence Shirley in the leading roles.

COLONIAL (Jas. A. Sayer, mgr.)—Bill 1-3: Bonton and Parker, George Davis, Pierson and Goldie, and Jewel's Manikins. Last half: Billy Morse, Cummings and Gladyings, King Quartette, and Werner-Amoros company.

ORPHEUM, SCENIC TEMPLE, MAJESTIC and MYSTIC, feature photoplays.

Indianapolis, Ind.—Murat (J. B. Barnes, mgr.) "Secret Service" (local talent) March 1. E. Alexander Powell, illustrated lecture, 2. "The Passing Show of 1914" 4-6, Guy Bates Post week of 8.

ENGLISH'S (Ad. F. Miller, mgr.)—Le Roy Talma and Bosco Co. 1-3. Al. G. Fields' Minstrels 5, 6. David Warfield 9, 10, John Drew 12, 13, Wm. Gillette, Blanche Bates and Marie Doro, in "Diplomacy," 19, 20.

LYCEUM (Anderson & Ziegler, mgrs.)—"Help Wanted" 1-3 "In Old Kentucky" 4-6.

KEITH'S (Ned S. Hastings, mgr.)—Bill 1-6: Clark and Bergman, Havemann's Animals, Connelly and Wenrich, Whipple and Houston Company, Anthony and Mack, the Cameron Girls, and Adler and Arline.

LYRIC (Barton & Olsen, mgrs.)—Bill 1-3: Four Regals, Fitch Cooper, Jack Hawkins and company, and Pope and Uno. For 4-6: "Neptune's Nymphs" and others.

COLUMBIA (G. E. Black, mgr.)—Auto Girls 1-6.

Evansville, Ind.—Wells' Bijou (C. Lar Offutt, mgr.) "High Jinks" March 6.

NEW GRAND (Wm. McGowan, mgr.)—Bill 1-6: Swain's cockatoos, Three Mori Bros., Benessee and Baird, Ismed, and Rawson and Claire. For 4-7: "At the Devil's Ball," Claire Vincent and company, Bob Hall, Warren and Conley, and Harvey Trio.

ORPHEUM and NORTHSIDE (Chas. Sweeton, mgr.)—Amateurs, vaudeville and motion pictures.

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Peoria, Ill.—Majestic (Orpheum Co., mgrs.) "High Jinks" March 1. Louis Mann 3, "The Shepherd of the Hills" 4-6.

ORPHEUM (Nathan & Greenberg, mgrs.)—Bill for Feb. 28-March 3: Willie Hale and Brothers, Rossdell Trio, Willard Simms and company, Thurbar and Madison, and the Kimiwa Troupe. For 4-6. Burnes and Robinson, Willard Simms and company, Towlin Bros. and Kee, Charles McGood and company, and Ten Bonomor Arabs.

HIPPODROME (E. P. Churchill, mgr.) — Livingston Stock Co., in "The Lion and the Mouse," 28-March 6.

PRINCESS (Seaver Amuse. Co., mgrs.)—Vaudeville and pictures.

FOLLY (Harry Turberville Jr., mgr.)—Musical Stock Co., in "Cohen's Troubles" and "Casey, the Fiddler," 1-6.

APOLLO, COLUMBIA, CORT, CRYSTAL, DE LUXE, DUCHESS, ELYSIUM, GARDEN, ILLINOIS, IMPERIAL, LIBERTY, LYCEUM, PALACE, SANGAMO, and STAR, pictures only.

Hoboken, N. J.—Empire (Wm. F. Fitzgerald, mgr.) Girls of the Moulin Rouge March 1-6. Next week, Follies of the Day.

LYRIC (G. S. Riggs, mgr.)—Loew vaudeville and pictures. Bill 1-3: Yvonne, "Do You Get Me?" Jones and Johnson, the Halkings, one to fill. For 4-6: Dunn and Stephens, Lew Wells, three to fill.

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BROADWAY—"The Love Route," first half; Gaby Deslys, in "Her Triumph," last half of week.

LIBERTY—"The Birth of a Nation," indefinite.

PRINCESS—"Through Central Africa," second week.

STRAND—"A Gentleman of Leisure," this week.

VITAGRAPH—"The Radium Thieves" and others, this week.

WEBER'S—Sir Douglas Mawson's Antarctic pictures, indefinite.

CITY.

Reviewed Saturday Evening, Feb. 27.

William Weston and the Victoria Four divided the headline spot on a rattling good small time show, here, for last half of last week, with the pictures strengthened by a Wm. Fox feature, "The Celebrated Scandal," in which Betty Nansen makes a decidedly charming screen entertainer, supported by a cast of the first water. A real elegant production. It closed the show.

William Weston (No. 6) and his company added one more success to the list of a "million" others they have scored in the past, with their "Musical Attorneys" offering. Still up with the best of the melody turns, but alone in the way it is presented.

The Victoria Four (No. 7) are a quartette of dress-suited singers who stand on a par with most of the quartettes playing the small time. (Jewish and Irish appear to be "50-50" in "nationality" with this turn.) One of the former, the first tenor, sporting a better cared-for Chaplin bit of "an upper lip warmer" (the only mustache in the act), naturally had everything his own way here. But that does not detract from the fact that he's a good enough fun maker. All have strong voices and usually harmonize pleasingly.

William Wilson, a free and easy working comedian of no mean ability, assisted by a man and woman, got in strong right off the bat, with a comedy sketch wherein Wilson, as J. O. Butler, hires out as a butler to a friend for five hours in order to raise $5,000 speculating money. The friend had it all planned to have the girl (both loved) on hand and "show up" J. O. B. But American Sugar took a leap, made a fortune and won the girl for Jim Obediah, while Hornblower, the friend, lost all, and would have blown some of his domo off had not the lucky James and Sylvia Butler-to-be interferred. It hit squarely with the downtowners, as it should continue to do "in" any vaudeville bill—on the "pop" trail.

Gertie De Milt, assisted by a male pianist, filled number three position. Before going further would say that two bows, and two bows only seems to be enforced at this house, of late. After Gertie sang "Why Don't They Dance the Good Old Dances of Ireland?" "He Kept On Saying Good Night," "Those Are Things That Happen Every Day" and "Wonderful Baby Doll," and then sat them up straighter with her change to black knickers and fleshings for the hard shoeing to finish, she could have answered half a dozen encores. Miss De Milt still possesses voice enough, has the magnetic draw-them-to-her personality in delivering songs, while her figure seems to add a new beauty curve every successive time we catch her. The same "Girl with the Smile" sure enough.

Kathlyn and Edwards (No. 4) have the drop and entire routine of act used on the big time recently by Weber and Capitola. They make a good small time elaborated song and dance act, with the boy carrying it over mostly by his soft shoe dancing. The girl is a sweet and dainty little worker and can get a number over, but she should pay more attention to her costumes and be more generous with goods for her neck and shoulders, the green one she wore at this show particularly.

Billy Harrison, a black face comedian and singer, did mighty well in the following spot. He has a punchy lot of material, touching on baseball, matrimony and women, etc. that he delivers before and between two songs. The Cityites ate it up strong.

The Millmars (New Acts) were just ahead of the feature photoplay.

Burns and Foran (New Acts) opened the show quietly. *Tod.*

HARLEM OPERA HOUSE.

(HARRY SWIFT, MGR.)

Friday Evening, Feb. 26.

Much dancing and a great array of girls featured the bill here last half of last week, with the two headline acts, Lucy Daly and company and Tom Linton and his Jungle Girls (both in New Acts), claiming fifteen of the fair sex between them, out of the twenty on the entire bill. The Harlem Opera patrons had not seen such a conglomeration of lassies and limbs on one bill in many moons—and all good lookers too. Harry Swift said it was "one of our own" shows. It was a good one, anyway, but Colvin (New Acts) appeared to work too long with his hypnotic offering, though his stunts with six subjects kept the uptowners laughing pretty steadily, even though they doubted all he professed to be the cause of.

Kendal's Auto Girl made a good start for the bill, with the new "doll" doing the mechanical business minus a blink of an eyelash for four of the six minutes the act consumed. Down in the orchestra a more merry patron pulled a pocket searchlight on Kendal to try on the "auto's" eyes. It had no effect, except to add to the goodness of the young woman's work.

Gertrude Long (New Act) appeared to be a "single," according to the stage card, but resulted in an "audience" turn, with her English comedian butting in after Gertrude warbled a classic in a good soprano voice.

John Canfield and Violet Carlton evidently haven't found their act such a hoodoo as its title, "The Hoodoo," implies. They've been using the vehicle a good many seasons now, but it is as acceptably as funny, due to Canfield's comedy ability, as ever. He is, perhaps, somewhat slimmer than when they first began vaudevilling with it, while Miss Carlton is, perhaps, somewhat more plump. Their burlesque opera bit is just as good for laughs, while a heap of credit is due Miss Carlton for the way she soloed "Don't Take My Darling Boy Away," following such a good voice as Gertrude Long's.

After Colvin's stay, Lucy Daly and her company of pretty girls presented her new offering. Lucy still wears fleshings as well as any one of her more youthful company.

Sam Rice, Lulu Beeson and Harry Lyons (New Act) ran close to the headliners for place.

The Jungle Girls and Linton closed the vaudeville part of the show.

Edna Maison, in a two part Universal, "The Vaudry Jewels," and a comedy reel, "A Suspended Ordeal," with "Fatty," featured the list of screen entertainment. *Tod.*

Royal (C. C. Egan, mgr.)—A gala vaudeville jubilee bill is given here this week. Catherine Calvert and company, in "To Save One Girl," is the headliner, and the remainder of the bill includes: Ben Ryan and Harriette Lee, Marion Littlefield and company, Billy McDermott, the Seven Bracks, John and Mae Burke, Burr and Hope, Mlle. Lucille.

Grand Opera House (Richard Dorney, mgr.)—The second and last week of Fiske O'Hara's engagement began on Monday night, March 1. The advance sale is gratifying.

Hurtig & Seamon's (Louis Hurtig, mgr.)—Business has been first class of late. For this week, *Ben Welch's Big Show.*

McKINLEY SQUARE.

(HENRY P. KAIVIT, MGR.)

The bill here for the first half of the week was satisfactory, and was enjoyed by the Monday night audience.

Paul Florus played the xylophone to good applause. His numbers were "La Serenado Waltz," "Lustspiel Overture," a medley of popular songs, and "Chinatown."

All Rajah and company gave a clever exhibition of mind reading which completely mystified the audience.

Barrett and Earl, in a talking, singing and dancing act. Man comes out with fake story of baggage not having arrived, and tells several jokes and whistles several songs. As he is about to go off, baggage arrives. The woman, as a doll, comes out of the box and, after some doll stunts the two finish with a song and dance.

Morris and Wilson went over very big in their song and dance act.

Wopman and Horton, comedians, were well liked. One of the men sings and the other parodies his songs.

The Ritter Bros. pleased with their acrobatic stunts. One of the men wrestles with himself, and won much laughter and applause.

Lillian Russell, in "Wildfire," was the feature film offering, and completed the entertaining bill. Other pictures were: "The Big Night" (Biograph), "The Right Girl" (Vitagraph) and the Keystone comedy "Those Country Kids." *Emil.*

Keith's Alhambra (Bert Young, mgr.)—Bill March 1-6: Four Marx Bros. company, Marie Nordstrom and company, Bert Levy, Homer Miles and company, Little Billy, Moran and Wiser, Joe and Lew Cooper, and Gardner Trio.

Bronx Opera House (R. Madden, mgr.)—This week, "Seven Keys to Baldpate."

Miner's (Bronx) (E. C. Miner, mgr.)—*The Carnation Beauties* this week.

Keith's Bronx (J. C. Rodgers, mgr.)—The stock company offers "The Blindness of Virtue" this week. Business continues big, the house being packed most of the time.

West End.—The stock company, with Jessie Bonstelle as leading woman, is attracting real good houses. For this week, "The Big Idea."

Standard (Harry L. Cort, mgr.)—The big English melodrama, *The Story of the Rosary*, is the attraction here this week, presented by the same company that appeared in it when it was played at the Manhattan Opera House. Next week, "Milestones," one of the most charming plays England has sent us, will be the attraction here.

Proctor's Twenty-third Street (Wm. A. Matthews, mgr.)—Bill March 1-3: Seymour and Howard, Zinka Panna, "Behind the Footlights," Charles Ward and company, Kenneth Casey and company, Cavello's Circus, and Charles Drew and company. For 4-6: Queer and Quaint, Gwynne and Gossett, Leo Beers, Niblo's birds, Two Rubes, Willard Hutchinson and company, Otto Bros., and "Song and Dance Revue of 1915."

Proctor's One Hundred and Twenty-fifth Street (Grant Lafferty, mgr.)—Bill 1-3: Retter Bros., Mario Laurent, Schroda and Mulvey, Queer and Quaint, Rose and Severance, Hong Fong, Carleton and Girls, Cook and Hennessey, Willard Hutchinson and company, Hilton and Roberts, and Novelty Alroves. For 4-6: "The Crazy Kitchen," Joan Verni, Williams and Seigel, Seymour and Howard, Harry Sauber, Devere and Lewis, Camille Personi and company, Kenneth Casey and company, Frank Kirk and company, Charles Drew and company, and Belle and Eva.

Proctor's Fifty-eighth Street (John Buck, mgr.)—Bill March 1-3: La Palva, Burt and Harry Gordon, "Song and Dance Revue of 1915," Niblo's birds, Harry Sauber, Catherine Cameron and company, Lear and Fields, and Scamp and Scamp. For 4-6: Novelty Alroves, Craig and Cunningham, Usher Trio, Billy Barlow, Carlton and Girls, Rose and Severance, Hilton and Roberts, and Cavello's Circus.

Knickerbocker (Chas. Frohman, Klaw & Erlanger, mgrs.)—"Fads and Fancies" will be presented at this house by Klaw & Erlanger Monday evening, March 8.

Forty-fourth Street (Sam S. & Lee Shubert, Inc., mgrs.)—Emma Trentini and Clifton Crawford, in "The Peasant Girl," opened here Tuesday evening, March 2. Reviewed next week.

Olympic (Dave Kraus, mgr.)—*Beauty, Youth and Folly* this week.

Murray Hill (Fred Waldmann, mgr.)—*High Rollers* this week.

Maxine Elliott's (George J. Appleton, bus. mgr.)—"The Adventure of Lady Ursula," a romantic comedy in four acts, by Anthony Hope, revived by Joseph Brooks on Monday night, March 1, with Phyllis Neilson-Terry in the leading role.

Brooklyn, N. Y.—Academy (F. O. Edsall, mgr.) concerts, musical entertainments, lectures, etc. Metropolitan Opera Co., March 2, in "Mme. Sans-Gene;" E. M. Newman's travel talks 3.

MONTAUK (Edward Trail, mgr.) is dark this week.

BROADWAY (Herbert Ascher, mgr.) is dark this week.

MAJESTIC (J. R. Pierce, mgr.)—"The Frank Case," in motion pictures, was billed for this week, but was canceled, due to the fact that the film has not been approved by the National Board of Censorship. "The Bird of Paradise" 8-13.

DE KALB (I. Fluegelman, mgr.)—The Irving Place Theatre Co. 1-6, William Faversham, in "The Hawk," 8-13.

GRAND (William Tierman, mgr.)—The Grand Opera House Stock Co. present "To-Day" 1-6, "Too Many Cooks" 8-13.

GAYETY (Wm. Woolfolk, mgr.)—Follies of Pleasure 1-6.

STAR (M. J. Joyce, mgr.)—Charming Widows 1-6.

EMPIRE (J. H. Curtin, mgr.)—Honeymoon Girls 1-6, Girls of the Moulin Rouge 8-13.

CASINO (Chas. Daniels, mgr.)—Bowery Burlesquers 1-6, Big Jubilee 8-13.

ORPHEUM (Frank A. Girard, mgr.)—Bill 1-6: Nazimova and company, in "War Brides;" Grace Leigh and her Trio, Riggs and Witchie, Al. Herman, R. L. Goldberg, Flanagan and Edwards, Ameta, Holmes and Buchanan, and the Flying Martins.

BUSHWICK (Benedict Blatt, mgr.)—Bill 1-6: Irene Franklin and Burton Green, Walter C. Kelly, Bert Leslie and company, Dunbar's "Salon Singers," Reynolds and Donegan, Lew and Mollie Hunting, Four Janleys, and Eveleen Dunmore.

PROSPECT (Wm. Masaud, mgr.)—Bill 1-6: George McFarlane, William Morris and company, Marshall Montgomery, Six Water Lillies, Carter De Haven presents "Step Lively," Mack and Orth, Tameo Kajiyama, Mack and Vincent, and Novelty Clintons.

CRESCENT (Edw. F. Reilly, mgr.)—The Crescent Stock Co. present "Help Wanted" 1-6, "Disraeli" 8-13.

GOTHAM (Pauline Boyle, mgr.)—The Gotham Players present "The Yellow Ticket" 1-6, "Rebecca of Sunnybrook Farm" 8-13.

KEENEY'S, GREENPOINT, FLATBUSH, WARWICK, SHUBERT, OLYMPIC, COLUMBIA, COMEDY, FOLLY, FIFTH AVENUE, JONES, LIBERTY, BIJOU, HALSEY, BEDFORD and FULTON, vaudeville and pictures.

CUMBERLAND, DUFFIELD, LINDEN, MADISON, OXFORD, ROYAL, motion pictures only.

MASON-WILLIAMS IN MOBILE.

The Mason-Williams Stock Co. opened an indefinite engagement at the Dreamland Theatre, Mobile, Ala., March 1. The company is an entirely new one, and will give a bi-weekly change of bill.

PALACE.

(ELMER F. ROGERS, MGR.)

With such a wonderful array of talent being presented in vaudeville's representative theatre, one would ordinarily expect to find a capacity audience. At the Monday night performance a seat here and there could be noticed. The matinee, though, was said to have made a record for this house.

The Hearst-Selig Weekly open the show in good order, with many interesting views of the past week.

GALLETTI'S BABOONS, with "A Day at the Races," a cleverly constructed little skit, played by the animals, held down number one position, and went over big.

MLLE. RENEE FLORIGNY, a pianist *par excellence*, was deserving of a better position. She offered a repertoire of classical selections, and captured one of the hits of the wonderful bill. (New Acts, next week.)

As a laugh producer MORRIS CRONIN and HIS MERRY MEN, in juggling, boxing and mystifying electrical effects, held the large audience in the palms of their hands every second they were on.

CLARA MORTON, assisted by FRANK SHEEN, in a new musical diversion, was a big favorite. Miss Morton has a well constructed act, consisting of songs and dancing, that was thoroughly enjoyed.

EDITH TALIAFERRO and COMPANY, in a new one act playlet by Tom Barry, entitled "A Breath of Old Virginia" was well liked. Miss Taliaferro gave her usual artistic performance, and was ably assisted by a capable little company. (New Acts next week.)

The ARNAUT BROS., opening the intermission in their excellent exhibition of playing violins while doing feats of tumbling, had little to complain at their reception. The imitation of two birds again proved a feature.

The Palace management announces on the programme, "The most important musical engagement in its history," the well known operatic star, MME. EMMA CALVE. She received such an ovation when she first appeared on the stage that it was several minutes before she was able to begin her first number. Three selections from popular operas were given, and as an encore "Way Down Upon the Suwanee River" was rendered as never before in this house. The applause at the finish of Mme. Calve's offering lasted for fully five minutes, even when the next act was announced the audience wouldn't stop until she rendered a short selection without the assistance of the orchestra. (New Acts next week.)

Those "Sure Cure for the Blues" comedians, RAYMOND and CAVERLY, in a revised edition of fun making, followed and captured the laughing hit of the program.

SAMMY BURNS and ALICE FULTON, in a singing and dancing specialty, had the closing position, and held them seated until the conclusion of their worthy performance. *Jack.*

COLONIAL.

(AL. DARLING, MGR.)

The fact that MRS. LESLIE CARTER is headlining the bill is enough to warrant full houses at the Colonial every show this week, but matinees appear to hold the big spot for business, and on Monday night the number of vacant seats was surprising. A tabloid of her most famous success, "Zaza," is Mrs. Carter's vaudeville vehicle now, and sixteen bows at the conclusion of the sketch is enough to explain how the "first nighters" enjoyed it. Three beautiful floral pieces were passed over to her at finish, gracefully accepted by Hamilton Revelle, who is playing the part of Zaza's lover as clever as he ever did. At Monday's matinee Manager Darling had standing room only on sale before Julius Bowling Lenzberg's orchestra had finished the overture.

It rained flowers at the Colonial Monday night for LILLIAN LORRAINE (new act) also gathered some in. Seven pieces in all, potted and in bouquets. Lillian was a hit, both in songs and movements.

The MISSES CAMPBELL, in their second week here, were the other be-flowered act. They collected three beauty bouquets after singing and playing themselves to a great big success of six bows and in closing spot; a pretty difficult positon for any unlike the Campbell Sisters. They held them "in" as tight as a drum, and left them holding seats anticipating more. What is said about them under New Acts, in this issue, goes double that now.

The LONG TACK SAM COMPANY of Chinese magicians, contortionists, hair acrobats and plate spinners, etc., etc., closed the first half of the show, and ROBINS, "the artistically queer" musical comedian, opened the second portion of the bill in great shape. Considering the numerous objects hidden about the black frock coat of Robins', we wouldn't be surprised to hear of Long Tack Sam signing him for their act before Saturday night.

Cole and Denahy were billed to open the show, but did not appear at all, so KURTIS' ROOSTERS were jumped from their billed closing spot to No. 1, doing well in it.

ALLMAN and STONE were a clean cut hit in No. 2, with Allman's tenor singing of "Garden of My Heart," "House Upon the Hill," "Mother Machree" and "I'm Falling In Love with Someone," while Stone accompanied each, and had a good piano specialty with a medley taking in "The Rosary," "Tulip and Rose" and "Mississippi Cabaret." A clever duo, with Allman showing no more effort going after the "most silvery" notes than Stone's striking 'em off via the keys.

JOHN C. RICE and SALLY COHEN followed with their new offering, "A Quiet Breakfast" (New Act).

MAUDE MULLER and ED. STANLEY were in number four spot, just ahead of Lillian Lorraine, and though getting some laughs, their present material is far and away from being there. Miss Muller's operatic voice landed them, but why it is not kept for a "surprize" is a mystery. Much billing, telling about each, tips the audience off as to what to look for. Muller and Stanley ought to shake it all up good and put in the live stuff that vaudeville goers have learned to expect of them.

Shy one act, the show didn't close up till after 11.30. It's another good Colonial show. New Acts will appear in next issue. *Tod.*

HAMMERSTEIN'S.

(LONEY HASKELL, MGR.)

Loney Haskell has put over a winning bill this week, and in appreciation of it an exceptionally large Monday matinee attended, and the large house was packed by 2.15. A galaxy of vaudeville stars and a generous sprinkling of good acts was presented, and everyone met with approval. The big hit honors were divided between Morton and Moore, James and Bonnie Thornton, and Eddie Leonard and Mabel Russell, and Trixie Friganza. Bison City Four, George Brown and company, and Ford and Hewitt, were recipients of much applause.

The Keystone comedy, "Willful Ambrose," created quite some mirth.

The THREE NORRIS SISTERS were liked, although they were on a trifle early (New Acts).

FORD and HEWITT have novel dancing act, away from the ordinary. They open with a Polar setting, and all through the act the male member represents a Polar bear. They are graceful and are a good team. They danced Arctic tango, up-to-date skirt dance, just bear-ly a dance, Maxixe, and the bear trot.

BISON CITY QUARTETTE have neat comedy, harmony act. The boys are dressed as a hobo, an Irish "cop," an Italian and a bartender. They harmonize very well. The burlesque band finish is sure-fire. The "Spark of Love" song went big.

LOUISE and GRETE BRUNELLE and HARRY STEVENS present "Ye Olden Days and Present Ways," a sketch showing the difference in the ways of proposing. There are many bright lines, and the songs are pretty. All members are excellent, and have good voices.

EDDIE LEONARD and MABEL RUSSELL were big hits. Eddie's style of singing and dancing, and Miss Russell's good singing and comedy captured the matinee crowd. Leonard has some new songs, and they are very good. His recitation at the close of his act is interesting. Miss Russell has a remarkable personality.

MORTON and MOORE, re-united, are better than ever, if possible. Jim Morton has some of the best "nut" stuff used on the stage, and Moore is not far behind him. The songs are clever and the dancing little short of remarkable. They were ably assisted by two good looking women. The measuring bit is very comical bit. The "success" closing is clever. The boys were applauded long after the intermission sign was shown.

RELLOW pleased with his Mentaphone novelty. He has a very good act, and makes a good intermission opener or a number two.

JAMES and BONNIE THORNTON were heartily received. Bonnie looks just as young as when she appeared at Tony Pastor's. James Thornton was the laughing hit of the bill with his excellent monologue. They closed with a medley of Jimmy's successes.

TRIXIE FRIGANZA, in a conglomeration of comedy bits, was a big success. Miss Friganza is a comedienne from her toes to her head, and was responsible for many laughs. Her burlesque of the Chinese tango, Apache dance and a ballet dance was very funny. She was assisted by two good looking men.

GEO. M. BROWN, the world's champion walker, assisted by Peter Golden, the ex-champion, walked a mile race that proved very exciting. The laps are registered on a machine, the boys walking on a treadmill. They were big hits.

An interesting Pathe Daily News closed the show. *Myles.*

AMERICAN.

(CHAS. POTSDAM, MGR.)

The American Roof was packed with a typical American audience by the time the show started Monday evening, March 1.

The KELSO BROS., ten minutes, in one. The Kelso Bros. have an excellent juggling act and held their own on a rattling good bill. The boys work nicely together and they are clever jugglers. Three bows.

QUEEN MAB and CASPAR WEIS. Fifteen minutes, open in three and close in one. These midgets are as clever a pair as have been seen in this house for a long while, and can easily give their taller brother and sisters a run for hit honors. They have good voices and know how to put songs over. They dance the maxixe and hesitation very gracefully. The eccentric dance, by Weis, is good. The drum finish is sure-fire. Four bows.

COVENI TROUPE. Eight minutes, full stage. This troupe is composed of two men and woman. They are very good tight rope walkers, and the cake-walk on the wire is clever. The closing trick is exceptionally good, the girl walking on a rod hanging from the two men's shoulders on the tight rope. Three bows.

MONARCH COMEDY FOUR, twenty-two minutes in one. The boys are within bounds when they term themselves "comedy four." They have a better routine of comedy than most quartettes. They harmonize very well together. The Irishman and the "legit" received most laughs, and are clever boys. The other two are good. Five bows and an encore.

CAROLYNE McLEAN and COMPANY, sixteen minutes, in three. "The Birthday Present" proved to be an intensely interesting dramatic playlet, well written and well acted. A woman is living with a man who is married and has a boy eight years of age. Mother writes woman to give up the husband. It is her birthday. Man calls to see her and gives present. She asks to see the son, who is waiting in automobile. At first he refuses, afterwards he sends him up. It is boy's birthday also. As a present to him she releases father. Miss McLean played her role very well. The boy is a clever child actor. The man is good, and the maid was liked. Five curtain calls.

During intermission a split-reel Keystone was shown, "Ye Olden Grafter," a fair comedy, and "Glimpses of the Panama-Pacific Exposition," educational.

HOGART and NELSON, eighteen minutes, in one. The team is very good and presents a neat black face act, although it runs a trifle too long. They have pleasing voices. The comedy is bright. The two comedy songs have excellent lyrics. The finish is lively. Four bows.

The JAPANESE PRINCE, twenty-five minutes, full stage, special set. Here is a tabloid that Loew can justifiably feature. It is full of bright lines, pretty music and sweet girls. The story is pretty and interested the audience. There are ten in the cast, six well trained and costumed chorus girls, a prima donna and three men. Louise Kay is a pretty woman with a beautiful soprano voice. Wm. Norton is an excellent tenor and makes a very good appearance. Ben Moche was very clever as the father. Four curtain calls.

HERBERT ASHLEY and AL. CANFIELD, Twenty minutes, in one. This act is reviewed in this week's Riverside Theatre review. The act was a riot and stopped the show. The comedy is funny and the parodies good. Six bows and an encore.

MONTROSE and SARDELL. Eight minutes, open in one, close full stage. Here is a bicycle act that is away from the ordinary. They open in one, with a song, a soft shoe dance and an acrobatic, eccentric dance. Then into full stage, where they prove that they are as able cyclists as singers and dancers, which is saying a good deal. The act would go good on the big time. Four bows.

The tenth episode of the Exploits of Elaine held the audience interested until the last flicker of the film. This closed the bill. *Myles.*

Deaths.

RUDOLF BERSOM, Feb. 27.
JEFFERSON HOWARD, —
WM. PAQUETTE, Feb. 27.
EDWARD MACKWAY, Feb. 24.
J. O. EVANS, Feb. 2?
CLARENCE CHANDLER, Feb. 20.
JAMES KELLY, Feb. 20.
JOSEPH SULLIVAN, Feb. 27.
EDGAR H. KELTNER, Feb. 22.
STANLEY LAWTON, Feb. 23.
HENRY PINCUS, Feb. 25.
CHARLES FLAKE, Feb. 18.
JOHN W. PARKS, —.
WM. P. COTHRAN, Feb. 31.
JOSEPH WARNER, March 1.
MRS. MARY JANE GASKELL, March 1.

OUT OF TOWN NEWS

Buffalo, N. Y.—Star (P. C. Cornell, mgr.) John Bunny, in "Bunny in Funnyland," March 1-3; Royal Grand Opera Co., in repertoire, 4-6; Leroy, Talma and Bosco Co. 8-13.

TECK (Messrs. Shubert, mgrs.)—"Birds of Paradise" 1-6, "To-day" 8-13.

MAJESTIC (J. Laughlin, mgr.)—The Smart Set Co. 1-6, "Uncle Tom's Cabin" 8-13.

ELMWOOD MUSIC HALL.—Cincinnati Symphony Orchestra and Ossip Gabrilowitch 2.

SHEA'S (M. Shea, mgr.)—Bill 1-6: Gus Edwards' new Song Revue, Frank Gregory Troupe, Mr. and Mrs. Frank Gilmore, Roach and McCurdy, Western and Leon, Webb and Burns, and the kinetograph.

LYRIC.—The stock presents "The Curse of Drink" 1-6, "Confessions of a Wife" 8-13.

GAYETY (John M. Ward, mgr.)—For week of 1, Blutch Cooper's Gypsy Maids, with Tom (Sneeze) McRae. The Winning Widows 8-13.

OLYMPIC.—Bill 1-6: Jimmie Rosen, Ruth Page and company, Fred Werber, Martha Sisters, Flying Butterflies, and Hermany's cats and dogs.

FAMILY.—Bill 1-6: Gypsy Trio, Dixie Blossoms, Nell and Nell, Lewis and Young.

ACADEMY (Jules Michaels, mgr.)—Bill 1-6: Morse Quartette, Noodles Fagan, Whitney's Operatic Dolls, the Hillyers, Rose and Rosabelle, Torelli's Circus, and the Great Celest.

Rochester, N. Y.—Lyceum (M. E. Wolf, mgr.) "The Prince of Pilsen" March 2, 3, John Bunny 4-6.

TEMPLE (M. J. Finn, mgr.)—Bill week of 1: Orville Harrold, Paul Conchas and company, Lady Sen Mai, Mr. and Mrs. Jack McGreevy, Cameron and O'Connor, O'Brien, Havel and company, the Berens, Lohse and Sterling.

BAKER (J. Wall, mgr.)—The Baker Theatre Stock Co., in "One Day," 1-6.

FAMILY (J. H. Fennevessy, mgr.)—Bill week of 1: Nelson Dean and company, Major Wright's dancing dogs, Five Flying De Volls, Jimmie Cooper, and Isabelle Sisters.

LOEW'S (I. Keen, mgr.)—Bill week of 1: "The Dairy Maids," Four Cycling McNutts, "The Way Out," Golden and West, the Stantons, and Shriner and Richards.

CORINTHIAN (J. Glennon, mgr.)—City Belles 1-6.

VICTORIA (J. Farren, mgr.)—Vaudeville and pictures.

HARRY WELCH AND THE BIG CITY FOUR were strong features of the Monte Carlo Girls, at the Corinthian, week ending Feb. 27.

Toronto, Can.—Grand (J. W. Cowan, mgr.) "It's a Long Way to Tipperary" March 1-6, "Damon and Pythias" 7-13, "Bought and Paid For" to follow.

ALEXANDRA (L. Solomon, mgr.)—Percy Haswell Stock Co., in "Trifling With To-Morrow," 1-6.

PRINCESS (W. Mulholland, mgr.)—Cummings Stock Co., in "Lord Dundreary," 1-6.

SHEA'S (J. Shea, mgr.)—Bill 1-6: Kitty Gordon and company, Nellie V. Nichols, Madden and Fitzpatrick, the Cansinos, Jack Wilson and Franklin Batie, Loretta Twins, and Irene and Bobbie Smith.

LOEW'S (J. Bernstein, mgr.)—Bill 1-6: Sophie Tucker, Wilkens and Wilkens, Ted Nardo, Franklyn Ardell and company, Wade and Morgan, Payne and Johns, and Murray Bennett.

HIPPODROME (R. A. McArdle, mgr.)—Bill 1-6: Staley, Birbeck and Staley, Zeigler and Sangster, Cabaret Trio, Paynton and Green, Short and Long, and Whitfield-Ireland company.

GAYETY (T. R. Henry, mgr.)—Winning Widows 1-6, Watson Sisters' Show 8-13.

STAR (D. F. Pierce, mgr.)—Monte Carlo Girls 1-6, City Belles 8-13.

STRAND (L. Schlesinger, mgr.)—Photoplays and Romanelli Symphony Company.

MAJESTIC (H. S. Griffin, mgr.)—Moving pictures only.

Montreal, Can.—His Majesty's (H. P. Hill, mgr.) "The Man from Mexico" March 1-6, "Girls" 8-13.

PRINCESS (Abbie Wright, mgr.)—"Madame Sherry" 1-6.

ORPHEUM (Geo. Driscoll, mgr.)—Vaudeville. Week of 1: Rosie Lloyd, Chip and Marble, Van and Schenck, Hooley and Rugel, Rose and Ellis, and Holger Brothers.

GAYETY (Fred Crow, mgr.)—Happy Widows 1-6, Liberty Girls 8-13.

GREAT BRITAIN PROTECTS COPYRIGHTS.

United States dramatists are greatly benefited in the ways of preventing pirating of American plays and compositions by British producers.

By Orders in Council, just issued by King George, American dramatists and composers are now accorded the same privileges and protection under the British copyright laws as citizens of Great Britain and her possessions.

Heretofore authors here have been forced to submit to having their works produced abroad without compensation. An English manager could take a piece and produce it on the other side without paying any royalty.

Hereafter any person who pirates an American work for production in Great Britain can be arrested, and upon conviction can be either fined or imprisoned just as is possible here. Under the old law an American dramatist had to have his work printed in Great Britain in book form. This action on the part of Great Britain was in a measure retaliatory, because of the manufacturing clause in the United States copyright act, which holds that before a copyright can be secured on a work it must first be set from type or plates made in this country.

President Wilson will shortly issue a proclamation extending the right under clause (e) of the copyright act to the citizens of Great Britain, affording protection to musical works against mechanical reproduction.

DRAMATIC STUDENTS' ACT.

The students of the American Academy of Dramatic Arts and Empire Theatre Dramatic School presented two plays new to the stage, on Thursday afternoon, Feb. 25. They were "Plaids For Two," a one act comedy, by Tom Gallon and Leon M. Lion, and a three act play by Maxwell Perry, called "The Lie Beautiful." Both plays met with favor, and the acting, with one or two exceptions, was excellent.

METROPOLITAN, CLEVELAND, OPENED.

The vaudeville season is being inaugurated at the Metropolitan Theatre, in Cleveland, O., this week, with a program of European acts, including James Brockman, the Bodlewski Troupe of Hungarian Singers and Acrobats, Mabelle Fisher and company, Mme. Lafayette's dogs, and Fred Zobedie, the equilibrist.

"OUT OF THE NIGHT."

Philip J. Lewis, in November, 1914, filed with The Clipper Registry Bureau his playlet, entitled "Out of the Night." He has learned that Frances Whitehouse is using the same title for a sketch produced by Fay Courtenay. Mr. Lewis holds the copyright on the sketch.

FRED IRWIN will have two shows on the Columbia wheel next season, under his management. Mr. Irwin has been out of burlesque for three years, having leased his two franchises at that time to others.

MRS. JAMES F. MURRAY'S [illegible] died at Brooklyn, Feb. 28.

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ANSWERS TO CORRESPONDENTS.

DRAMATIC.

W. E. S., Wilkes-Barre.—1. Klaw & Erlanger, 214 West Forty-second Street. 2. Charles Dillingham, Globe Theatre. 3. Henry W. Savage, 108 West Forty-fifth Street. 4. The Shuberts, Broadway and Thirty-ninth Street. 5. We do not know her present whereabouts. Address her care of this office and we will advertise letter in CLIPPER letter list.

H. W., Cedar Rapids.—"The Bird of Paradise" has been on tour for the last two seasons.

Miss G. M., Cleveland.—Porter J. White is in vaudeville. There is no "Faust" Co. on the road at present. Watch our route list each week for route of "'Way Down East."

R. M., Paterson.—Ringling Bros.' Circus Winters in Baraboo, Wis.

S. S. S.—We have not published THE CLIPPER ANNUAL for fifteen years. We can not furnish back numbers.

I. S. B., Holmesburg.—Harry Hawk is alive.

B. P., Poplar Lane.—We can not answer.

G. L., Wells.—The United Booking Offices are located in the Palace Theatre Building, New York City. We know of no such contests.

D. B., Peekskill.—1. "The Mulligan Guards" series at the Theatre Comique began Jan. 13, 1879. 2. Col. T. Allston Brown is living in Philadelphia. 3. We believe the others you mention have passed away.

C. E. W., Palatine Bridge.—The term "legitimate," as applied to the stage, was originally used to differentiate between plays written in blank verse and all other stage works. Now it is used simply as a distinction between the dramatic stage and all other lines, such as vaudeville, opera, concerts, etc.

P. A. P., Florence.—We are informed by the Famous Players Film Co., who employs Mary Pickford, that her salary is $2,000 per week.

H. D. P., New York.—"Held by the Enemy" was first produced in New York, Aug. 16, 1886, at the Star Theatre. "Shenandoah" was first seen in New York, at the Star Theatre, Sept. 9, 1889.

CARDS.

E. L., Owen Sound.—It is right. A's ante calls for 75 cents to draw cards, and is therefore a 75 cent bet. B therefore can raise it to $1.75, as it is a dollar limit game.

A. R., Baltimore.—In double pinochle you can meld pinochle twice, provided none of the cards are used twice for the meld. Each meld counts 40. In a game where the double pinochle is permitted B's melding the two jacks of diamonds and the two queens of spades when laid on the table at the same time, count 300.

J. M., Brooklyn.—A is right. A player can call the joker any card he pleases which is not already in his hand. He therefore had a perfect right to call the joker the queen of diamonds to complete his straight flush.

J. B., Philadelphia.—B was within his rights in melding the 150 after he had melded 40 trumps.

H. W., New York.—The hand is dead. No one has the right to touch the blind except the successful bidder. There is usually a penalty for such a violation of the rules.

MISCELLANEOUS.

J. R. D., Tenn.—Jessie James was shot by Robert Ford, April 4, 1882.

A. & M. ASSN. NOTES.

Frank Hurst is in New York, making his headquarters at the club. Frank has issued an open challenge to any of the boys for straight pool. He is some pool shooter, and some interesting matches are looked for.

Otto Kilves' pathfinder for "September Morn" has been making calls at the club rooms and renewing old acquaintances. Otto reports business good, with prospects for several weeks to be added to his season with one nighters in Ontario.

Frank Lee is still at the Roosevelt Hospital suffering with typhoid pneumonia, and Ted Miller is at the Flower Hospital with valvular heart trouble. Do something to make them forget their troubles.

The Feature Photoplay producers have recently secured a number of A. & M. members to handle their attractions, including H. P. Stevenson, Bill Hexter, Fred R. Williams, Billy Rayner, Doc Livingstone, Eddie Lester, Al. G. Brandt, Frank Pixley, Frank Chapman and Leo Leavitt. Geo. Alabama-Florida also has the movie bee in his bonnet.

MILWAUKEE'S NEW THEATRE.

That Milwaukee, Wis., is to have a new theatre is an assured fact. It will be called the Palace Hippodrome, and will be a part of the Keith circuit.

The house, which will be devoted to vaudeville, will have a seating capacity of three thousand.

Building will be commenced at once, as the plans have been accepted. The new house will be located at Grand Avenue and Sixth Street.

CLAIRE ROCHESTER SCORES HIT.

Claire Rochester has become one of the prime favorites all through Canada through her excellent rendition of Irving Berlin's big hit, "The Voice of Belgium." While playing at the Dominion Theatre, Ottawa, she distributed canes to every member of the Thirty-eighth Regiment.

MADAME WALSKA CANCELS.

Madame Walska, the Petrograd prima donna, who was to have appeared at Hammerstein's the week of March 1, canceled, owing to the death of her husband in the Russian army, at one of the important battles on the Prussian frontier.

TANK BREAKS.

Else Hansemann, who was appearing at Hammerstein's last week, could not appear Thursday evening, Feb. 25. Her tank broke and flooded the stage during the matinee. She finished out the week, however.

STOCK

THE GOTHAM PLAYERS.

GOTHAM, BROOKLYN.

(Reviewed Wednesday matinee, Feb. 24.)

When one takes a long trip out to East New York, one expects to see a good company in a good play. Nobody could want to see any better stock company than the Gotham Players, and the afternoon and the trip was worth while. "The Stranger," a comedy drama by C. T. Dazey, was presented, and the play held the attention throughout. It is an ideal stock play. The human interest and the strong acting it calls for will no doubt win the attention of a neighborhood trade rather than a transient patronage. Every one in the cast, with the exception of one or two "lobbers," was excellent. The play was well directed.

The Gotham Players are very popular with the East New Yorkers, and there were few seats to be had for the matinee, in spite of the bad weather conditions. Theodore Friebus, the well known leading man, finds himself just as well liked over here as he was during his long run at the Academy of Music. In the role of the illegitimate son of the man he was fighting, he was excellent. He has a fine manner, and shows it in every move. He gave a most forceful impersonation, and deserved the recognition extended to him.

Ann MacDonald is a perfect type of a leading woman. She has a pleasing personality and is a clever actress. There was not much for her in this play, but what she had to do she did well.

Next honors are due Jack Rollins, who as the friend of the family, supplied all the bright moments of the play. He is a very good light comedian, and had the patrons laughing almost continually.

Hebert Reader made an exceptionally good gentleman heavy. His work gives promise of a bright future. He is only a young man, but judging by the way he handled an extremely difficult role, he has a keen knowledge of the requirements of his art.

J. Francis Kirk, as the father of the two boys, was good. He was not as strong as he might have been in several scenes, but his excellent work at other times made us forget his delinquencies. He is a good actor.

John Lester, as the old Southern General, was good. William Amsdell created some laughs as the jovial auctioneer.

Florence Pickney, as the niece of the General, was very well liked. She is a good actress, with a very sweet way, and charmed the audience.

Phillip Gerrold and Ancyn T. McNulty were a trifle weak in their respective roles.

Sadie Radcliff was very good as the Southern Mammie.

This week, "The Yellow Ticket," for which the advance sale is very big. *Myles.*

S. K. FRIED, stage manager for Percy Haswell Company, announce that the company has closed a special engagement at New Orleans, and has been re-engaged for the Spring and Summer season at the Royal Alexandra Theatre, Toronto, Can., opening March 1.

RAYMOND KETCHUM and wife, Sara Treadwell, will close a twenty-seven weeks' engagement with the Chase-Lister Theatre Co., Northern, Feb. 27, at Marshall, Minn., and after a short rest in Chicago at their home, will open April 6, with the Chase-Lister Theatre Co., Southern, at Cleburne, Tex. This is their sixth season under this management, playing leads.

FLORENCE JOHNS plays leading ingenues with the Cook Stock Co., at Jacques, Waterbury, Conn.

THE CRESCENT PLAYERS.

CRESCENT, BROOKLYN.

(Reviewed Tuesday Matinee, Feb. 23.)

A most remarkable attendance proved "Where the Trail Divides" a decided success with the patrons of B. F. Keith's Crescent. The company is very popular with the Brooklynites. Their plays have been of the very best, and they have catered to the every wish of their clients. One would have to travel very far to find a more popular leading lady than is Leah Winslow. If Robert Edeson had been present to witness Robert Gleckler's performance of the role of "How Landers," there is little doubt that he would have gone back stage and congratulated him. This is Mr. Gleckler's second week here, and judging from the applause he received upon his entrance, he will be one of the best liked leading men the Crescent Players have so far seen.

The play tells of the hardships of a white woman who marries an Indian, and naturally calls for many tense moments. All these were well carried out. The Western atmosphere naturally provoked some good natured comedy, taken care of by Charles Schofield. The two love scenes in the play were well acted. The settings were very good, and resembled the original sets very closely.

Leah Winslow portrayed a highly strung young lady, and was perfect throughout. She is a pretty woman, and has a remarkable personality.

Robert Gleckler is a manly leading man. He is a clever actor, and as the Indian made a decided hit. He was excellent in his strong moments. His accent was commendable, every syllable being pronounced clearly. He should become a matinee idol.

Charles Schofield, as the kind hearted Western lawyer, was funny in all his scenes. There are few in stock better than Schofield when it comes to light comedy roles.

Ainsworth Arnold, as the Eastern cousin, played a very heavy role. He mastered every situation and gave a very fine performance. He knows how to put over dramatic lines.

William H. Evarts had a nice character role, that of the old store keeper. He portrayed the character very well and was well liked.

Charles C. Wilson, the well liked juvenile man, doubled the roles of a bad man and of a Mexican. He was very good in both.

Arthur Mack, the stage manager, was good as the minister.

George Weller was liked as the father, although he was a trifle weak at times.

John B. Dunn and William Davidge were good.

"Help Wanted" this week. *Myles.*

HAVE SECURED LATE PLAYS.

There is nothing slow about Manager William F. Tierran, of the Grand Opera House. He has secured some of the latest Broadway successes for his theatre. Among some are "To-day," "Too Many Cooks," "Innocent," "Little Women," "Driven," "Things That Count" and that old standby, "'Way Down East."

TO JOIN COMPANY.

Pearl Ford, who is now fully recovered from her prolonged illness, will rejoin the Grand Opera House Players the week of March 1. She is very popular in Brooklyn, having played at the Crescent besides this theatre.

NOT TO CLOSE.

The Bonstelle Stock Co., at the West End Theatre, will not close as reported. The company is making good in Harlem, and promises to be a fixture. They have been doing capacity business for the past two weeks.

JOSEPH W. MURPHY is scenic artist, with the Colonial Stock, at the Grand Opera House, St. Catharines, Ont., Can.

BONSTELLE STOCK.

WEST END THEATRE.

(Reviewed Tuesday Evening, Feb. 23).

To show the versatility of her company, Miss Bonstelle produced "Fine Feathers." It proved to be an excellent stock play. The first week Miss Bonstelle showed "Nobody's Widow," a society comedy, then she gave "Kitty MacKay," a sweet, light play, and then to prove that her company is capable of handling intense dramas, "Fine Feathers." Business has picked up wonderfully, and there were few seats to be had Tuesday evening. The subscription list, the life-saver of stock, has grown considerably. The work of the members of the company, collectively and individually, is excellent.

One might have thought the play was written especially to "show off" the work of Corliss Giles. He seemed just to fit in, and after the heavy climax of the play he had the patrons holding on to their seats.

Miss Bonstelle played the role of the wife who loves "fine feathers," and finally pays the penalty for them. It is one of those sympathetic roles that always prove appealing, and Miss Bonstelle gave it those fine touches which are only seen in the work of an experienced player.

Corliss Giles gave a remarkably good performance. He possesses all the requisites of a leading man, in appearance, bearing and manner, and he acts with discretion and care.

Hardin Rickman, a new heavy in stock, proved a revelation. He is just the man that the company has been looking for, and if he keeps up his excellent work there is very little doubt that he will become a favorite here.

Robert Adams, the juvenile, played the lively newspaper reporter, and was well liked in the role.

Sue Van Duser proved to be an excellent character woman, and scored a big hit.

Mabel Mortimer was capital as the "booh" servant girl. She spoke and acted her lines cleverly.

Kathleen Comegys was liked as the nurse.

This week, "The Big Idea." *Myles.*

WILL LEAVE COMPANY.

William Amsdell will leave the Gotham Players week of March 1, and will join Bert Lytell, at the Harmanious Bleecker Hall, Albany. Mr. Amsdell was formerly with Mr. Lytell, and will be welcomed as stage manager.

VAUDEVILLE BETWEEN ACTS.

The management of the Gotham are giving vaudeville acts between the acts of the plays. The extra for last week was Allen and White, who entertained with some good whistling.

MAKES GOOD.

Robert Gleckler, the new leading man with the Crescent Players, has more than made good. Mr. Gleckler is a clever actor and is quite a matinee idol with the critical Brooklyn patrons.

JOINS COMPANY.

Violet Day is now a full fledged member of the Grand Opera House Players, and was a big hit in "So Much for So Much."

NOTES from La Roy Stock Co.—Business continues fair. Not turning them away, but have not missed a salary day, and that is what counts. We will stay out until the middle of April, and then close and go to our permanent headquarters, Fostoria, O., to get things ready for the Summer season, which opens the second week in May. The (trouper's friend), THE OLD RELIABLE, pays us a visit every week. The one-nighter of "Ten Nights in a Bar Room," owned by Mr. La Roy, and managed by Vic Ross, is still drawing the crowds every place they show.

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GRAND OPERA HOUSE PLAYERS.

GRAND OPERA HOUSE, BROOKLYN.

(Reviewed Wednesday Evening, Feb. 24).

What a company this is for the tired business man and the tired home wife. What a company this really is for everybody in the big city of Brooklyn. Not a fault to be found with any member of it, and the excellent performance denotes excellent directing.

"So Much for So Much," Willard Mack's play, was the offering on above date, and proved to be the right kind of a play for stock. The members work together, and as President Lincoln once remarked, "In Union There is Strength." The results showed.

Noel Travers is an exceptional leading man. He is good looking, manly, and is a very clever actor. He got through his big scene in the third act, with much force, and brought many tears to the eyes of the patrons. The remarkable ovation accorded him on his entrance is proof of his popularity.

Mary Hall is as pretty and sweet a leading woman as there is in stock. She is a capable actress, and her remarkable personality goes a very long way towards making her one of the big stock favorites. She had a difficult role, but acquitted herself with credit.

Jack Matthews was very funny as the son. He is a very good comedian and played his role capitally. He was natural, and held the audience every time he was on the stage.

Irene Douglas, as the youngest daughter, was extremely sweet, and won the house right from her entrance. She is pretty, and is a charming ingenue.

Minnie Stanley, as the old Irish mother, was fine. She is an excellent character woman, and made the most of every opportunity offered.

William Elliott makes a fine heavy. He is a good actor, and knows how to get the most out of his lines. His scene in the third act was well done. He makes a good appearance.

Violet Day played an intoxicated woman very well, and deserved the applause she received on her exit.

George Carleton was a good juvenile, and was liked in all his scenes.

Earl Simmons was good as the brother of the wronged girl, and went through his big scene very nicely.

Reynold Williams was good in a character role.

Kenneth Gratton was well liked as the friend.

William O'Leary made a very wise waiter.

"To-Day" should draw well this week. *Myles.*

CHAMBERLAIN BROWN NOTES.

Virginia Millman has gone to Savannah, to play leads with Lucille La Verne. She opened in "The Gamblers."

Ethel Gray Terry joins the Wright-Huntington Players at St. Paul, next week. Carl Gerrard, her husband, will also be a member of the company.

Charles Clear is playing return engagements in all the Western cities that "The Quaker Girl" has visited.

Frances McHenry is seen in Omaha, in the Florence Reed role, in "Seven Days," this week.

Neil Pratt, of the Wadsworth Players, has purchased a large estate in New Rochelle, where he is going to raise various animals for the market. Mr. Pratt has become so popular in the Bronx that he is preparing to remain in New York all next season as well.

"The Passing of the Third Floor Back" will be the bill at the West End next week. Corliss Giles will play the Forbes Robertson role and Jessie Bonstelle will play the leading feminine character. Special interest has been shown in the work of Robert Adams, who is playing characters and juveniles, and both equally well.

Ainsworth Arnold is leaving the Crescent Stock in Brooklyn next week.

CARTER-ROBINSON STOCK CO.

After almost a three years absence, Frank (North) Carter has returned to Oklahoma City with his stock company, and is again in his old location, the Metropolitan Theatre. The public welcomes the Carter-Robinson Company's return, as they remember the high class productions that the old North Bros.' Co. played at the Metropolitan several years ago. Since leaving here Frank Carter and his wife, Ruth Robinson, have been playing in Fort Worth, Tex., Topeka, Kan., and Muskogee, Okla.

The personnel of the company includes: Ruth Robinson, leading woman; Ralph Moody, leading man; Fred Clarke, director; Robt. Ralston, artist; Edwin Fella, Bert L. Russell, Ben Roberts, Frank Clark, Will Hall, O. S. Johnson, Kate Sheperd, Marion Anderson, Hattie Johnson, Mabel Ralph, Gertrude Clarke and Frank Carter, manager. For week of March 1, the company will present "Her Lord and Master."

CLANCY SUED BY ACTORS' EQUITY ASSOCIATION.

James Clancy, a booking agent in New York, and manager of the Empire Stock Co., Paterson, N. J., is being sued by the Actors' Equity Association on behalf of the members of that organization for two weeks' salary which the players claim was due to them when the company closed last week.

The Actors' Equity Association has been diligent recently, not only in taking care of actors' complaints but also in adjusting grievances of managers against actors. In every instance, Secretary Howard Kyle says, where actors have been found upon investigation, to have been in the wrong, they have been forced to make restitution to managers.

TAKES PART AT SHORT NOTICE.

Up to last Friday, Jessie Bonstelle had been counting on a well-known heavy to play the difficult role in "Fine Feathers," but at the last moment he disappointed. She was at a loss, but like a brave hero up spoke Hardin Rickman. "I will play the part." Be it understood that Rickman had been playing nothing but the very smallest of roles during his whole career. He stepped in, and on Monday he was one of the biggest successes in the play. He will probably be retained for heavy with the company, and with a few more weeks of training, all you established heavy men will have to look to your honors.

A. E. A. TO DECIDE.

The clouds over the Auditorium Stock Company of Kansas City Mo., and Ann O'Day, somewhat the difficulty between the management and the former leading lady having been placed in the hands of the Actors' Equity Association for final adjustment.

Miss O'Day, who announced an Orpheum engagement after a reel in California, has changed her plans, and left Kansas City Feb. 23, for Utica, N. Y., to begin an engagement with the Majestic Players.

DOROTHY MORTIMER IN K. C.

Dorothy Mortimer, who has been playing in stock in Des Moines, Ia., has given in her notice and will assume the ingenue leads at the Auditorium, Kansas City, Mo., opening March 14, in "The Concert."

Miss Mortimer was popular in Kansas City last season, and a cordial welcome awaits her.

THE LE LAUX STOCK CO., under management of Clifford & Sellinger, notes.—The first stock production of "So Much for So Much," by Willard Mack, was made by this company Feb. 15, at Fehr's O. H., Portchester, N. Y., and made a tremendous hit. We have been hearing of the bad business of other stocks, but will say we are doing a good business, and are producing the former leading New York successes and giving them excellent presentations. The newspapers and public around this territory claim we have the best stock that has been seen here in years. We are located here for the season. Roster: Harvey E. Leighton, leads; Luella Arnold, leads; Frank Frayne, comedian; William Simpson, heavies; J. Luray Butler, juveniles; David Leonard, general business man; Minnie Frayne, characters; Elsie Walton, ingenues; Alyce De Vaux, second women; Franklin Clifford, director and manager, and Sol Sellinger, properties. We have in preparation such plays as "Elevating a Husband," "Her Husband's Wife," "Within the Law" and "The Yellow Ticket."

E. L. BARBOUR is manager of the Richardson Stock Co., now playing at the Folly Theatre, Prague, Okla.

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BURLESQUE NEWS

BILLY WATSON BURLESQUE CARNIVAL.

Burlesque gains a strong factor this week through the return of Billy Sliding Watson, who heads a new burlesque company for Hurtig & Seamon, billed as Billy Watson and his Burlesque Carnival, at the Empire, Hoboken. This is the Taxi Girls, moved from the added wheel to the Columbia, and the Girls of the Gay White Way go on the added wheel, starting at Trenton this week. Mr. Watson is working under a very advantageous arrangement for the remainder of the season. Mrs. Watson will join the company March 8 at Philadelphia.

Mr. Watson has been playing in vaudeville this season, with but one open week, but the inducements offered him by his former managers were strong enough to get him back to the Columbia wheel. He is using his "Mayor and the Judge" and "The Gay Modiste."

Manny Rosenthal is the manager, and A. J. Phillips, advance representative.

HEART CHARMERS.

RATING.

Book	Chorus	Costumes	Scenery
95	95	95	100
Principals	Numbers	Comedy	
100	95	90	

The cooch has certainly found its way uptown, and it was worked in unexpected places with this show at the Murray Hill, New York, last week. Even in an Irish number, "The Irish Tango," May Clark, who led it, indulged in several suggestive wiggles, entirely uncalled for. Before that she gave a fair sample of the Fourteenth Street movements while singing "Celebration Day in Tennessee," and in Mildred Stoller's "Tulip and Rose" number, one of the girls did that thing, and they even emphasized it by a spotlight. Thanks be that Mildred herself didn't try it. A cooch with "When You Wore a Tulip and I Wore a Rose" is certainly an original idea if not a particularly happy one.

Charles J. Burkhardt impersonated Bunk, a Niagara Falls hero, and arriving in a wet rubber coat, he slid and twisted in his usual style. He also sang well, as usual.

Mort Fox was a German hotel owner, with a high-pitched voice and a funny face make-up.

Chick Cameron played a "No Matter" actor, also a waiter. Elwood Benton acted as the manager of Bunk, and Hal Pierson was a bad, bad, Mexican, not too effective. Harry Wilson and Sam Lyons were the other male participants.

Mildred Stoller, who by some magic or other, has disposed of considerable avoirdupois, and looks stately and graceful, acts lively and appears to great advantage in white tights. She played a vivacious prima donna and sang in her best form.

May Clark was there with the dance movements, and Lillian West was kept busy cannoodling the comedians out of their money with the assistance of the bad man.

Mae Kerns did not show in the first part, but in the old Sam Howe burlesque, "At the Races," loomed up well in black tights and played the Starter.

Miss Stoller had a funny table scene with Burkhardt and Fox, relieving them of their watches in regular dip style.

The numbers in the first part included: "Celebration Day," "Rose of My Heart," by Miss West; "Tulip and Rose," by Miss Stoller; "Oi, Oi, Oi," by Mr. Burkhardt; a burlesque opera by the four leaders, and "The Cotton Ball" by Miss Stoller.

The olio included a singing and dancing number by Benton and Clark, their offering including "I Didn't Raise My Boy to be a Soldier," and an exchange of repartee.

Fox and Burkhardt opened in full dress, with some good laughs, and their parodies put over in good voice, led them to the soldier finish with good results. The Columbia Trio, Mr. Pierson and Misses Stoller and West, also put over several good songs.

In the burlesque, the old horse, with which Burkhardt, as the jockey, won the race, contributed good equine work. Miss West looked well in tights.

The numbers included: "Arverne Rose," "Put a Bet Down for Me," by Mr. Benton; "Dancing the Blues Away," by Miss Clark; "When You're a Long Way From Home," by Miss Stoller; "Winter Night," by Miss Clark and Mr. Benton; "Ragpicker," and other popular songs.

The chorus: Anna Barnett, Ada Hanen, Evelyn Raymond, Mabel Knowles, Grace Clark, Flo Hammond, Emma Earl, Grace Mathew, Clara Good, Kate Leonard, Lillian Matthews, Flo Demorest, Ray Gaston, May Moreland, Maude Rose, Lillian Fields, Flo Bohsien, Lorette Nalle, May Ruby, May Kearns, Ethel Levy, Sadie Kane, Leonora Evens, May Wilson.
MILL.

EMPIRE THEATRE SOLD.

The Empire Amusement Co. disposed last week of the Empire, Broad and Fairmount Avenues, Philadelphia, which until last week was occupied as a burlesque house. The purchaser is Joseph W. Gardiner, a real estate operator and former owner of the Alhambra. The consideration is understood to have been close to $200,000. The theatre occupies a lot, 92 by 130 feet, and is assessed for $150,000. The theatre was built by the late Israel Fleishman in 1890, and was acquired by the Nixon & Zimmerman Amusement Co., in 1902. The Empire Co. bought the house in 1911, and introduced burlesque until last week, when a stock company was established there.

SCRANTON DROPS BURLESQUE.

The Majestic and Star, at Scranton, Pa., have closed on account of poor patronage. Mr. Teets, manager of the Majestic, is now manager of the Wilkes-Barre burlesque house.

BILLY WATSON TO RETIRE.

Burlesque next season loses Billy Watson on the main wheel. It means a great loss to the owners of theatres, as they all bank on Billy when he gets around, even if it's a good or bad season. He will lead first easily by May 1, and is now in the West getting fourteen shows on the week. His close competitors have finished the West.

FRANK "BUD" WILLIAMSON, after sixteen weeks' illness, is back on the job, playing his old part with Ed. Lee Wrothe and the Ginger Girls.

JACK REID'S BIG SHOW.

BY D. J. FOX.

Account of previous contracts, Jack Reid was forced to finish his engagement at the Academy, Pittsburgh, last week, and after a week's lay-off, will open at the Empress, Milwaukee, for an extended engagement. The bill presented at the finish was as classy as that presented the first week of the six weeks' engagement.

In the closing bill, Jack Reid presented "The Milk-Fed Broilers," in "A Night in Bohemia," chuck full of the best of comic dialogue and amusing situations. The central figure of Dennis Murphy, a Pittsburgh millionaire, was handled by Reid in a capable manner. A. Bonham Bell, in unusually good voice, was well received, and took many encores in his various songs. Willis Hall, in a small part, handled himself with the usual exactness, while Bob Startzman, as the Dutchman in charge of "Bohemia," was a treat with his utter disregard for the correct handling of the English language.

As usual, Harry Richardson, said to be burlesque's sweetest male singer, took top honors in the vocal line, his principal offering being "Maurice Costello," assisted by the chorus. Ella Reid Gilbert, Bertha Baumlin, Lillian Lippman and Babe Labelle rounded out a company *par excellence*, and lent color to the production. The big beauty chorus could not be improved upon. These clever girls have been carefully drilled into intricate steps by Freddie Clark. The best song hits were the opening chorus.

Bonham Bell and Jack Reid, in a short specialty, gave "When I Dream of Old Ireland" in their best tune, and pleased immensely. "Push It Along," with the girls in go-carts, also proved a novelty, as did "Check Your Baggage to Loveland," when all the girls marched through the audience with little grips.

The chorus includes: Sally and Kitty Escher, Sadie and Edna Orsech, Mary Wealmann, Daisy De Verne, Irene Gardner, Anna Minor, Dot Wood, Frances Hayes, Peggy Hope, Babe Miller, Daisy Davenport and Rhea Brown. During the piece, specialties were rendered by Bell and Hall, and the Magnolia Trio, whose burlesque on the suffragette question was greatly enjoyed.

Henry Van Der Voort is musical director, while the crew consists of Hank Lisch and Ed. Piper. Kate Petit is wardrobe mistress, and Fred Clark is manager and personal representative of Jack Reid, as well as producer of numbers.

The famous Hula Hula dance, as done by dainty Doris Deloris, brought favorable comment. Mr. Reid made a farewell speech, in which he heartily thanked the many patrons of the Academy for the kind support to him, and was greeted with deafening applause.

CARRIE BERNARD, of the Billy Watson Show, is at the Regent Hotel, St. Louis, Mo., ill with typhoid fever.

NORA HENRY is in New York to undergo an operation, and has therefore been forced to refuse an offer from the Watson Show.

JACK FAUST'S body was cremated Feb. 25, after the services held at Reilly's, at 9 A. M. Among those who attended were: Pat Kearney, Fred Waldmann, Fred Muller, Clint Wilson, Harry Keeler, Charles Franklyn and Sam Fisher. Manager Louis Oberworth, of the Gay Widows, came over from Philadelphia, and accompanied the body to the Fresh Pond Crematory, with Mrs. Faust and several other mourners.

CHARLES KOSTER, agent of Bernstein's Follies of Pleasure, mourns the death of his father, at his home in Cleveland, O., Feb. 17.

SAM CLARK is managing the Jack Reid Show, James McCormack in advance. They expect to come to New York next week.

LOUISE BURKHART, a burlesque girl, attempted suicide by poison at Cincinnati, Feb. 23, and was taken to the City hospital.

HARRY K. MORTON
CO-STAR
Of Gus Fay's Gayety Girls
ZELLA RUSSELL
LEADS

BURLESQUE ROUTES.

Columbia Wheel.

Al. Reeves Show (Irving Engle, mgr.)—Gaiety, Milwaukee, March 1-6, Star and Garter, Chicago, 8-13.

American Beauties (Lou Epstein, mgr.)—Gaiety, Omaha, March 1-6, lay off 8-13, Minneapolis 15-20.

Broadway Girls (Bob Gordon, mgr.)—Penn Circuit March 1-6, Imperial, St. Louis, 8-13.

Behman Show (Jack Singer, mgr.)—Gaiety, Washington, March 1-6, Gaiety, Pittsburgh, 15-20.

Bon Tons (Frank McAleer, mgr.)—Gaiety, Pittsburgh, March 1-6, Star, Cleveland, 15-20.

Big Jubilee (Maurice Jacobs, mgr.)—Lay off 1-6; Casino, Brooklyn, 8-13.

Ben Welch's Own Co. (Harry Shapiro, mgr.)—Hurtig & Seamon's, N. Y., March 1-6, Phila., 8-13.

Beauty Parade (Ed. Schaefer, mgr.)—Englewood, Chicago, March 1-6, Gayety, Detroit, 8-13.

Bowery Burlesquers (Bob Cohen, mgr.)—Casino, Bkln., March 1-6, Hurtig & Seamon's, New York, 8-13.

Billy Watson's Big Show (Billy Watson, mgr.)—Gaiety, Kansas City, March 1-6, Gaiety, Omaha, 8-13.

Carnation Beauties (Sam Robinson, mgr.)—Bronx, New York, March 1-6, lay off 8-13.

College Girls (Max Spiegel, mgr.)—Olympic, Cincinnati, March 1-6, Empire, Toledo, 8-13.

Dreamland Burlesquers (Bob Travers, mgr.)—Columbia, New York, March 1-6, lay off 8-13, Casino, Brooklyn, 15-20.

Dave Marion's Own (Izzy Grodz, mgr.)—Star and Garter, Chicago, March 1-6, close for season.

Follies of the Day (Jack McNamara, mgr.)—Casino, Philadelphia, March 1-6, Empire, Hoboken, 8-13.

French Models (Dick Zeisler, mgr.) — Gaiety, Pittsburgh, 8-13.

Golden Crook (James C. Fulton, mgr.)—Columbia, Chicago, 1-6; Englewood, Chicago, 8-13.

Gaiety Girls (Jacobs & Jermon, mgrs.)—Lay off March 1-6, Newark 8-13.

Ginger Girls (E. W. Chipman, mgr.)—Trenton 4-6, Palace, Baltimore, 8-13.

Globe Trotters (Wash Martin, mgr.)—Star, St. Paul, March 1-6, Gaiety, Milwaukee, 8-13.

Gypsy Maids (Wm. V. Jennings, mgr.)—Gaiety, Buffalo, March 1-6, Gaiety, Milwaukee, 8-13.

Girls of the Moulin Rouge (Hurtig & Seamon, mgrs.)—Gaiety, Baltimore, 1-6, Empire, Bkln., 8-13.

Gay New Yorkers (Jake Goldberg mgr.)—Minneapolis March 1-6, Star, St. Paul, 8-13.

Girls from Happyland (Geo. H. Harris, mgr.)—Westminster, Providence, March 1-6, Boston 8-13.

Happy Widows (Fennessy & Heck, mgrs.)—Gaiety, Montreal, March 1-6, Albany and Hartford 8-13.

Honeymoon Girls—Empire, Bkln, March 1-6, lay off 8-13, Providence 15-20.

Hastings' Big Show (Harry Hastings, mgr.)—Orpheum, Paterson, 1-6, Providence 8-13.

Liberty Girls (Alex. D. Gorman, mgr.)—Syracuse and Utica March 1-6, Gaiety, Montreal, 8-13.

Love Makers (W. M. Leslie, mgr.)—Palace, Baltimore, March 1-6, Gaiety, Washington, 8-13.

Million Dollar Dolls (Ira Miller, mgr.)—Hartford and Albany March 1-6, Bronx, New York, 8-13.

Prize Winners (A. Pearson, mgr.)—Empire, Toledo, March 1-6, Chicago 8-13.

Roseland Girls (Walter Greaves, mgr.)—Gaiety, Boston, March 1-6, Columbia, New York, 8-13.

Rose Sydell's (Harry Thompson, mgr.)—Star, Cleveland, March 1-6, Olympic, Cincinnati, 8-13.

Rosey Posey Girls (P. S. Clark, mgr.)—Albany and Hartford March 1-6, Boston 8-13.

Social Maids (J. J. Lieberman, mgrs.)—Boston, March 1-6, Hartford and Albany 8-13.

Sliding Billy Watson (E. M. Rosenthal, mgr.)—Empire, Hoboken, 1-6; Casino, Phila., 8-13.

Star and Garter (Frank Weisberg, mgr.)—Lay off March 1-6, Minneapolis 8-13.

Trocaderos (Frank S. Pierce, mgr.)—Imperial, St. Louis, March 1-6, Gaiety, Kansas City, 8-13.

Winning Widows (Louis Gilbert, mgr.)—Gaiety, Toronto, March 1-6, Gaiety, Buffalo, 8-13.

Watson Sisters' Co. (Max Spiegel, mgr.)—Gaiety, Detroit, March 1-6, Gaiety, Toronto, 8-13.

Columbia Wheel—Added.

Auto Girls (Teddy Simonds, mgr.) — Columbia, Indianapolis, March 1-6, Buckingham, Louisville, 8-13.

Big Review (Henry P. Dixon, mgr.)—Buckingham, Louisville, March 1-6, Standard, Cincinnati, 8-13.

Bohemians—Howard, Boston, 1-6, Grand, Boston, 8-13.

Beauty, Youth and Folly (Louis Stark, mgr.)—Olympic, New York, March 1-6, Star, Brooklyn, 8-13.

Big Sensation (Morris Wainstock, mgr.)—Grand, Boston, March 1-6, Manchester, N. H., 8-10, Worcester 11-13.

City Sports (H. E. Patton, mgr.)—Standard, Cincinnati, March 1-6, Empress, Columbus, 8-13.

Cracker Jacks (Charles Falke, mgr.)—Empress, Columbus, March 1-6, Empire, Cleveland, 8-13.

Cherry Blossoms (Maurice Jacobs, mgr.)—Lay off March 1-6, Gaiety, Chicago, 8-13.

City Belles—Corinthian, Rochester, March 1-6, Star, Toronto, 8-13.

Charming Widows—Star, Bkln., March 1-6, Trocadero, Phila., 8-13.

Follies of 1920 (Lew Talbot, mgr.)—Savoy, Hamilton, March 1-6, Cadillac, Detroit, 8-13.

Follies of Pleasure (Louis Bernstein, mgr.)—Gaiety, Bkln., March 1-6, New Haven and Bridgeport 8-13.

Fay Foster Co. (Joe Oppenheimer, mgr.)—Victoria, Pittsburgh, March 1-6, Penn Circuit 8-13.

Girls of the Gay White Way (Frank Livingston, mgr.)—Trenton 4-6, Palace, Baltimore, 8-13.

Girls of the Follies (H. M. Strouse, mgr.)—Standard, St. Louis, March 1-6, Century, Kansas City, 8-13.

Gay Widows (Louis J. Oberworth, mgr.)—Wilkes-Barre March 1-6, Binghamton and Schenectady 8-13.

Girls from Joyland (Sim Williams, mgr.)—Binghamton and Schenectady March 1-6, Corinthian, Rochester, 8-13.

Garden of Girls (Louis Gerard, mgr.)—Gaiety, Chicago, March 1-6, Columbia, Indianapolis 8-13.

Gay Morning Glories (Jack Glines, mgr.)—Cadillac, Detroit, March 1-6, Haymarket, Chicago, 8-13.

Hello, Paris (Wm. Roehm, mgr.)—Empire, Cleveland, March 1-6, Victoria, Pittsburgh, 8-13.

High Life Girls (Frank Calder, mgr.)—Springfield March 4-6, lay off 8-13, Howard, Boston, 15-20.

High Rollers.—Murray Hill, New York, March 1-6, Academy, Jersey City, 8-13.

Heart Charmers (Dave Gordon, mgr.)—Academy, Jersey City, March 1-6, Perth Amboy 8-10.

Mischief Makers (F. W. Gerhardy, mgr.)—Haymarket, Chicago, March 1-6, Standard, St. Louis, 8-13.

Monte Carlo Girls (T. Sullivan, mgr.)—Star, Toronto, March 1-6, Savoy, Hamilton, 8-13.

Orientals (Billy Watson, mgr.)—Manchester, N. H., March 1-3, New York 8-13.

September Morning Glories (Ann Cummings, mgr.)—Perth Amboy, N. J., March 1-3, Gaiety, Baltimore, 8-13.

Tango Girls (Chas. E. Taylor, mgr.)—Holyoke 4-6, Howard, Boston, 8-13.

Tango Queens (E. E. Daly, mgr.)—Gaiety, Phila., March 1-6, Atlantic City 8-13.

Tempters (Gus Kahn, mgr.)—Century, Kansas City, March 1-6, lay off 8-13, Chicago 15-20.

Trans-Atlantics (Chas. Donahue, mgr.) — New Haven & Bridgeport March 1-6, Springfield 8-10.

Uncle Sam's Belles—One night stands 1-6.

Zallah's Own Show (John Eckhardt, mgr.)—Trocadero, Phila., March 1-6, Milwaukee 8-10.

PENN CIRCUIT.

Beaver Falls, Pa.—Monday.
McKeesport, Pa.—Tuesday.
Greensburg, Pa.—Wednesday.
Mishler, Altoona, Pa.—Thursday.
Orpheum, York, Pa.—Friday.
Academy, Reading, Pa.—Saturday.

GOOD REASON FOR CLOSING.

Joe Levitt, manager of the Passing Review of 1914, writes us as follows:

"Detroit, Mich., Feb. 22.

"Am writing a few lines for you to insert in your paper so that it will not be misrepresented to you later.

"Through Ft. Wayne closing gives all shows a week lay off between here and Chicago, and us playing Chicago five times within twenty-five weeks, particularly one house where we were to go after the lay off week, the Haymarket, Chicago, would be very bad for us to play. Two weeks later, between Kansas City and Chicago is another lay off, therefore we have decided to close our season next Saturday night here in Detroit, at the Cadillac Theatre, which was mutually agreed by the Columbia Amusement Co. and my partner and myself, as they could not

GET A LINE ON THIS SONG THE REAL AMERICAN SONG

I'M AN AMERICAN, THAT'S ALL

Words by HARRY J. KERR Professional Copies and Orchestrations Now Ready Music by JOHANN C. SCHMID

COSMOPOLITAN MUSIC CO., - - - - 1343 Broadway, New York

change our route without repeating the houses that he have played several times this season.

"I am going to use most of my people in tabloids that we are putting out for the remainder of the season."

DREAMLANDS.

At the Columbia, this week, Andy Lewis is featured with this company. The original production was reviewed in these columns early this season, but the show has been completely changed by Mr. Lewis, who put on "The Tangle," a version of his twin brother episode, also the conology burlesque, under the title of "Whirlfun," and plays the Duke De Itorealis in his own peculiar style.

Inez De Veriller plays Mrs. Bonner, and one of the girls in search of a title, and led several good numbers.

Vera George was noticeable throughout both pieces, in her eccentric comedy bits, and she displayed a number of handsome gowns, built along original lines in design and color scheme.

Geo. S. Skipper was acceptable as the straight, and Gus Hober, Al. Dwinell, Lewis Eber and Al. Weston sang quartette harmony.

Al. Dwinell played a rednosed souse in the burlesque, while Mr. Rober sank in his high key, and essayed a German count.

Andy Lewis did the twin brother act successfully, also the suspender peddler, who, as the count, lost his trunks at critical periods.

The olio included the Alpine Quartette, in their repertoire, including "Chesapeake Bay," "Tulip and the Rose" and "Little Spark of Love."

Anita, a dancing violinist, who combined grace of motion with good work on the stringed instrument.

Myrtle Kastrup gave samples of ragtime singing, which went over nicely.

The strengtheners are the Dayton Family of twelve acrobats, favorably referred to during their Murray Hill engagement several weeks ago. "Don't Blame It All On Broadway" was one of the encored numbers; also "He Is a Duke," with scins by different girls; "Ragpicker," by Miss De Veriller "Winter Nights," by the Octette; "Bob White," one of those knee-clinkers, with a full line-up, and "Dancing the Blues Away," by Miss George.

Twenty-two girls make up the chorus, and a number of them pose in the pictures.

number of them pose in the pictures. *Mill.*

BURLESQUE BRIEFS.

BY MYLES.

LA BLANC AND LORRAINE, who recently left the Ginger Girls, will put out a dancing spectacle over the big time in a few weeks.

DONALD KEIR and his partner, Miss Weston, left the September Morning in Jersey City, for vaudeville for the remainder of the season.

NELLIE FLORENE, former prima donna of the Golden Crook Co., is only given about two weeks to live. Last week the crisis was reached, and she was pronounced as being unable to recover. Miss Florede is in very straightened circumstances, and by writing to Jacobs & Jermon you will be able to learn her address.

JOE EMERSON, until recently principal comedian of the Beauty, Youth and Folly Show, is now in a commercial line.

BURLESQUE will have a new featured comedian next season, when Joe Rose will be in one of the Bill Campbell shows.

GEORGE REYNOLDS, the straight man of the High Rollers, has been signed for another season.

MADGE BAKER, who was engaged as prima donna of the Crackerjack Co., left the show in Louisville, and is working cabarets down South.

WILLIAM WEST, of the team of West and Bentley, is taking the Topsy Turvy Honeymoon Girls out over the Stair & Havlin time. Next season West and Bentley will probably be associated with the Girls from Joyland.

IT IS learned from very good sources that Weber's, New York, will house burlesque in a few weeks. This will be direct opposition to Daly's, on the same block.

HURTIG & SEAMON emphatically deny that the Girls from Happyland is to be brought in. The show will finish the route.

MAIDS OF AMERICA.

This Max Armstrong production closed a successful week at Daly's, Feb. 28. Meyer Harris played a German director, a character new to him, in the first part, built after "The New Leader" in clever fashion, and in the burlesque he played the Jew. Dewey Campbell had a liberal supply of the hat stuff, and put it over without any compunction. Jack Martin was the stage manager; Hank Simon, the stage carpenter; Gussie White, a clever dancing soubrette, showed to good advantage, and Helen Claire played a headliner. The company is laying off this week.

STOCK AT DALY'S.

The company organized by Violet Mascotte for Daly's, opened March 1. Sam Collins is principal comedian. Others are: The Prima Donna Sextette (Louise Earl, Lottie Fremont, Anna Meek, Lenore Butler, Jean Lenord, Lillian Bedell), Marie Landis, Zoila Sisters, in two burlettas, "The Ex-Waldorf Hotel," in two acts, and "The Twin Bedsteads," travesty on "Twin Beds." Princess Zuleika is the added dancer.

HARRY C. LEWIS ARRESTED.

Harry C. Lewis, manager of the Trip to Paris Shows and of the show playing the Thalia, New York, last week, was arrested last week, and is being held for extradition to Philadelphia, where he has been indicted on a charge of selling a show which did not exist.

A NEW WHEEL?

There is considerable talk about a new wheel for next season, with managers of Kansas City and St. Louis and Pittsburgh houses as the nucleus.

TOM McCREADY succeeds Billy Vail as manager of the Casino, Philadelphia.

THE shows will play Paterson, following the Empire, Brooklyn, date, for a number of weeks.

SHOWS now go from the Cadillac, Detroit, direct to the Haymarket, Chicago.

ABE MIERS is kept busy entertaining his many friends at the Victoria Hotel cafe. Drop in, boys and girls, it's a regular place.

THE FOLLY, Detroit, goes into dramatic stock March 23.

THE burlesque season at the Thalia, New York, will close March 6. The company includes: Jerry O'Meara, H. Durand, Vivian Forrest, Irene Callinan, Blanche Carr and Claude Allen.

LIBBIE DAURO opens at the Howard, Boston, 15.

ORA ENTAL goes with the Monte Carlo Girls, March 15, for six weeks.

MILLIE DE LEON is a feature with Richie Craig's Show, in St. Louis this week, and Indianapolis the next two weeks, at the Majestic.

LA MILO opens at the Gayety, Brooklyn, 15.

AT THE Olympic, New York, this week, Princess Aseta is the dancer with Beauty, Youth and Folly.

PAT KEARNEY and Iva Fowler, of the Ben Welch Shows, were married 25.

OWING to an open date the Monte Carlo Girls spent Feb. 25 in Logansport, Ind.

THE MAX ARMSTRONG COMPANY are engaged to return to Daly's next week, as the stock company playing there this week will finish next Saturday night.

MEYER HARRIS, with Gussie White, will do a vaudeville act, after finishing with the Armstrong Show at Daly's.

LEWIS AND LEONARD are in their twenty-eighth week with Richy W. Craig's Show, doing a very nice business everywhere. They do an act in the olio and working all through the show.

Carnivals.

THE LEVITT-MEYERHOFF SHOWS

Carnival showmen visiting New York City are taking advantage of the opportunity to visit the Winter quarters of the Levitt-Meyerhoff Shows United. All who have looked over the wonderful carved fronts and other show property proclaim it the finest collection of outdoor amusement material ever collected together. The ten new fronts are all being built along lines patterned from the gorgeous portable theatre facades brought from France and Belgium by Louis Berni for the Levitt-Meyerhoff interests. These completely eclipse anything of the kind ever seen in this country, and represent an absolute revolution in the structure of outdoor portable show fronts. The fronts are a mass of gold and cut glass mirrored insets, with wonderous carved figures and panels depicting every form of artistic effort, from floral designs to human and animal statues, the whole being made splendid by a marvelous blending of kaleodiscopic coloring, the sheen and shading of which reflects every single color of the rainbow.

A staff of foreign artists is at work on the finishing touches on the fronts while the carving work is practically complete. The wagons are nearly all finished, and these are being made conspicuous by treble coats of genuine English vermillion, over which a double coat of spar varnish will be applied.

The Winter quarters of the Levitt-Meyerhoff Shows United are located at Grand and West Side Avenues, Jersey City, within a few blocks of the Summit Avenue Hudson tube station, and only a stone's throw from the Bartell animal farm, where the collection of trained wild beasts for the Levitt-Meyerhoff Trained Wild Animal Show and Jungle are being housed for the Winter. A new building, within a few yards from the main quarters, has been leased for the storing of the finished wagons which will allow for the room required to place the new material as fast as it is completed.

Carnival showmen are especially invited to visit the Levitt-Meyerhoff Shows United Winter quarters, and invitations can be secured by application to Victor D. Levitt, general manager of the L. & M. Shows.

MILLER ENGAGES BUSHEA AS GENERAL AGENT.

MOBERLY, Mo. (*Special to* NEW YORK CLIPPER).—A. B. Miller has announced, following a conference with Harold Bushea in his private car, that he had engaged Mr. Bushea for the season, as general advance and traffic manager for the A. B. Miller Shows. This organization is one of the foremost carnival outfits in this country, and consists of twenty-eight cars, including an advance car. They carry twenty-four head of baggage stock, and make daily parades. The advance employes a full corps of billposters, press agents and advertisers. The news of Mr. Bushea's association with the A. B. Miller Shows comes at this time as good news to his many friends in the tent show world. It fully justifies the estimate tent show owners and managers have always credited A. B. Miller with possessing, and it is safe to predict that the combination of these two aggressive showmen cannot help but spell success for the A. B. Miller Greater Shows.

ALLMANN BROS.' BIG AMERICAN SHOWS.

PLAY EAGLES' STATE CONVENTION.

SOUTH OMAHA, Neb. (*Special to* THE NEW YORK CLIPPER).—The committee in charge of the forthcoming celebration in this city week of June 7 has made it publicly known that the Allmann Bros.' Big American Shows would furnish the exclusive amusements for the Eagles' State Convention street fair, which holds forth on the above dates in this city.

It is arranged to put on many novel features of the unusual kind, one of which will be "The Days of '49," also under the management of Allmann Bros. It is planned to advertise the event far and wide, and as well as all over the State of Nebraska. The Allmann Bros.' Shows have always done good business in this city, as well as in Omaha proper, where on several occasions they have furnished the carnival features of the famous Ak-Sar-Ben celebration.

CARNIVAL MEN TO MEET.

The next regular meeting of the Carnival Men's Association will be held at the club-rooms at 1431 Broadway, New York, March 3, at 2 P. M.

Important business will be discussed and the constitution and by-laws drawn up by the committee appointed for that purpose will be read to the members. Victor D. Levitt, Walter K. Sibley, Henry Meyerhoff and Isadore Firesides have been appointed on the ways and means committee. A big farewell banquet will be arranged prior to the departure of the members to their various destinations for the openings of the different shows with which they are to be identified this coming season.

JESSIE CONROY goes back with the Sibley Water Show next season.

SAM KITZ will have a roll down with the Walter Sibley Shows this season.

SIBLEY SUPERB SHOWS READY.

BY SIDNEY WIRE.

Big preparations are being made at the Winter quarters, and new equipment being purchased by Walter K. Sibley for the new show. The painters will begin work in a few days, and a complete train of cars is being assembled. The show train and wagons will be in the Sibley colors of red and white, while a number of new portable fronts are being built for the several new attractions on the Midway. The Sibley Water Circus will be greatly improved and many new features will be added, including a troupe of lady swimmers, who will represent all nations. Among the lady swimmers and divers already contracted for the water circus are: Josephine Fleming, American champion; Bertha Lindberg, champion swimmer of Norway and Sweden; Carolina Donizetti, champion of Italy; Patricia O'Malley, champion of Ireland; Augusta Smalz, champion of Germany, and Margaret Offer, champion heavyweight swimmer of the world. There will be many new features with the Sibley Ten-In-One, and several European novelties will occupy the pits in the big tent, which will have a front of over one hundred and seventy-five feet, with two hundred feet of banners.

K. C. BARKOOT HURT.

I. Banyakor, traffic manager of Barkoot Shows, was killed, and K. G. Barkoot had several ribs broken, in a head-on automobile collision at Montgomery, Ala., last week. Ruben Grubert, concessionaire, was also seriously injured. Accident happened on road, returning from Rice & Dore Winter quarters.

MACY WELL AGAIN.

J. A. Macy, manager of Macy's Olympic Shows, has been discharged from the hospital in McAlester, Okla., where he had been receiving treatment for injuries received in a railroad wreck, and is again on the job.

CHARLES Z. MIKESELL general agent with the P. J. Mundy Shows, seasons of 1905 and 1906 also connected in an executive capacity with the Boer War spectacle, has been out of the business, and is now in the real estate business at Hamilton, O. A rumor says that he is thinking of returning to the business, which we trust is true. He is a good worker, a close contractor, a thirty-third degree Mason, an Elk, a member of nearly all of the big fraternal orders.

HERR BERTINA, the well-known foreign wild animal trainer, is signed with the Levitt-Meyerhoff Shows to handle a group of forest-bred lions.

MART McCORMACK is one of the charter members of the C. M. A.

AL. T. HOLSTEIN, formerly with the Blue Ribbon Shows, and recently ahead of the "Red Widow," is spending a few days at his home at Allentown, Pa.

HAROLD BARLOW, of *The Paterson News*, goes as press agent with the Col. Lagg Shows.

RUMOR has it that Col. Lagg and Sydney Wire will put out a Greater Midway Show.

TOMMY CANNON didn't get to New York yet, and the boys around the C. M. A. Club are anxiously enquiring for the popular little Irishman. Where are you, Tommy and what are your plans for the coming season?

BESSIE POLACK is getting ready for a big season with the Great Rutherford Shows when she will again spin the merry old candy-wheel.

HARRY BERNSTEIN, proprietor of the Eagle Saloon, Laredo, Tex., died Feb. 1, at Asheville, N. C., of tuberculosis. He was formerly connected with the show business, and was well-known in carnival circles.

PARKS AND FAIRS

OKLAHOMA STATE FAIR DATES.

At a meeting of the Board of Directors of the Oklahoma State Fair and Exposition, the dates for the 1915 State Fair were fixed for Sept. 25 to Oct. 2, 1915.

The State Fair Circuit opens at Des Moines, Ia., with the Iowa State Fair, Aug. 25 to Sept. 3, and is followed by the Nebraska State Fair, Lincoln, Sept. 6-10; Kansas State Fair Association, Topeka, Sept. 13 to 17; Kansas State Fair, Hutchinson, Sept. 18 to 25; Oklahoma State Fair, Oklahoma City, Sept. 25 to Oct. 2; American Royal Live Stock Show, Kansas City, Oct. 4 to 9; Texas State Fair, Dallas, Oct. 16 to 31.

The following superintendents were appointed to serve for the Oklahoma State Fair, 1915: Tickets, J. L. Wilkin; gates, J. M. Owen; police, Orin Ashton; grounds and track, Wm. Alson; cattle, F. L. Kenyon; horses, Geo. E. Hacker; sheep and swine, E. A. Wagner; poultry, John W. Nicely; farm products, A. M. Guslin; dairy, V. L. Bath, minerals, Prof. C. W. Shannon; fine arts, Miss Stella Norval; education State School exhibits, R. H. Wilson; culinary, Mrs. Orin Ashton; textile, Mrs. A. J. Rigsby; better babies contest, Mrs. R. R. Catt; implements and machinery, C. A. Hamlin.

LEVITT-MEYERHOFF GET YORK FAIR.

YORK, Pa., March 1.—D. G. Deardorff, secretary of Ye Old York Fair, during a trip to New York, has closed contracts with the Levitt-Meyerhoff office for all of the attractions at the coming fair, Oct. 4, 5, 6, 7, 8. The Henry Meyerhoff office will furnish a $10,000 program of free acts and attractions, including the Midway attractions, which will be furnished by the Levitt-Meyerhoff Shows United. Mr. Deardorff spoke of the elaborate outfit of the Levitt-Meyerhoff Shows.

A BILL has been introduced in the Iowa State legislature to amend the code relating to State Aid to District or County Agricultural Fairs which will be a big boom for the Iowa fairs. It puts the limit of the amount paid to any society at $2,000.

"90 IN THE SHADE" CLOSES SUDDENLY.

Although Daniel V. Arthur's "Ninety in the Shade," with Marie Cahill and Richard Carle, was to have finished its run at the Knickerbocker on Saturday night of last week, there was no performance given that day, as Edward Martindale, Victor Morley, Fred Walton and Pedro de Cordoba refused to go on, claiming that salary was due them.

The theatre is managed by Harry Sommers, representing Charles Frohman, Klaw & Erlanger, and these gentlemen have no interest in the production.

The theatre was rented to Mr. Arthur.

Before the Saturday matinee performance the four actors mentioned above sent a "round robin" to Mr. Sommers.

Mr. Sommers took up the matter with Mr. Erlanger, who issued the following statement:

"Messrs. Charles Frohman, Klaw & Erlanger, Knickerbocker Theatre management, have no interest in the production. Money was advanced to Mr. Arthur by the management of the Knickerbocker Theatre in order to help him out of difficulties on the road and enable the company to reach New York and open its engagement here.

"At the beginning of the engagement he began to draw advances against his prospective share in the receipts, and has continued to draw in advance for the purpose of paying salaries, until at the present time Mr. Arthur is in debt to the management of the Knickerbocker Theatre. Matters reached a climax before the Saturday afternoon performance.

"Mr. Arthur requested Mr. Erlanger to assist him by advancing sufficient money to pay the company. Mr. Erlanger offered to advance a sufficient sum to pay a week's salary for all members of the company, provided they would complete their engagement at the Knickerbocker by finishing out Saturday night's performance and going on to Philadelphia to keep their engagement there.

"Mr. Erlanger was under no obligation to make any such offer, but did so merely for the purpose of assisting the members of the profession in their difficulties. While this offer was agreeable to the majority, several members of the company insisted on Mr. Erlanger advancing other sums to them. Inasmuch as Mr. Erlanger had no interest in the company he did not feel that he could assume any further obligations for himself or his partners. The members of the company thereupon declined to accept Mr. Erlanger's offer and refused to go on with the performance.

CALL

BARNUM & BAILEY

Greatest Show on Earth

All Performers engaged with this Show for the Season of 1915 must report for Rehearsals Friday, March 26, at Madison Square Garden, New York City. Acknowledge this Call to BARNUM & BAILEY, BRIDGEPORT, CONN. MUSICIANS REPORT at Madison Square Garden, Wednesday, March 24. Musicians acknowledge call to E. S. BRILL, Bandmaster, No. 229 W. 38th St., New York City.

BARNUM & BAILEY

C. H. ARMSTRONG WANTS

FREAKS and PIT SHOW ATTRACTIONS

As I have EXCLUSIVE CONTRACTS FOR ALL PIT AND PLATFORM SHOWS AT RIVERVIEW PARK, CHICAGO, CAN USE A FEW MORE GOOD FREAKS AND NOVEL ACTS. HAVE GOOD OFFER FOR HIGH CLASS MIND READING ACT. 18 weeks at the Park and long road Season to follow. State salary. Send photo. C. H. ARMSTRONG, Riverview Park, Chicago.

SPECIAL NOTICE

RINGLING BROS.

WORLD'S GREATEST SHOWS

Can place HIGH CLASS HUMAN CURIOS AND FREAKS (No Acts) for their

Season at Chicago "Coliseum"

Opening April 17

and playing thereafter twice daily until May 2, inclusive. This will in no wise conflict with engagements elsewhere hereafter May 2, 1915. State all in first letter, and send photo, please. Nothing but CLEAN GENTEEL ATTRACTIONS considered. Silence respectful negative. Address by wire or letter. LEW GRAHAM, Mgr. Museum Dept., Suite 59, 600 West 168 St., New York City.

CALL SUN BROS. SHOWS WANTED

Big Show Acts, some Feature Act, Clowns, Musicans, write in. Low Pitch Side Show Acts, Ticket Seller with Concert Turn, Candy Butchers, Lunch Car Cook, Advance Car Cook, First-class Sleeping Car Porters, Advance Men, report March 18 Drivers, Working Men, after March 29. Musicians report March 29. Performers report April 1. Macon, Georgia, all people engaged acknowledge by mail.

FOR SALE—Crosscages, Tents, all sizes. Write for prices. Address all mail.

SUN BROS. SHOWS, Macon, Ga.

WANTED

FREAKS AND CURIOSITIES

OF ALL KINDS

Midgets, Giants, Wonders and Curious. People of Every Description, and Odd and Unusual Performances of every nature for

BARNUM & BAILEY

Greatest Show on Earth

For the Engagement at MADISON SQUARE GARDEN, NEW YORK CITY, also for the entire season of 1915

Address with full description and photographs

BARNUM & BAILEY, Bridgeport, Conn.

WANTED FOR

ANGELL'S COMEDIANS

Man for Heavies and Characters, double Band and Specialties; Gen. Bus. Man, double Band and Specialties; Woman for Soubrettes and Ingenues, with Specialties; Men and Women in all lines, that double Band and Specialties, which is essential. State lowest salary. Wire.

JACK AUSLET, Manager.

At Liberty Can Join on Wire Nelda Gibson LEADS and SECOND BUS.

Age, 26. Height, 5 ft., 7 in. Weight, 120 lbs.

Best Stock references. A1 modern wardrobe. Reliable. Quick study. Very versatile.

Address NEW RICHMOND HOTEL, 405 N. Clark St., Chicago, Ill.

AT LIBERTY

ROY W. CONANT

Leads, Heavies, Director; Dramatic Stock, Repertoire, Musical Comedy. Age 30, height 6 feet, weight 170. Appearance, ability, wardrobe, experience; trained Baritone Singing Voice. Can join on wire.

Address New Richmond Hotel, North Clark St., Chicago, Ill.

PARTNER WANTED With small capital for a Vaudeville Show now organized and booking Independent Time. Large profit guaranteed investor. Address MANAGER, 264 W. 37th St., New York City, N. Y.

N. B.—$25.00 CASH BUYS all rights of a successful COMEDY DRAMATIC PLAYLET. Produced last season over big time. Here's a chance for a money winner, if you are a live one.

AL. H. WILSON closed at Harrisburg, Feb. 27, to prepare for the production of a new play, written by Herbert Hall Winslow.

MANAGERS, LEADERS, MUSICIANS

For the purpose of helping musicians secure desirable positions, and to help leaders and managers secure the musicians they want, we have established

A FREE SERVICE DEPARTMENT.

A well equipped bureau keeps track of the wants of musicians and leaders everywhere, and as soon as we know their wants we immediately mail them a list of musicians or positions such as we think will meet their needs. There is no charge for this service. If you are out of work or if you need musicians, write us to-day.
FRANK HOLTON & CO., Makers of High Grade Band Instruments Exclusively, 2634 Gladys Ave., Chicago, Ill.

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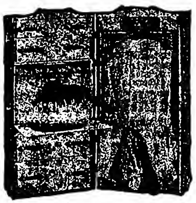

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3 Grades. 3 Sizes. Men's or Women's
Cretonne or plain linings. 5 year guarantee.
SPECIAL DISCOUNT TO THE PROFESSION
NEWTON & SON, - Cortland, N. Y.

ON ACCOUNT OF COMPANY CLOSING
AT LIBERTY **Virginia Powell** LEADING WOMAN
Height, 5 ft. 5 in. Weight, 128. Age, 26. Experienced, reliable, quick study. Good wardrobe. Can join on wire. First class Stock or Rep.
VIRGINIA POWELL, 3445 No. Arbor St., Philadelphia, Penna.

PARODIES-7 for $1
When You Wore a Tulip
What Did Romeo Say to Juliet
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When You Play in the Game of Love
Oh My Love
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At the Ball That's All
Snappy. Full of Punch. Send now.
H. O. Pyle, Jr., 1064 St. Nicholas Ave., New York City

Wanted, Male Piano Player
Who can double couple small parts. **LIGHT COMEDIAN** with strong line of specialties. **REPERTOIRE PEOPLE.** State all. Week stands.
KIRK STOCK CO., Georgetown, Del.

MAGIC ACTS BUILT, STAGED and REHEARSED. Professionals coached. Amateurs supplied. Our Acts always make good, and our instructions will start you right. Particulars for stamp. GEO. A. RICE, Auburn, N. Y.

WANTED—COMEDIAN
To change for a week and put on Acts. Ber-Stevens where are you. DAN DeLAND, Silver King Comedy Co. Northville, N. Y.

WANTED Any one knowing the whereabouts of WILL W. STERLING will please communicate with MRS. S. J. STERLING, 5926 45th Ave., S. E., Portland, Ore. Important news.

AT LIBERTY
HAL DENTON, Heavies. **NELLIE DENTON**, General Business. Join on wire. Room 7. 607 Second Ave., So., Minneapolis, Minn.

WANTED—LADY PARTNER with good appearance to join sensational acrobatic act. Must be attractive and single, height 5 ft. 4 in. State age, height, weight, etc. "COURAGE," Care CLIPPER.

WANTED—Position as dresser to Leading Woman with permanent Stock or Moving Picture Co.; am experienced seamstress, expert on facial massage. DRESSER, 922 Mason St., Flint, Mich.

AT LIBERTY—Comedian doing Irish, Dutch, B. F. Song and Dance. Also Musical Act and Magician and Ventriloquist. I have Picture Machine and 14 Reels; use gas only. R. DEWOLF, Gen. Del., Youngstown, Ohio.

FOR SALE—Bargains. Complete January act, consisting of Trained Shetland Pony, Kicking Donkey and January Cart, a 20 min. act, $180. Shetland Ponies $70 up. Band Uniforms, Tents, Wagon Show property. Thos. L. Finn, Hoosick Falls, N. Y.

DIALOGUES, Monologues and Sketches for sale. ALBERT O. HERGESHEIMER, 928 Barry Ave., Chicago, Ill.

The Buffalonians with their usual zeal,
Have put the O. K. to my act;
Proclaimed my work is "real,"
As they know an act from New York,
Their presence they make you feel.
The success that I am receiving
I've earned; it is no steal.
Originality can't be wiped out,
I am having this to say.
Did you ask if I am working next week?
Yes, and every day
The papers will announce it
In type both bold and plain, that
Celest the Whistling Wire Walker,
Is making progress just the same.
For talent is the talisman that makes the artist's name.

The Great Celest
WHISTLING WIRE WALKER
Academy, Buffalo, March 1-6

NORTH BROS. CO. IN WICHITA.

The North Bros. Stock Co., which has been playing a Winter season in Tulsa, Okla., opened March 1, at the Empress, Wichita, Kan., for a Spring season.

MELODY LANE.

BY JACK EDWARDS.

SONG WRITERS FORM NEW ASSOCIATION.

The Popular Song Writers' Association, composed of the boys who supply popular music to the public, was formed several weeks ago, and the following officers elected: Stanley Murphy, president; George W. Meyer, secretary, and Theodore Morse, treasurer.

The intention of the association is to promote good fellowship among the boys and bring them together more frequently.

At the present time the following have signed applications: Billy Jerome, Lewis F. Muir, Edgar Leslie, Jean Schwartz, L. Wolfe Gilbert, Will Dillon, Bert Grant, James V. Monaco, Anatol Friedland, Arthur Jackson, Grant Clark, Jeff Branen, Alfred Solman, Arthur Lang, Leo Wood, Lew Brown, Seymour Brown, Arthur Fields, Joe McCarthy, Melvin Franklin, Ed. Moran, Will Heelan, Andrew Sterling, Jack Wells, Alfred Bryan, Charles McCarron, Raymond Walker, Al. Piantadosi, Ballard MacDonald, Albert Gumble, Herman Paley, Earl Carroll, Joe Young, Joe Goodwin, Leo Edwards, Will D. Cobb, Dave Stamper, Gene Buck, Ernest R. Ball, Fred Fischer and Jack Brennan.

Only those that have written popular songs are eligible, publishers not being admitted to membership.

A meeting was held Tuesday, March 2, when the objects of the association were gone over, and a full account of which will be announced in next week's CLIPPER.

SOME TRIO.

Fred Fischer, Jack Glogau and Joe McCarthy are billed as a feature attraction on Wednesday night, March 10, for Loew's Avenue B Theatre. "Soldier Boy," "Spark of Love" and "Tokio" will be the songs rendered.

THE NEW ITALIAN CLASSIC.

When the boys wrote "On the Shore of Italy" they thought it would be impossible to write a successor, but they got together and, after a little work, turned out the new Italian song, which will be a revelation. The title of the song is "My Own Venetian Rose," and from the reports of a few of our standard acts, the song will be a bigger hit than "On the Shores of Italy." This song is positively a gem from a melody standpoint, and as for the lyrics—Joe McCarthy wrote it, which is enough to know that none better could be written. It's a song which deserves to be in everybody's repertoire. High class singers (male or female) should write in for it, and for the character singers we have a patter chorus which is better than anything that has been done before. The melody was written by Jack Glogau and Al. Piantadosi. Leo Feist is the publisher. This number will be positively one of the biggest hits in the season of 1915, so get it now and be one of the first to sing this gem.

"WHY NOT SING WEARIN' OF THE GREEN."

During the past month many imitations have been written on the popular song success, "It's a Long Way to Tipperary," so much so that the public have become tired of listening to songs of that style. To be sure that there was a corking Irish song on the market, Jack Glogau and Howard Johnson got together and turned out a corking Irish song entitled "Why Not Sing Wearin' of the Green." A simple melody and a corking lyric. A song with sentiment and a number that can't fail. Great for harmony, quartettes, trios and duos. Harmony arrangements by Al. Doyle. 'Nuf said. Don't fail to write in for it, as St. Patrick's Day is only two weeks off, and this song is positively the best Irish song on the market. Leo Feist is the publisher. The song is being featured with tremendous success by Blanche Ring, and goes bigger than "Bedelia," which was her biggest hit. A word to the wise is sufficient. Get it while it's hot. "Why Not Sing Wearin' of the Green" is the title.

MOSS MARRIES.

Dick Moss, one of the most popular boys in music circles, and until recently connected with Jos. W. Stern & Co., was married to Alice Truesdale on Jan. 17, 1915.

MILLS' NEW SOLDIER SONG.

It isn't very often that Kerry Mills has the time to devote to song writing, but several weeks ago one of his lyric writers, Lew Brown, showed him a lyric on the present conflict in Europe.

The idea was so good that Mr. Mills sat down and turned out one of the best melodies that he has released in many years. The title of the song is "When It's All Over."

Performers say that it is one of the greatest encore getters that can be used.

If you are looking for a regular clean-up song, put this on right away.

SHAPIRO-BERNSTEIN'S NEW BALLAD A HIT.

When I first mentioned "The Little House Upon the Hill" in this column some weeks ago I predicted that it would become a second "Lonesome Pine."

It is going so fast now that nothing can stop it. Performers all over the country have put the song on and all report the same: "The biggest hit I ever sang."

Louis Bernstein, president of the Shapiro-Bernstein Music Co., the fortunate publishers, are working their force night and day, and if the song doesn't prove the season's biggest hit it won't be their fault.

GRANT CLARK SIGNS WITH FEIST.

Leo Feist, always on the lookout for the best talent, added Grant Clark to his wonderful staff of writers and composers. Grant should make a valuable man for the Feist concern, as his ideas run on the originality plan.

A "STERN" DEMONSTRATOR.

Irving Masloff, who joined the Stern staff some months ago, has proven a very capable assistant to L. Wolfe Gilbert. The Stern publications, through his endeavors, have been well represented in the house around New York as well as in the different cabarets.

THOSE WAR SONGS.

Out of a total of some fourteen representative popular music publishers in New York, about two of the bunch haven't a "peace" or "war" song. Leo Feist was the first with his sensational number by Al. Piantadosi and Al. Bryan, "I Didn't Raise My Boy to Be a Soldier." Then followed Will Von Tilzer with his now record breaking hit by Al. Von Tilzer and Will Dillon, entitled "Don't Take My Darling Boy Away."

F. A. Mills followed shortly with "When It's All Over," by Lew Brown and Kerry Mills, that has the endorsement of many big vaudeville acts that have featured it.

Lewis Bernstein, who has made the music game a study, started to work on Charley Bayha's latest number, called "I'd Be Proud to Be the Mother of a Soldier." Although only a week old, the song has shown up wonderfully well and is rapidly gaining in popularity.

Jerome H. Remick & Co., in signing Alfred Bryant several weeks ago, must have had in mind that he could write another "peace" song, and Al. hadn't been with the firm a week before they announced "When Mothers Rule the World." It's a wonderful idea, with a splendid melody by Jack Wells.

The last to join the ranks was Harry Von Tilzer, the hitsmith, who conceived the idea that as he has always written hits, a "peace" song hit by him wouldn't be out of place, hence "I'd Be Proud to Be the Mother of a Boy Like You," in conjunction with Andrew Sterling. Harry never wrote a better melody.

The outcome of the new numbers will be watched with interest.

NEW YORK'S FEATURE SONGS.

"The Little House Upon the Hill"	(SHAPIRO-BERNSTEIN CO.)
"When You're a Long, Long Way from Home"	(BROADWAY MUSIC CO.)
"On the 5.15"	(J. H. REMICK & CO.)
"There's a Spark of Love Still Burning"	(LEO FEIST, INC.)
"Virginia Lee"	(JOS. MORRIS CO.)
"I Didn't Raise My Boy to Be a Soldier"	(LEO FEIST, INC.)
"Sweet Kentucky Lady"	(M. WITMARK & SONS.)
"Maybe a Day, Maybe a Year"	(JOS. W. STERN & CO.)
"When My Ship Comes In"	(HARRY VON TILZER.)
"Chinatown, My Chinatown"	(J. H. REMICK & CO.)
"I Hear You Calling, Tennessee"	(EMPIRE MUSIC CO.)
"My Pretty American Girl"	(GEO. J. KOCH CO.)
"When the Mission Bells Are Chiming"	(TELL TAYLOR CO.)
"Can You Pay for a Broken Heart?"	(CHAS. K. HARRIS CO.)
"You Are the Rose of My Heart"	(MAURICE RICHMOND CO.)
"Face to Face with the Girl of My Dreams"	(F. B. HAVILAND CO.)
"That Du-Dah Dey"	(F. A. MILLS CO.)

EDDIE DOERR ACTIVE.

Eddie Doerr, who joined the McKinley Music Co. staff in New York recently, has done some wonderful work popularizing the firm's songs in and around New York. Hardly a week goes by without a McKinley song being featured in many of the leading vaudeville houses.

Last week he received several new songs from the main office in Chicago that he is desirous of releasing to his many friends. A card to Eddie will bring them to you. If you are in New York he can be found at 80 Fifth Avenue.

"I DIDN'T RAISE MY BOY TO BE A SOLDIER" BREAKING RECORDS.

Never in the history of popular music has so much publicity been given a song as is given daily to Leo Feist's record breaker, "I Didn't Raise My Boy to Be a Soldier." Only last week thirty of the most prominent papers in the United States carried two column editorials telling the moral effect the song was creating on the public.

On account of this publicity performers are sure of a tremendous reception when they introduce the song.

It looks to be the one clean-up song of the present year and, judging from the sales account, it will break all records.

A COMING WRITER.

Few boys in the game have met with such success in so short a time as Andrew K. Allison, a young man of much promise, who has to his credit some twelve numbers, written in conjunction with many of the well known composers. A partial list of his recent songs includes: "You Are the Rose of My Heart," "When You Are the World to Me," "I've Come to Take You Back Home," "On a Good Old Time Sleigh Ride," "Over the Great Divide," "Down On the Farm In Harvest Time," "Down at Jasper Johnson's Jamboree," "When the Sweet Carnation Mingles with the Rose."

EXTENDS THANKS.

The Players' Club, of Norfolk, Va., extend their thanks through THE CLIPPER to the following publishers: Waterson, Berlin & Snyder, Broadway Music Corp., Joe Morris Music Co., and others, for their kind consideration in sending us orchestrations and music for our minstrel show, which was given Thursday evening, Feb. 25, at the New Wells Theatre, for the benefit of the Jewish war sufferers. We also thank James Madison for his Budget, which was "just the thing we wanted." H. N. Cohn, Secretary (Seal).

ROSS GETS COLLINS.

Eddie Ross, running the review at the Harlem Fifth Avenue Theatre, at last has succeeded in getting Harry Collins. Harry is not German, neither French, but still a submarine always looking for a battle, but still manager for Daly, music publisher.

TEDDY MORSE'S MUSINGS.

"POPULAR SONG WRITERS' ASSOCIATION," and why not? We have the "United Shoe Polishers' Union," the "Amalgamated Order of Garbage Collectors," the "Mattress," "Wigmakers," "Window Cleaners," etc., all organized with highfalutin' names, and the men who make millions sing, dance, whistle, hum, play, laugh and otherwise happy, not banded together! Well, *we are!* It's here at last! A bona fide, eighteen karat organization of "Popular Song Writers." The objects of the association are to promote good feeling and sociability among the writers, and the publishers, to correct, as far as possible, that feeling of dissatisfaction that is constantly arising around "statement" time, and to find ways and means of bettering conditions all around.

That this is a step in the right direction will be conceded by every fair-minded publisher, for without a happy, contented lot of writers no publisher can hope to survive, and this association will primarily try to promote happiness and contentment. There are and will be many who will shake their heads and say: "It *can't* be done," "They won't stick," etc., but there is a feeling and a spirit among the members which says it *can* be done and we *will* stick.

A chance meeting of several of the "boys," Grant Clarke, Stanley Murphy, Joe McCarthy, Jimmy Monaco and Edgar Leslie, started the ball-a-rolling, and the enthusiasm with which the various writers met the suggestion foreshadows nothing but success.

Articles of incorporation are being drawn up by Dennis O'Brien, attorney for the White Rats, and Stanley Murphy has been elected president, George Meyer, secretary, and Theodore Morse, treasurer.

The initiation fee is $5, and is small, just enough to pay current expenses, and as we must have a little working capital, we urgently request the members to *pay up now*. We also invite the active lyric and melody writers, who are not publishers, throughout the country to join hands with us. *We want you all*, every mother's son of you. It's a great thing and will grow. Just send in your five-spot to the treasurer, 144 West Thirty-seventh Street, and he will do the rest. Melody Lane Jack Edwards gives you the names of all the members on this page, and they are all *with us!* Come on along, *be one of us, and with us, too!!*

To Lewis F. Muir, who looks so grave but writes such cheerful and jingly melodies, belongs the credit of giving us our name, "Popular Song Writers' Association."

"DO-RE-ME-FA-SOL-LA-SI-DO"
Was the way it *used* to go,
But *all* things change—and *now* it's so—
"*Dough-ro-mi-fa-sol-la-si-dough!*"

FRED FISCHER rides around in a nifty "S. G. V."—meaning "Songs Going Well."

WE'VE been in jail! But, just a moment, it was only a visit in response to a letter from a song-plugging friend, Billy Collins. Billy is in on a serious charge, we are sorry to state, manslaughter, to be exact, and it was just one of those bad breaks of fate that caused it all. Billy's letter said: "Call at Room 216, No. 101 Centre Street, between 12.30 and 1.30." We did. After passing thro' a door, heavily barred, that creaked and groaned from its sheer weight, we were referred to the warden, who gave us the "once over," the "up and down," the "criss-cross" and the "thro' and thro," lasting fully five minutes, and finally a pass. We were then jostled over to a burly six-footer, who asked if we had a knife. "Yes," said we, "every good song writer has one." Which facetious reply went completely over his close-cropped noodle. Then he proceeded to relieve us of it, and with dexterous fingers went in our various pockets, dwelling rather longingly on our poor roll of three "ones," looked in our "musical" hat (we say musical because there's a "band" on it), and bawled in our left ear (the bad one, thank goodness) "two flights up!" We finally found Billy, poor boy, and heard his story. He knows he's done wrong and is sincerely repentant. All he asks of those who remember him is some magazines and a few postage stamps. He is allowed to receive nothing else, and to any who will be good enough to help him in this way he will be deeply grateful. When Billy "goes away" he will write for some "professionals." Will the publishers try and remember him and send them? He used to sing all our songs, and sing them well.

HELLO, Mr. Publisher! How's your lovin' little Board of Trade?

NEWS is news, and modest tho' he may be, we must let the whole world know that Frederick A. Mills, who "got his" when the "gettin' was good," is the proud daddy of a bouncing baby boy!

THEY'VE gone and jacked up the price of bread to six cents, and we can't get a "professional copy" anywhere.

JOE YOUNG, who lilts lyrics like a lark, rises to remark that things must pick up for him mighty soon or he'll follow right along Billy Sunday's route and bill himself as "Ikey Saturday."

ANOTHER Irishman is going to buckle on his sword and sharpen his lance. Stanley Murphy is going to "free lance" it for a while, and if merit counts for anything "Stan" will land 'em early and often.

JOHNSON'S NEW SONG.

Howard Johnson, since joining the wonderful Feist staff, has written some capable songs as well as many original verses for many vaudeville headliners. He has just completed a brand new idea in songs that has been tried out several times, and from present indications looks very much like a winner. A line to Howard will bring forth the number.

EDWARDS HAS NEW SONG.

Have you heard the new Leo Edwards song? "San Jose" is the title, and if encores count for anything, Chas. K. Harris, who publishes it, is good for another hit.

CHICAGO PUBLISHERS AND STAFFS HOLD ANNUAL BALL.

AFFAIR A GREAT SUCCESS.

Chicago's Music Publishers and Entertainers, directed by Gus Chandler, Bert White and Henry Cohen, gave one of the most successful dances of the season Thursday night, Feb. 25, at Unity Clubhouse, Chicago. Members of various theatrical companies appearing in the Loop crowded the hall, and the only regret of the promoters was that they failed to engage the Coliseum.

Dancing and other pleasures were indulged in until the wee small hours, and everybody went home voting the affair a splendid success.

The following are some of the familiar faces seen walking around the hall:

Al. Dodson, Ab. Stool, Maurice Ritter, Maurice Bibble, Ez. Keough, Joe Bennet, Cara Romano, Frank Magini, Herbie Vogel, S. White, W. Phillips, Irving Foster, Mark Morris, Roger Graham, May Hill, Fritz De Syrette, Mort Bosley, Fay Bosely, Sig. Bosely, Tom Cairo, Dan Bresnahan, Marion Harris, Phil Goldberg, Nellie De Donse, Frieda Leonard, Zella Ingraham, Eddie Convey, Pinkey Aarseth, Fred Strauss, Frank Miller, Jimmy Whitely, Louis Snyder, Harry La Pearl, Marie Butler, Joe Stool, Eddie Hill, Gus Erdman, Ernie Erdman, Jimmy Le Vine, May Fisher, Frank Fisher, Cora Fredricks, Billy Mason, Alice Mason, Esther Lorraine, Louis Renn, Billy De Vere, Louis Bernard, Joe Sullivan, Benny Fields, Jack Walters, Neil La Rose, Eddie Smith, Eddie Van, Eddie Wolf, Larry Meehan, Hughie Campbell, Marie McCowan, Johnny Fink, Jessie Ray, Dan Blanco, Wm. Jerome, Jack Smith, Irene Russell, Dollie Ellsworth, Teresa Rogan, Mildred Stewart, Emily Gannon, Walter Wilson, Billy Rector, Joe Haw, Ray Parker, Jane Randolph, Louis Stern, George Lewis, Louise Marshall, Rose Eisendrath, Lew Kelley, Joe Price, Soul Hare, Joe Sherman, Will Thorne, Earl McKinney, Morris Bloom, Pearl Rose, Darby Kelly, Joe Williams, George Mark, Vivian Lewis, Margaret Stone, Fred White, Harry Sykes, Willie Flynn, Tom Sweeney and Mildred Forest.

THE GREATEST QUARTETTE IN THE WORLD.

With Al. Jolson, Bernard Granville, Willie Weston and Bert Fitzgibbons singing the new over-night sensation, "Who'll Take Care of the Harem When the Sultan Goes to War," one is justified in saying that this constitutes the greatest quartette of headliners on one song at any one time. It is sure-fire, and they are wise enough to realize that the time to sing a song such as "Harem" is right now while everybody has the war fever. Still, it is not a war song, but a great comedy song. It is traveling at the rate of one thousand miles a second, and before long the whole country will be singing this remarkable song hit.

"You Are the Rose of My Heart" continues to grow bigger, and the performers with good voices who yearn for good songs are waking up to the fact that "You Are the Rose of My Heart" is just the song they have been looking for. Jack Wilson wired in from Shea's Theatre, Buffalo, to "rush an orchestration of 'I'm Thinking They're Making a Monkey Out of Me,' the great comedy Irish song." The song with the new idea, the song with the punch. It is there forty ways, and is sure-fire.

AN ENGLISH VERSION TO FEIST'S GREAT PEACE SONG.

On account of the demand from the other side for a suitable lyric to that tremendous hit, "I Didn't Raise My Boy to Be a Soldier," Leo Feist was induced to have one written, and late last week the first copies were issued. The title was changed somewhat by J. E. McManus to "I'm Glad My Boy Grew Up to Be a Soldier." The chorus follows:

I didn't want my boy to be a soldier,
I wanted him to stay at home with me;
To care for him as when he was a baby,
And work for him and keep him at my knee.
But now I put a gun upon his shoulder,
And kiss him as I bid him march away,
Though tears blot out the day,
With all my heart I say:
I'm glad my boy grew up to be a soldier.

HARRY VON TILZER HAS ANOTHER HIT.

I knew when Harry Von Tilzer got back on the job again that it meant another hit. They tell me that "When My Ship Comes In" is one of the biggest numbers on the market to-day. Bennie Bornstein, who works night and day on the Von Tilzer songs, is predicting that the song will beat anything Harry has ever written.

HEINZMAN MAKING "VIRGINIA LEE."

Johnny Heinzman, since assuming charge of the professional department with Mike Morris, of the Joe Morris Company, has put this firm's songs in the New York theatres weekly. Through his endeavors "Virginia Lee" has developed into one of the season's biggest successes.

GILBERT AND FRIEDLAND'S NEW SONG.

A new high class ballad, entitled "My Little Dream Girl," was released last week by Jos. W. Stern & Co. Anatol Friedland, one of the brightest composers in the business, is responsible for the melody, and your old friend, Wolfe Gilbert, the lyrics. Hear this song at once, it's a corker.

GILLESPIE WITH COSMOPOLITAN MUSIC CO.

Joe Gillespie wishes his friends to know that he is now connected with the Cosmopolitan Music Co., in New York. He is making a feature of "I'm An American—That's All," and has met with much success.

LEO EDWARDS HAS NEW HIT SONG.

When the new Winter Garden show opened last week the occasion was also marked by Leo Edwards adding another hit to his record. "There's a Little Bit of Everything On Broadway" is the success of the show, and is introduced by Nora Bayes.

The Music Publishers' Official Organ.

TAMMEN AND BONFILS SUE LOEW.

ALSO ASK FOR ACCOUNTING.

Suit was entered in Municipal Court, in Chicago, last Saturday, for $100,000, by Messrs. Tammen and Bonfils, of Denver, who seek that amount from various enterprises which Marcus Loew took over with the Sullivan & Considine Circuit. On same day another suit was brought in Circuit Court by which Tammen and Bonfils ask an accounting.

It seems that Messrs. Tammen and Bonfils owned stock in the Empress Theatre, Kansas City, Mo.; Empress Theatre, Cincinnati, O., and Empress Theatre, Milwaukee, Wis. They had certain agreement with the Sullivan & Considine Circuit. When sale of circuit was made, Sept. 12, 1914, Tammen and Bonfils accepted it, but they did not get any of the money. The deal called for $1,500,000, $100,000 was paid down and the rest was to be paid in three installments. Adolph Marks, who represents Tammen and Bonfils, says that Loew people fell down on payments. These suits, according to Marks, are to secure proper share of $300,000 for Tammen and Bonfils, and enforce payment on what is due.

"FADS AND FANCIES" will open 8, at the Knickerbocker, New York.

PULLIN'S COMEDIANS will likely open their season in Decatur, Ill.

WALTER FLOYD will be manager of Marie Tempest's Co.

BORIS THOMASHEFSKY has filed a voluntary petition in bankruptcy, owing $76,207, against $21,000 assets.

LEXINGTON OPERA HOUSE TO BE COMBINATION THEATRE NEXT SEASON.

For the past month the daily and theatrical papers have announced every kind of policy for the big Lexington Opera House, at Fifty-first Street and Lexington Avenue. It was built over a year ago by Oscar Hammerstein for opera, but has housed pictures and vaudeville, which is, by the way, the present policy. THE CLIPPER can now state on the best of authority that, while it will finish out the present season with vaudeville and pictures, the theatre will be devoted next season to traveling attractions, which will stay one week each. The season will begin about the last week in August, and the first six weeks have been assigned to A. H. Woods, who will begin with "The Yellow Ticket."

EDNA WALTHERS, a sixteen year old actress, attempted suicide by drinking iodine on Sunday, Feb. 28, in her apartment in the Normandie Hotel, New York. A policeman who was called gave her first aid in the shape of two eggs and a bottle of milk. She was taken to Bellevue Hospital. According to latest reports her condition was satisfactory.

KOLB AND DILL and their company are back at the Morosco, Los Angeles, presenting "A Peck o' Pickles."

MALVINE LOBEL BRODER, actress, has filed a petition in bankruptcy. Debts, $5,000; no assets.

PETROVA, who was to replace Madame Walska at Hammerstein's, canceled. No reason was given.

MOTION PICTURE DEPARTMENT

HARRY ENNIS, MOTION PICTURE EDITOR.

CURRENT FILM EVENTS.

BY BIK.

ADOLPH ZUKOR RETURNS FROM VISIT TO LOS ANGELES STUDIOS.

Adolph Zukor, president of the Famous Players Film Co., returned the early part of last week from Los Angeles, where he went about a month ago to visit the Western studios of the Famous Players.

In California Mr. Zukor made many important plans for the forthcoming activities of the Famous Players' Western organization, from which a series of important Mary Pickford productions are soon expected.

It is said that Mr. Zukor also stopped in many of the principal cities of this country *en route* to and from Los Angeles, where he conferred with the managements of important local theaters regarding the booking of the Famous Players' stupendous photo-spectacle, "The Eternal City," and other important features of this nature to follow, that will be booked through the Select Film Booking Agency, organized before Mr. Zukor's departure for the West.

Mr. Zukor reports the fact that the organization of the Select Film Booking Agency has met with nation-wide endorsement by all the enterprising exhibitors who realize the conditions that prompted the inauguration of this special agency must be confronted by some definite course such as the Select film plan is purposed to pursue.

Mr. Zukor some time ago became convinced that a serious disadvantage of the regular feature film program was the necessity it involved of placing all feature productions on a single standard of importance, thereby jeopardizing the exploitation and financial and artistic success of more pretentious feature offerings such as "The Eternal City." To eliminate this harmful phase in the distribution of feature films, the Select Film Booking Agency was created, through which it will be possible to book these augmented productions in a circle of important theatres throughout the country for unlimited engagements, and when they have attained the prestige of having had these extensive metropolitan runs, to be then placed on the regular program, when all exhibitors could obtain these notable productions, with the added importance derived from the metropolitan runs attached.

It is very gratifying that exhibitors and theatrical managers throughout the country agree upon the value of this innovation and coincide in their belief with the personnel of the Famous Players Film Co., that this movement will result in bridging the last gap between the screen and the stage.

Sydney M. Haber, the manager of the Famous Players London office, and Samuel Goldfish, general manager of the Jesse L. Lasky Feature Play Co., accompanied Mr. Zukor on his transcontinental trip.

P. A. ADMITS "SUNSHINE MOLLY" IS THERE FORTY WAYS—CHANGES IN BOSWORTH SCHEDULE.

Bosworth, Inc., announces a change in its release schedule during the month of March, which will affect the release of "Sunshine Molly," which was originally listed for distribution commencing March 18. The date of release for this production has been placed forward one week, and in accordance "Sunshine Molly" will appear on the Paramount program beginning March 11.

Bosworth has three releases for the month of March, the first being Elsie Janis, in "The Caprices of Kitty," on the 8th, followed by "Sunshine Molly," featuring Lois Weber and Phillips Smalley, on the 11th, and Fritzi Scheff, in "Pretty Mrs. Smith," on the 29th, the last mentioned being a Morosco subject produced in association with Bosworth.

"Sunshine Molly," with Lois Weber and Phillips Smalley in the principal characters, has just been finished, and judging from accounts of the film received from the Coast, the picture promises to score another success for Bosworth, Inc. The film offers a dramatic story, the history of the discovery of oil in California, and presents several spectacular incidents, including the burning of three large oil wells. The stars are supported by such capable players as Herbert Standing, Vera Lewis, Roberta Hickman, Frank Elliott and Adele Farrington.

PETE ADMITS IT.

The foregoing is a partial description of "Sunshine Molly," by Bosworth's P. A., and according to its story it ought to be great—but did any P. A. ever send out an advance notice without claiming, or, at least admitting, that the concern's forthcoming production was there forty ways? We'll have to give this "Sunshine Molly" the "double O" just for luck, and—oh, well, they say it's good at that.

FRANK DANIELS SIGNS WITH VITAGRAPH—EDMOND HAYES, VAUDEVILLE COMEDIAN, TO APPEAR IN WISE GUY CHARACTERS IN SERIES OF SCREEN COMEDIES.

Frank Daniels, the musical comedy star, who has been in retirement for some time past, has signed up with the Vitagraph Co. He will appear in film versions of his most important successes of past seasons, "The Wizard of the Nile," "The Idol's Eye" and "Little Puck" being underlined for an early camera reproduction.

Edmond Hayes, the vaudeville comic, who has been entertaining audiences for over a decade with his laughable "Wise Guy" character, will shortly enter the ranks of the screen actors. Mr. Hayes, who will appear in and produce picture versions of his vaudeville sketches, has incorporated a company, and intends to go at the thing in earnest.

The mention of Edmond Hayes recalls to mind a screen comedy produced by Keystone about six months ago, which contained a pair of piano movers, suspiciously reminiscent of similar characters in Hayes' sketch of the same title.

Frank Donovan will attend to publicity details for the Edmond Hayes comedy pictures. Under proper direction Hayes should make a corking picture comedian, as his low comedy methods, if they can be applied to the screen as fittingly as the stage, and there is no good reason why a competent director cannot guide the vaudeville comedian's efforts into the proper channels, constitute just the sort of comedy stuff that the fans seem to enjoy most in picturedom at present.

U. S. POSTAL AUTHORITIES REFUSE MAILING PRIVILEGES TO UNIVERSAL WEEKLY—FEB. 13th ISSUE CONTAINED OBJECTIONABLE MATTER RELATING TO "BLACK BOX" SERIAL—ELIMINATION ORDERED IN HOUSE ORGAN AND SAID TO HAVE BEEN ACCEDED TO BY FILM COMPANY ADJUSTS MATTERS SATISFACTORILY TO ALL CONCERNED.

The Universal Film Mfg. Co.'s house organ, *The Universal Weekly*, a quite interesting little pamphlet, containing synopses of the Universal's photoplay outfit, and usually a more or less literary harangue addressed to the exhibitor as its editorial *piece de resistance*, purporting, according to the type, to be written by that eminent uplifter of the film game, Carl Laemmle, was late in reaching its various destinations the week of Feb. 13.

This tardiness was quite involuntary owing to the interference of Uncle Sam in the person of U. S. P. O. officials, who stepped in and informed the Universal that the issue of Feb. 13 could not go through the mails unless certain matter relating to the forthcoming "Black Box" serial, and alleged to be perilously near the line regarding lotteries, be speedily eliminated.

Possibly the hurried trip to Washington recently by Paul Gulick, Universal publicity man, may have had some bearing on the matter, inasmuch as it is said that the matter was straightened out satisfactorily to all hands concerned through the Universal making the desired eliminations.

PAT ROONEY, TOO!

Pat Rooney, of Rooney and Bent, one of the best known dancing acts in vaudeville, is reported to have signed with the Lubin Co. for a comedy series. Pat Rooney, son of the celebrated Pat of the same name, has established himself as an exceptional comedian of original methods and should duplicate his success before the camera. Marion Rooney and Pat Rooney the third, their six year old son, according to the same source of information, will also appear with Papa Pat.

BALTIMORE POLICE OFFICIAL ORDERS REVISIONS MADE BEFORE "HYPOCRITES" IS ALLOWED TO SHOW IN MONUMENTAL CITY.

Robert Carter, police marshal of Baltimore, Md., dropped into the New Theatre last week and looked over Bosworth's sensational feature, "Hypocrites." According to report just about one look was enough to convince Marshal Carter that John L. Cornell, attorney for the Baltimore Vice Suppression Society, was right in his assumption that the picture needed considerable modification before it would be fit for the modest eyes of Baltimoreans.

The scenes objected to most strenuously, were, of course, those of the entirely nude female who gallops gayly through several hundred feet of the picture.

Harry Reichenbach, Bosworth's publicity man, and chief tale-teller, it seems, arrived in Baltimore in the nick of time, and prevailed upon the local censors to allow the picture to be publicly presented with several slight eliminations.

A peculiar thing about this Bosworth picture, "Hypocrites," with its sensationally naked woman brazenly parading herself apparently without the slightest sense of decency throughout numerous double exposure scenes, is that it was passed en toto by the National Board of Censorship.

In view of the board's recently issued edict barring harmless "comedy drunk" scenes, their action in passing "Hypocrites" with its so-called moral feature obviously and clumsily thrust forward, would seem at least—well, what can you term it—let's say eccentric, and let it go at that.

CENSOR BOARD STARTS SOMETHING WITH CHAPLIN'S SECOND ESSANAY PICTURE, "A NIGHT OUT."

The Essanay Co. and Charlie Chaplin's second comedy release under the Chicago firm's standard have been receiving a great deal of attention recently by the so-called National Board of Censorship. The second Chaplin picture, entitled "A Night Out," didn't come up to what the National Board's critics deemed quite refined enough comedy, and several scenes were ordered chopped. The National Board last week issued an edict banning all drunk scenes. Chaplin has been considered up to date as the very best portrayer of a comic "souse" on the screen.

Several picture actors were discussing the board's latest ukase the other night in a cafe not a hundred miles from Times Square, and even money bets were indulged in that a certain well known dramatic screen actor, who is widely known as a "bar performer," could be ruled off if the board's ruling was to be strictly enforced; inasmuch as the actor referred to seldom appears before the camera completely sober. The humor of the situation lies in the fact that the actor in question, working for one of the best known producing companies, is usually "half potted" in some of his best scenes. How is the efficient censor board to know this? The question then arises, "when is a drunk, a drunk?" Also if "play-acting" souses are to be eliminated possibly the board might be able to create a breath-smelling commission to determine the state of sobriety of all screen artists before scenes are photographed. Between the vagaries of the National Board of Censors, the voluntary organization, the different State boards and the proposed Federal censorship control, the life of the film man, like the policeman in "Pinafore," is—oh, well, as our old friend, Gawge Dub, used to say, "it's an interesting life anyway."

MAYBE HE'LL ADD FIFTY-SEVEN VARIETIES OF VAUDEVILLE.

H. J. Heinz, the Pittsburgh pickle king, and the man who made the "fifty-seven varieties" famous, has built a picture theatre, seating 1,000, for the exclusive entertainment of his employees. The house will be a one story structure, and educationals will be the backbone of the film entertainment.

KLEINE'S "OFFICER 666" OPENS NEW SPOKANE HOUSE.

The New Liberty Theatre, Spokane's latest and largest addition to its list of representative picture houses, opened its doors last week. The mayor of Spokane officially opened the house with a welcome speech, responded to by the manager. There were selections by a male trio, and any amount of instrumental music. Flowers were passed out at the door, and uniformed attendants showed the visitors to their seats. George Kleine's "Officer 666" was the attraction selected after many features had been viewed by the management. The New Liberty has a thousand seats.

ADA KESSLER IN PARAGON PICTURES.

Ada Kessler, daughter of Jacob Kessler, the well known Hebrew actor, who recently appeared in New York City, and who is well known all over the United States as one of the greatest Hebrew actors of this continent, has made her debut in Kriterion photoplays in a comedy which will soon be released under the Paragon brand. Miss Kessler, it is said, demonstrates some of her histrionic talent, and shows traits which are evident in her father's acting. It is expected that considerable will be seen of Miss Kessler in the future on the screen. She expressed a great liking for photoplay work. While it is somewhat different than her stage efforts, nevertheless there was a fascination about it that was greatly appealing to her.

A NEW PRODUCING COMPANY FOR KRITERION.

A. M. Kennedy has organized a new Western company to produce releases for Kriterion Service. Bert Bracken, who was with Lubin Western Company, and more recently director of Henry Walthall, will direct. Art Acord, who was leading man with Universal, will play leads. Edith Sterling will play opposite leads. She has played leading parts with Universal and the Frontier Western Co. Fred Whiteman, Pete Morrison and Francis McDonald, who are all well known in the film world, have been engaged for regular work in this company. It is the opinion that this is one of the best Western companies that have ever been organized, and great things are anticipated from it. Their first production will be released through the Kriterion Service in about two weeks.

WORLD FILM TRADE ITEMS.

George J. Beihoff, who has been the World Film Corporation manager in Indianapolis and Philadelphia, has been appointed personal representative for Lewis J. Selznick, general manager of the World Film Corporation.

Harry Weiss, the Chicago manager of the World Film Corporation, recently visited the Family Theatre, in Davenport, Ia., to confer with the management on increased service for the World Film showings in that city. He was also called to give advice regarding some extensive improvements that are being planned in the Family Theatre.

Pursuant to his policy of promoting the people that work in his office, Harry Weiss, manager of the Chicago branch of the World Film Corporation, has promoted James Salter, formerly shipping clerk of that branch, to city salesman. Jimmy, who was formerly a champion bundle heaver of the Powers Building, started out on his first day by bringing in a yearly contract for World Film service. The next day several hundred dollars worth of odd bookings were brought in. On the third day Jimmy was last seen on the trail of some of the "big guys" in the film game in Chicago, with the result that he is coming in with a week's run at a large downtown theatre.

R. H. Fox, together with Harry Weiss, of the World Film Corporation, of Chicago, made a flying trip into the State of Iowa, and flew out with over $2,000 worth of bookings for the special feature department.

The latest additions to the Chicago office of the World Film Corporation are Emma Boss, formerly with the General Feature Film Company, and Al. Rosenthal, formerly of the same concern. Miss Boss will be assistant broker, and Mr. Rosenthal will be city representative. The World Film office in Chicago now numbers twenty-one employees. It is considered the fastest growing exchange in the city.

INDIANA LEAGUE RE-ORGANIZED.

Articles of incorporation for the Motion Picture Exhibitors' League of Indiana will be filed this week. An organization was formed Feb. 21 by a number of exhibitors throughout the State, who met at the Claypool Hotel, Indianapolis, and elected the following officers: Lyman H. O'Donnell, of Washington, president; Wm. E. Keating, of Terre Haute, vice president; Dr. J. M. Rhodes, of Indianapolis, secretary; Jos. H. Gavin, of Indianapolis, treasurer. A board of directors and a legislative committee were chosen also. It was not decided just what the organization will do regarding affiliating with any national body, but the exhibitors put themselves on record as against Federal censorship, and, in fact, legalized censorship in any form. The National Board of Censorship was endorsed.

KLAW & ERLANGER TO ENTER FILM BOOKING BUSINESS—PERCY L. WATERS MENTIONED AS POSSIBLE HEAD OF NEW CONCERN.

Klaw & Erlanger in active co-operation with the Lubin Manufacturing Co., are going into the film booking business on a large scale. The Lubin Co. is to make big features, with the added drawing power of a well known stage star's name attached to each picture, and Klaw & Erlanger, through the proposed film booking agency, are to route the features over their circuit in the same manner as they do big theatrical attractions.

Percy L. Waters, of the General Film Co., has been mentioned as a possible director of the film booking concern.

IRENE FENWICK SIGNS WITH GEORGE KLEINE.

Pretty, blue-eyed, brown-haired, magnetic Irene Fenwick, present sensation of Broadway, has signed a contract for a term of years with George Kleine, to appear exclusively in pictures for him. Just how important this announcement is you can learn only by a fairy visit into the private haunts of New York film magnates, who for more than a year have unsuccessfully tried to lure this slender slip of a girl into motion pictures.

Irene Fenwick is the star of "The Song of Songs," Al. Woods' latest play, now breaking records at the Eltinge Theatre, New York. Her newly signed contract with George Kleine will in no way interfere with Miss Fenwick's extraordinary stage career. While playing in New York she will be engaged in film work in the Kleine studio. Miss Fenwick, therefore, will continue to be seen in the life in Manhattan and in film everywhere. In this way her wonderful stage reputation will be preserved and enhanced.

LUBIN'S STUDIO DARK.

The Lubin studio in Jacksonville, Fla., has been closed for a couple of weeks. A. D. Hotaling, director, having gone to Philadelphia, Pa., where he is now making a picture with Billy Reeves playing the leading role.

WORLD FILM CORPORATION 130 W. 46 ST. N.Y.C.

World Comedy Stars Film Corporation

Announces its ONE REEL FEATURE COMEDIES

Written especially for such famous stars as

LEW FIELDS

Now appearing as a star in "High Cost of Loving."
Famous for his associations with the Weber and Fields, and one of the best known comedians on the stage, who made his debut before the camera in "Old Dutch."

RICHARD CARLE

Now co-starring with Marie Cahill in "90 in the Shade" at the Knickerbocker Theatre, N. Y., formerly star of "The Tenderfoot," and later co-star with Hattie Williams in "The Doll Girl."

KATHRYN OSTERMAN

Recently starred in "A Persian Garden," and "Piff, Paff, Pouff."

TOM WISE

Enjoyed in "A Gentleman from Mississippi" and now in "The Song of Songs" at the Eltinge Theatre, N. Y.

LULU GLASER

Famous as "Dolly Varden," "The Madcap Duchess," and "Dolly Dollars."

JEFF de ANGELIS

Star of "Fantana" and "The Beauty Spot."

FLORENCE TEMPEST

The most fascinating boy in vaudeville. Noted for her work with "Tempest and Sunshine."

PAULA EDWARDES

Who as "Winsome Winnie" and "The Princess Beggar" is pleasantly remembered.

AND OTHER STARS SOON TO BE ANNOUNCED
BY

ROY McCARDELL
PAUL ARLINGTON
HERBERT HALL WINSLOW
MARK SWAN
ROBERT BRODERICK

These One Reel Feature Comedies open up a new field of exploitation for live exhibitors. They enable you to offer a box office attraction—a real comedy with a well known author and a famous star—a play that every one in your neighborhood will want to see. At very little cost you get the benefit of the wonderful publicity which these stars have enjoyed—to strengthen your regular features—or to add as a feature to a regular program. Marketing arrangements for these features are not yet fully closed. Watch for an interesting announcement.

WORLD COMEDY STARS FILM CORPORATION

PHIL GLEICHMAN, President

126-128 West 46th Street, New York City, New York

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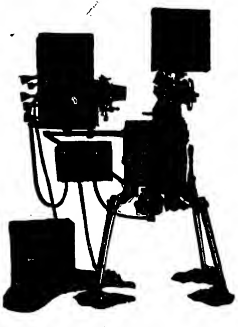

Write for Catalog "T," describing its superior qualities in design and mechanism telling how its Arc Lamp provides for every possible arrangement of carbons, of its improved lamp house, how the film shields reduce fire liability, why condensed breakage is greatly reduced.

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NICHOLAS POWER COMPANY

NINETY GOLD STREET, NEW YORK CITY

TIMELY PICTURE TOPICS.

BY LEN.

THE MOTION PICTURE AS A BENEFACTION TO POSTERITY ILLUSTRATED BY MME. SARAH BERNHARDT'S ILLNESS.

The value of the motion picture for preserving for posterity the dramatic genius of the great stage artists of the day has just been forcefully indicated by the serious illness of the world's greatest actress, Mme. Sarah Bernhardt, who was also the first distinguished star of the contemporary stage to record her art on the screen when the Famous Players Film Co. was organized, in the early part of 1911, to present the famous players of the day in their foremost dramatic successes in motion pictures, which policy, it has since been generally conceded, has been virtually responsible for the continued popularity of the screen drama. If Mme. Bernhardt had, contrary to her good fortune, not recovered from the delicate operation performed upon her last week in a French hospital, future generations would not have been deprived of an intimate knowledge with her transcendant art, due only to motion pictures. Through "Queen Elizabeth," one of her greatest stage triumphs, which was the subject selected by the Famous Players for the film characterization of the great actress, her artistic genius is immortalized.

This important function of the motion picture has been underestimated in the past only because, fortunately for the present generation, none of the great stars of the day who have also appeared on the screen has yet passed away. We are compelled to think of the incalculable value to dramatic history if we to-day possessed a film record of the art of such departed histrionic masters as Booth and Barrett, Modjeska and Rachel, which would have been a potential certainty had the motion picture existed earlier.

Among the distinguished stars who have already appeared on the screen for the Famous Players Film Co., and the visual half of whose art will thus be perpetuated for generations untold, are: Mme. Sarah Bernhardt, James K. Hackett, Mrs. Fiske, Lillie Langtry, Mme. Bertha Kalich, Henrietta Crosman, John Mason, May Irwin, William H. Crane, Pauline Frederick, James O'Neill, Arnold Daly, Marie Doro, and a score of other prominent stage artists.

J. D. WILLIAMS JOINS WORLD FILM CORPORATION AS HEAD OF THE EXPORT AND SPECIAL ATTRACTIONS DEPARTMENTS.

J. D. Williams, one of the best known moving picture men in the world, is now with the World Film Corporation. He assumed charge of the Special Attractions Department and will install an export department with this company.

Mr. Williams has had an extensive experience in moving pictures in Canada, Australia and the United States. He opened the first picture show in Vancouver, B. C., in 1905, which was one of the first moving picture houses to be opened on the Pacific Coast. He had five shows in Vancouver at the end of his first year's operations there.

He was afterward engaged in the business in Spokane, Wash., where he conducted a film exchange in conjunction with theatres prior to his leaving for Australia.

In 1909 he opened the first continuous show in Australia on a big scale. He was managing director of the Greater J. D. Williams Amusement Company, with a capital of one million dollars, operating film exchanges and motion picture theatres throughout Australia.

He was also managing director of the J. D. Williams New Zealand Company, and Luna Park Company, of Melbourne.

Before leaving Australia Mr. Williams formed a gigantic picture combine there, in which five of the biggest companies were merged into one concern, with a combined capital of three million dollars.

Since returning from Australia he has been associated with the Bosworth Company, of Los Angeles, and W. W. Hodkinson, of San Francisco. He resigned his position with these companies to go abroad to look over the foreign field for some large interests. On account of the war these plans have been dropped for the present.

During Mr. Williams' career he has made four tours of Europe, as well as a trip to the Orient, investigating conditions in moving picture houses.

The prospects for American productions abroad are greater than ever. In his opinion, no American manufacturers have the proper export department which will enable their productions to be marketed properly in all corners of the globe.

L. J. Selznick, who has the happy faculty of getting at the bottom of things quickly, has decided to inaugurate an export department which, he thinks, will get results.

HAZEL DAWN APPEARING IN "NIOBE."

Hazel Dawn, star of "The Debutante," which closed recently, will return immediately to the management of the Famous Players Film Company, who control her exclusive film services, to appear in an elaborate film version of the famous stage success, "Niobe," by Harry and Edward A. Paulton, the comedy of a Greek statue that comes to life and has a great deal of amusement at the expense of contemporary mortals.

Maude Odell, the popular actress, who had an important part in "The Debutante," will also appear in the star's support in the film subject.

Hazel Dawn made her debut in motion pictures, it will be pleasantly recalled, in "One of Our Girls," a former Famous Players production, in which she sprang into immediate international popularity as a film favorite.

WORLD COMEDY STARS CORPORATION FORMED TO RELEASE ONE A WEEK.

"Good comedies!" Ask any exhibitor the pictures he most likes to have; the pictures the public want most; the pictures that pay best, and he will reply: "Good comedies." And it is the aspiration of every manufacturer to supply this need, for he knows that it is a quick way to make money. Laughmakers are always popular and usually prosperous in real life. Same thing applies to the screen.

Phil Gleichman knows all this. He has gone out to meet the demand for good, clean comedies week by week all the year round. Mr. Gleichman is experienced in the film business. He knows the needs of exhibitor and the public. With ample capital at command he has formed the World Comedy Stars Film Corporation. The program of the new factor in the film business: "One reel feature comedies."

Mr. Gleichman has organized possibly the finest corps of scenario writers that could be gotten together: Scholars, humorists, stage technicians; men with long lists of successes to their names.

Their names? Roy McCardell, Paul Arlington, Herbert Hall Winslow, Mark Swan and Robert Broderick. These gentlemen have been specially selected to fit Mr. Gleichman's stars and companies with suitable vehicles.

Lew Fields is to appear as a World Comedy star at an early date. Mr. Fields' success in "Old Dutch" is so fresh in everyone's recollection that it is almost superfluous to mention. Yes, Lew Fields is the Fields of Weber and Fields. Enough said.

Richard Carle, recently co-starring with Marie Cahill, in "Ninety in the Shade," at the Knickerbocker, New York, has been engaged; so has Tom Wise ("A Gentleman from Mississippi"), now appearing in "The Song of Songs," at the Eltinge; so has Jefferson De Angelis, the star of "Fantana" and "The Beauty Spot."

Female stars of the brightest radiance will shine in Mr. Gleichman's program. They include: Kathryn Osterman, late of "A Persian Garden" and "Piff, Paff, Pouff;" Lulu Glaser ("Dolly Varden," "The Madcap Duchess"), and Florence Tempest, of Tempest and Sunshine, and Paula Edwardes ("Winsome Winnie").

PHILADELPHIA EXHIBITORS ORGANIZE TO FIGHT CENSORSHIP.

Motion picture manufacturers and managers of houses have started a State-wide campaign in Pennsylvania in an effort to have the present State censorship act repealed. At the Forrest Theatre, Philadelphia, on the 26th, an object lesson exhibition was given to show the inequalities of the law. The exhibition was held under the auspices of the Motion Picture Exhibitors' League, and was addressed by W. S. Burt and William Binder, of New York, and Samuel F. Wheeler, of Philadelphia.

GOSSIP OF THE PLAYHOUSES.

RE-MODELING BATTLE CREEK HOUSE.

Messrs. Lipp & Cross, owners and managers of the three largest picture houses in Battle Creek, Mich., will immediately commence the re-modeling of their Queen Theatre, in that city. The house when finished will be 40x110, and will include the entire three stories of the building now occupied. The seating capacity will be six hundred, and the fittings and equipment will be on a par with the Garden theatre, which is considered one of the best in Michigan. The opening of the New Queen is set for July 1.

NEW YORK STRAND ENTERTAINS PRISONERS.

The Mark Strand Theatre Company, owners of the Strand Theatre, in this city, presented a new fully equipped Simplex moving picture machine in Sing Sing Prison, Thursday, Feb. 25, on which occasion S. L. Rothapfel and J. Victor Wilson, of the Strand's executive staff, went to the prison and formally presented the outfit to Thomas Osborne Mott, the warden, who thanked the theatre managers in behalf of the inmates under his care. The first performance in which the new machine was used took place Friday night. Mr. Rothapfel on that occasion got up the program and put on the show. The prisoners displayed great delight over the presentation, and sent the Strand Theatre management a unanimous vote of thanks.

NASHVILLE, TENN., NEW STRAND OPENS WITH WORLD FILM FEATURE, "MIGNON."

The Strand, located at 235 Fifth Avenue, North, Nashville, Tenn., threw open its doors to the public Feb. 15. Following out the ideas adopted by all recently established motion picture houses, the Strand will have the pictures thrown on the screen at the front entrance to the theatre, with a gradual elevation of five and one-half feet. Another feature that is appreciated is the widening of the aisles and the distance between each row of seats, which is thirty-two inches, which is quite an increase from the usual distance. A thorough ventilating system has been installed whereby a change of air is afforded every ten minutes.

The Strand will be operated by the Dixie Amusement Company, of Nashville, Tenn. The following are the members of the company: Hugh Waddle, president; Roy C. Shelton, vice president and general manager; Hiram M. Waddle, secretary and treasurer. The opening picture film was "Mignon," a World Film feature. High class and feature films only are shown. With their location and high class films success seems assured.

LUBIN TO RELEASE FEATURES DIRECT—PHILA. CONCERN MAKING ELABORATE PRODUCTIONS OF "EAGLE'S NEST" AND "THE CLIMBERS."

In order to improve its service to exhibitors, and, incidentally, satisfy innumerable requests, the Lubin Company has adopted a new policy in regard to some of its special features, and will handle them direct. The first of the big reelers to be sent out is "Eagle's Nest," a thrilling drama of Western life, in which Edwin Arden, the author, is featured.

Gladys Hanson, one of the most promising of the younger emotional actresses on the stage to-day, arrived at the Lubin studio in Philadelphia, last week. Miss Hanson will be starred in Clyde Fitch's "The Climbers," under the direction of Barry O'Neil. The scenario for this play was made by Clay M. Greene. Miss Hanson will be supported by a strong company of Lubin players.

"THE BIRTH OF A NATION" OPENS AT THE LIBERTY THEATRE.

On Wednesday night, March 3, in the Liberty Theatre, D. W. Griffith will present for the first time in New York, a photographic spectacle, entitled "The Birth of a Nation." The story upon which the work is based is Thomas Dixon's novel play, "The Clansman."

Mr. Griffith has been known heretofore as the foremost producer of motion picture successes in houses devoted to this style of entertainment. His present production is said to be a step forward which will demonstrate the marvelous scope and artistic values of the camera play as a work of incomparable dramatic appeal. There are no established standards by which his newest production can be guaged. The producer devoted eight months to its making. He employed the services of eighteen thousand people and three thousand horses to get the needed effects. A complete score has been written for the presentation by Joseph Carl Briel. The accompaniment will be played by an orchestra of forty musicians.

The story begins in the seventeenth century, with the coming of African slaves to North America. Its further progress is closely related to varied phases of the slavery question and its bearing upon the history of the United States. In the wake of the abolition movement comes the Civil War, with its terrific battles and the toll of death and broken hearts; Sherman's march to the sea; the burning of Atlanta; the downfall of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of Abraham Lincoln; the ordeal of the Reconstruction period; the Ku Klux Klan's solution of the problem; the establishment of an everlasting peace in the end. These historic scenes are given in accurate detail. A drama of human conflicts as shown in well drawn characters, links history to romance. A review will appear in the next issue of this paper.

"RUNAWAY JUNE" IN BEAUTIFUL BERMUDA.

BERMUDA, W. I., Feb. 23.—Weather conditions proved pleasantly propitious for the "Runaway June" company all the way to Hamilton. There had been a storm previous to their sailing, which let up once they had boarded the steamer *Bermudian*, but as soon as they landed at Hamilton, rain, storm and wind set in again to such an extent that no liner has been able to leave port since the *Bermudian's* departure.

On the steamer, in addition to Norma Phillips, J. W. Johnstone, Arthur Donaldson, Marguerite Loveridge and other members of the "Runaway June" company, were a number of relatives and friends. These included Mildred Holland, sister of Frank Holland, a member of the company, and herself a well known star; Mrs. Adey, mother of Grace Adey; Mrs. J. W. Johnstone, Mrs. Levering, wife of the sporting news illustrator, and Clarence M. Lewis.

Members of the company did not rest on the way over. They worked. The cranks of three moving picture cameras were kept turning all the while, and two photographers were active taking stills. The entire tenth episode, two reels long, was taken on board, and officers and crew were interested, particularly as they never before had participated in a scene for the movies.

The remaining episodes will all be taken in Bermuda. The natural beauty of the island adds that much more to the thrilling pirate plots, Shipwrecks and submarine scenes to be photographed there.

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SUPREME COURT OF U. S. UPHOLDS CENSOR LAWS OF KANSAS AND OHIO—MUTUAL'S APPLICATIONS FOR INJUNCTION FINALLY DENIED.

The U. S. Supreme Court, sitting in Washington, D. C., Feb. 23, affirmed the decision of the U. S. District Court for the Northern District of Ohio, and again denied the application of the Mutual Film Co., which sought to restrain the Industrial Commission of the State of Ohio in the execution of the Censorship Law passed by Ohio's General Assembly, and which has been effective in that State for over a year.

The highest court in the land has spoken, and as a consequence Ohio must submit to State regulations and censorship of its motion picture exhibitions.

When the Ohio law was passed the Mutual Film Co., through its attorney, A. N. Seligsburg, brought an injunction suit to test its legality. The film concern lost in Ohio and carried the suit to the U. S. Supreme Court, which, after due deliberation, has rendered an adverse decision.

The Mutual, in pursuit of its purpose in seeking an injunction, put forth the plea that censorship was in violation of the guarantees of free speech, of the guarantees of writing and publication, and likewise of personal liberty. Furthermore, the Mutual contended that censorship was a violation of the Inter-State Commerce Act, owing to the fact that films were sent in transit from one State to another.

The court expressed itself regarding the character of the business of exhibiting films as follows: "However missionary of opinion motion picture films are, or may become, however educational or entertaining, there is no impediment to their value or effect in the Ohio statute. But they may be used for evil, and against that possibility the statute was enacted. Their power of amusement, and it may be education, the audiences they assemble, not of women alone nor of men alone, but together, not of adults alone, but of children, make them the more insidious in corruption by a pretense of worthy purpose. Indeed, we may go beyond that possibility. They take their attractions from the general interest, eager and wholesome it may be, in their subjects, but a prurient interest may be excited and appealed to. Besides, there are some things which should not have pictorial representation in public places and to all audiences. We would have to shut our eyes to the facts of the world to regard the precaution unreasonable, or the legislation to effect it mere wanton interference with personal liberty."

Regarding the Mutual's contention that censorship was an infringement of free speech, the court said: "The judicial sense supporting the common sense of the country is all against the contention. The argument is wrong which extends the guaranties of free speech to the multitudinous shows which are advertised on the billboards of our cities and which regards them as emblems of public safety, and which seeks to bring motion pictures and other spectacles into practical and legal similitude to a free press and liberty of opinion."

KANSAS CENSOR LAW UPHELD ALSO—CASE SIMILAR TO OHIO, DECLARES COURT.

Argued conjointly with the Ohio Censor Law case was the suit brought by the Mutual Film Corporation of Missouri, against Governor Geo. H. Hodges, Chas. H. Sessions, Secretary of State, John S. Dawson, Attorney General, and M. D. Ross, Superintendent of Public Instruction, of the State of Kansas. Justice McKenna, who rendered the decision in the Ohio test case, likewise denied the Mutual's application for an injunction restraining the State of Kansas from executing its State Censor Law. Regarding the Kansas injunction suit, which Justice McKenna decided against the Mutual, he said: "It is unnecessary to repeat, therefore, the reasoning which establishes that both statutes exercise the police power of the States and are not amenable to the objection urged against them—that is, do not interfere with inter-State commerce nor abridge the liberty of opinion; nor are they delegations of legislative power to administrative officers."

M. P. ASSN. OF GREATER NEW YORK, CINEMA CLUB OF BRONX, AND LOCAL NO. 1, M. P. E. L. OF A., AMALGAMATE—NEW ORGANIZATION ELECTS LEE OCHS, PRESIDENT—WILL BE KNOWN AS LOCAL NO. 1, M. P. E. L. OF A.

Sixty representative motion picture exhibitors of three formerly distinct and separate organizations got together in the Candler Theatre Feb. 26, and formed a new body which effectively amalgamated the Cinema Club of the Bronx, the M. P. Assn. of Greater New York, and Local No. 1, M. P. E. L. of A.

Temporary officers of the new organization, which will be known as the M. P. E. L. of A., were elected in the persons of Lee A. Ochs, president; M. Oestreecher, vice president; Adolph Weiss, secretary, and Phillip Rosenson, treasurer. Marion S. Pearce, national president of the M. P. E. L. of A., came up from Baltimore and addressed the meeting. Mr. Pearce congratulated the exhibitors on the amalgamation, and spoke strongly on the advantages of harmony. George Kleine tendered the use of the Candler Theatre to the exhibitors.

The following resolution, which was ratified by the exhibitors present, was passed by the representatives of the three organizations at an executive meeting held prior to the mass meeting in the Candler: "*Whereas*, A body of representative members of motion picture exhibitors, representing the various boroughs of Greater New York, assembled at their meeting rooms in the World's Tower Building, 110 West Fortieth Street, New York, for the purpose of amalgamating the members of Motion Picture Exhibitors' League of America, and the Independent Motion Picture Exhibitors' Association; and,

"*Whereas*, The president of Local No. 1, with authority there to do, of the Motion Picture Exhibitors' League, is willing to place the charter of the organization at the disposal of the said body; therefore, be it

"*Resolved*, That we now consider ourselves such members of the Motion Picture Exhibitors' League of America, and that each local shall become a branch thereof, within the limits of the Greater City of New York."

The resolution was signed by John J. Wittman, Maurice L. Fleischman, Edward Valcanl, A. B. Samuelson, Robt. C. Whitten, C. R. Martineau, Adolph Weiss, Samuel H. Trigger, Chas. A. Goldreyer, Leo A. Ochs and M. Oestreecher.

The new organization plans to fight adverse legislation, and to this end that the manufacturers may be induced to contribute to the fund to be raised with this end in view, contemplate electing Percy L. Waters, treasurer. This plan, the exhibitors feel, will create a spirit of confidence among the manufacturers heretofore absent, for multitudinous reasons.

An executive session was held March 2. The deliberations of the newly elected officers will be reported in the forthcoming issue of this paper.

A committee delegated to see Mayor Mitchel, regarding the "Standee" and "Children Admission" ordinances, had no report to make, inasmuch as they were unable to interview the Mayor.

A PUNGENT NARRATIVE.

William Elliott, the famous young actor-manager, who is at present distinguishing himself in the role of Youth, in the dramatic sensation, "Experience," and who is simultaneously making his first appearance before the camera, at the studios of the Famous Players Film Co., in the feature film adaptation of H. V. Esmond's play, "When We Were Twenty-one," when handed a summons in one of the scenes in the film subject, turned to the director, Edwin S. Porter, and said, "Youth will be served."

PARAMOUNT PROGRAM

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"THE LOVE ROUTE,"
BY EDWARD PEPLE,
(AUTHOR OF THE CURRENT COMEDY TRIUMPH "A PAIR OF SIXES")

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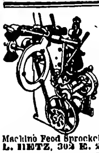

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L. HETZ, 302 E. 23d Street, N. Y. City.

INA CLAIRE WITH LASKY.

Ina Claire, the clever musical comedy actress, has signed up with the Lasky Company, to appear in a feature. A light comedy will probably be the vehicle to exploit her talents on the screen.

JENNY AUSTIN, Miss Reed and Mr. Parrymore, of the Kalem studio, in Jacksonville, Fla., took part in the masque ball in front of the Mason Hotel there recently. Jerry would undoubtedly have won the prize, but the crowd was too large to judge the best dancer and costume.

CRANE WILBUR WITH LUBIN.

Crane Wilbur, widely known as a leading man and photoplay star, has joined the Lubin Company, in Philadelphia, and is to be featured in a number of novel productions that the Lubin Company began making this week. Wilbur will have as his leading woman, Mary Charleson, and will be directed by John D. Ince.

NEW VAUDEVILLE ACTS AND REAPPEARANCES

Bonnie Glass & Co. (Dances).

12 MIN., FULL STAGE.

Colonial (Feb. 22-27).—Bonnie Glass, besides conducting the *Cafe* Montmartre (formerly the grill of the *Cafe* Boulevard), at Forty-first Street and Broadway, and also dancing there nightly with Rudolph Casemello, decided to take a whirl at vaudeville, and with her own (colored) string orchestra, she did at this house, assisted by the Casemello Brothers. As has been usual the drummer is featured during their specialty. He equals any in his line that has appeared at this house with other modern steppers.

Miss Glass is a petite young woman and a dancer who has an air of frisk about her every minute she's on the stage. She is assisted by Rudolph Casemello in four of her dances, their last being the old favorite, the cake-walk, with a real wonderful list of varied steps by Mr. Casemello, which the Colonial audience did not overlook. He is far the better dancer of the Casemello's, the other merely getting in for the fourth, indeed a pretty one, a trio dance that was an artistically arranged flirtation frolic that again brought out the "different" part of their dance offering. The Tango, Hesitation, Maxixe, and others were also as gracefully executed. Bonnie Glass has a special brand of captivating personality about her, and with Rudolph and E. Casemello should get as much recognition from big time vaudeville audiences as those that have collected ahead of her. Chicago should give her a great big send-off, for there she was better known than here, dancing with Albert Davis, for one, until her taking over of the Montmartre, on old Broadway. *Tod.*

The Millmars (Gymnasts).

8 MIN., INTERIOR.

City (Feb. 27).—(Man and woman). Here's a strength and hand to hand balancing acrobatic turn that needs but little elaborating on to fill it for the big time. In a special "close-in"—class would be all around them. The man, the possessor of a powerful physique, starts the act with a "display of muscles" work under spot, and after adding top piece of fleshings, returns, carrying his partner, a stocky set little woman with appearance, seated aloft on one hand. She discards a dress to fleshings, and then they go through a routine of hand to hand work, with an especially good final lift. The Millmars should "make" the two a days. *Tod.*

TENNEY SAYS: "PROCRASTINATION IS THE THIEF OF TIME." So is a bad Act! Do justice to your ability NOW and get a Tenney Act, Sketch or Monologue! There's money in it! Call or write. ALLEN SPENCER TENNEY, 1402 Broadway, New York City.

Lucy Daly & Co. (Songs).

18 MIN., IN ONE, TWO AND THREE (SPECIAL PLATE.)

Harlem O. H. (Feb. 26).—Lucy Daly has a well-laid out act, with seven good-looking shapely girls, and a good routine of songs to put her offering in line for a trip over the big circuits. She proved to be the same popular Lucy Daly, and the H. O. H. audience made her feel that they were still "for" her by giving her a fine reception at her first entrance (in one), in a beaded white satin gown, for singing "The Cute Little Bird in the Tree," clever comic number. A change to white fleshings (which Miss Daly wears most creditably) and white cape and hat (sort of military effect) and carrying a staff; the second proved a good novelty number, with Lucy singing from the stage, and the girls, in gray fleshings, jackets and hats (representing mail-carriers) making alternate entrances from the rear of the orchestra and handing what was in her mail-bag, to the patron pointed out by Miss Daly, at the conclusion of each verse. It took six verses, for there are six female mail-carriers, and the things they delivered included a near silk stocking, a box of candy, a pack of cigarettes, a monkey on a stick, a "wee sma" pair of feminine panties, and finished up with Lucy's smallest girl pouring a glass of lager from a milk can and leaving it with a deservingly dry looking chap in the first row of the orchestra. The girls go to stage as they deliver their articles, for finale repeat by all, and then back through the orchestra, tossing flowers about as they went. It scored solidly.

Another change to white gown, and in "3" (special white and gold velvet drop), Lucy and a male dancer offered a good modern dance, after a girl in white fleshings and knickers did the valet act of relieving Lucy of a white cloak and "eggshell." A touch of class was its idea—and effective. The final song is in four scenes, and is a descriptive, illustrated number, with scenes acted by the girls and a man, and entitled "The Life of the Underworld." Lucy, looking "ripping" in male attire, dress suit, silk hat, opera cape, etc., sings. There is a moral to the number—depicting the life of those who inhabit haunts of "the other side of the world," and finishing, showing the church of the underworld, where the previously shown speed livers manage to spend part of every Sunday. A great big finisher, different from any vaudeville has offered to date. *Tod.*

Fannie Ward and Company (Sketch).

22 MIN., INTERIOR.

Colonial (Feb. 22-27).—Fannie Ward was rather a disappointment to the Colonialites last week, or at least at the Thursday evening show, for at the conclusion of her sketch the applause had a forced ring to it. Edgar Allan Woolf did his share in writing this comedy-dramatic (fifty-fifty) sketch, and giving it a novel and appropriate title of "A Table and Two Chairs," but Fannie Ward misses many opportunities, in delivery, where the punches are, and the audience didn't figure her a dramatic actress, when she got to the pathos of it. A man married a woman, and he succeeded wonderfully well, but his overpetting of her spoiled it all, and she bought a home on the Hudson, led a speedy, but clean pace, spending money at will, among society, and having notable opera singers and musicians as table guests; until the crash comes, and they are left with the bare "table and two chairs," besides an empty high-chair—in the end. Then they found out their folly and pledged to start on the sensible, narrow path. In the comedy and care-free moments of the sketch Miss Ward did her best work. She appeared too overladen with gems to suit, after making a change from a chic looking velvet street costume to a sparkling lacey gown. One will like her because she's Fannie Ward, and at the same time respect Mr. Woolf's sketches. Supporting are: John Dean, as the husband, who does well what is allotted him; George Brennan, who made an English butler role stand out from a comedy point of view (one of his strong lines being, "once an ass, always an ass"), while Amy Lee played a fiery tongued friend of the wife; John Hardy was a footman. *Tod.*

Singer Midgets "Revue."

These nineteen clever little performers showed their new revue, with which they will play the Shubert time, starting at Albany this week, at Loew's Seventh Avenue, New York, last week, and the snappy action and novel presentation made a big hit.

They enter in pony parts for a general introduction, including the six ladies. "It's a Long Way to Tipperary" is followed by "The Elephant Trainer," then by a couple in a song and dance, then the acrobatic troupe, next, a high school horse act by a lady, then a plantation number, with a chicken chase by the blackface actors, a dance by eight, with music by six banjoists; then all join in a hand clapping dance, full of action, with the men in blue and high hats, and the ladies in pink. Then the strong man does his stunts, lifting the horse and riders; the midget boxers make a big hit, with the comedy seconds and trainers, and concluding with everybody being knocked out.

A funny dance, in blackface, is followed by a cakewalk. Then the scenery rolls up, and the "March of the Grenadiers," in showy uniforms, concludes the entertainment. The drill is Ned Wayburn's work, and the marches are perfectly schooled, the squares, circles, wheels and counterwheels by the little goose-steppers, which kept the little fellows at the ends hustling, were perfectly executed, including a bit of a "cadet work" at the finish, and they had to lineup for a dozen bows. *Mill.*

Wm. Morris and Company (Sketch).

24 MIN., FULL STAGE, INTERIOR.

Colonial (Feb. 22-27).—"Mrs. Temple's Telegram" had William Morris creating the "champion liar" part of Frank Fuller, when it was produced in New York ten years ago, in three acts. The substance of the play has been boiled down to what the title warrantedly claims "an excruciatingly funny farce," and having Mr. Morris featured as the "sick friend" of Jack Temple, a married man who "made a night of it," and explained to his wife that he was sitting up with a mythically-ill John Brown, of Piccleton-on-Thames, the action taking place at the home of the Temples, London, Eng. She doubts, and finally sends a telegram to J. B. Husband and friend learn of his by reading the imprint on a blotter held before the mirror, and immediately the latter proceeds to answer the wire's summons, posing as John Brown, of Piccleton.

A real John Brown, of which there happens to be such at Piccleton, also answers the wire in person, and is followed by his sharp tongued "better half." But "the friend" lies them all in and out of the situations to the doubting wife's complete satisfaction, and joy of her "ideal husband."

Mr. Morris is a "delightful stage liar," and each succeeding fib to fit the on-rushing tight situation outdoes the preceding one, and makes the sketch a great big laughing success from beginning to end.

Walter Connelly, as the husband; Ruth Sinclair, as Mrs. Temple; William Morran, as John Brown, and Florence Edney, as Mrs. Brown, each gave sterling performances, and loomed toward the act being a rip-snorting comedy success here. *Tod.*

Misses Campbell (Songs).

10 MIN., TWO (SPECIAL SET).

Colonial (Feb. 22-27).—The Misses Campbell are worth being "held over for another week" wherever they play. This is what "was did" here, for they are at the Colonial again week of March 1. As harmonious delineators of songs in realistic Southern "darkey" style, no vaudeville single, double, or other variety turn equals them. They stand alone in their "At Home" piano and song turn, while the slightest of the two, who does most of the singing, also plays the piano for a duet piano and song medley of old and new popular songs, as well as accompanying the last on a banjo with her sister at piano. They offered five songs, and could have flushed up the time allotted the rest of the show according to the big way they went. *Tod.*

Celeste (Sensational Wire Walker).

10 MIN., FULL STAGE.

14th St.—This would make either an excellent opening or closing act for a big time bill. Celeste opens with a little set of special scenery supposed to be a tent in a garden; at a report of a pistol the scenery drops and reveals him standing there. Wire is strung about twenty feet in the air and he performs many difficult tricks from the slackwire suspended in a high altitude. Wire is dropped, and he goes through some hair-raising feats while the wire is swinging. He performs his feature tricks on a ladder supported on the slack wire. He has an excellent act, and should have no trouble in getting bookings. *Myles.*

NEW LEADS IN WATERBURY.

Janet Dunbar, formerly with David Warfield, in "The Music Master," made her debut as leading lady of the Cook Stock Players, at Jacques' Theatre, Waterbury, Conn., March 1, in "The Blindness of Virtue."

Frank Wilcox also made his debut as leading man of this company on that date. Mr. Wilcox was formerly leading man of the Poli Stock Co., in Waterbury.

PERRY PLAYERS IN CANADA.

The Perry Peerless Players Company will open a Summer season of stock at Griffin's Theatre, in Hamilton, Can., March 15.

Harrison Sisters
Direction H. Truffurt
(Pat Casey Agency)
Benella, Best Girl Banjoist in the World

CHICAGO VAUDEVILLE

(*Special wire to* THE CLIPPER, *March 1.*)

Majestic (Lyman B. Glover, mgr.)—Good bill, filled house. Gaudsmidts, eccentric clowns, with poodles; Chas. Dehaven and Freddie Nice, that different duo in dances; the Three Keatons, fun family; Four Romanos, classic dancers; Henry E. Dixey, in monologue; Princess Rajah, in original dances; Joseph Santley, late star of "When Dreams Come True," assisted by Ruth Randall and Josephine Kernell, in songs and dances; Herbert Williams and Hilda Wolfus, in "Almost Pianist;" Sascha Piatov, assisted by Mignon McGibeny in whirlwind dances. Next week: Charlotte Walker and company, Madame Doree and company, Bert Fitzgibbon, Ball and West, Dunbar's Bell Ringers, Spinette Quintette, George Moore and Cordelia Haager, Frank Mullane, Seven Romas.

Palace Music Hall (Mort H. Singer, mgr.) Capacity house and good bill Monday matinee. Meehan's canine comedians, Juan Cardo and Fritzi Noll, late stars of "Naughty Marietta;" Pelletier and company, in "The 10.40 West;" Harriet Bort, in songs; Joe Boganny's Lunatic Bakers, in "Fun in a Bakeshop;" Deely and Wayne, in "The New Bell Boy;" Jose Collins, assisted by Robert Evett, in musical incident; Lydell, Rogers and Lydell, in "A Native of Arkansas;" La Milo, in representations, and Cruickshank, the lightning caricaturist. Next week, Kitty Gordon, Jack Wilson, Laddie Cliff, Collins and Hart, Travilla Brothers and Seals, Minnie Allen, Jarrow, Imhoff, Con and Coreene, the Blondys.

McVicker's (J. G. Burch, mgr.)—Well-filled house, good show. Vina's Models, the Seymours, Keogh, Francis and company, Viola Duval, "Auto Bandit," the Kennedys, Three Burns Sisters, Hanley and Noble, Maude Tiffany, Fenton's Athletes.

Great Northern Hippodrome (F. C. Eberts, mgr.)—Well-balanced bill includes: Ernette Asoria Trio, dancers; Herschell Hendler, at piano; Melnott, Lanole Troupe, tight-wire artists; Lyric Quartette, the Mozarts, snowshoe dancers; Hufford and Lockhart Sisters, Frank Parish, eccentric dancers; Lutz Bros. and company, Cunningham and Marion, acrobats; "When Love Is Young," Dolly and Mack, music and pleasantry; Cecile, Eldred and Carr, Alf. Holt, mimic; the Tyrells, dancers.

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CHICAGO WIRES.

MARCH 1.

Rice & Dore's Water Carnival and River Exposition Company will open at Pittsburgh, April 24. Manager, W. H. Rice; assistant manager, T. E. Hoyt; treasurer, H. T. Freed; secretary, Harry Dore; auditor, C. H. Parker; general agent, A. A. Powers; manager in advance of boat, George Alabama Florida; press agent, Punch Wheeler and Inter-State Press Service; manager of excursion boat, Frank J. Noethan; general superintendent, Johnny Bowen; advance banners, Gerald Fitzgerald; advance program, Ike Friedman; superintendent of privileges, Harry Fink; steward, Bert Earle; musical director, V. E. Ward; superintendent of lights, James Austin; twenty-four hour man, Harry Farley; announcer, Dick Davenport; scenic artist, Bill Sturgis.

Chicago Grand Opera Band and Orchestra has been granted permission to tour and play big fairs and celebrations, and will be booked and managed by Inter-State Press Service, Chicago.

Heinz and Beckman Shows will open season with a week at East St. Louis, Ill., April 10. Manager Heinz is there now, supervising construction work at quarters.

C. H. Armstrong will have two pit and one platform shows with the World at Home and California Frank's Wild West will be featured. Clarence A. Wortham arrives in Chicago from Danville.

Wm. Parquotte, local lyric writer, was found asphyxiated in La Salle Avenue boarding house, Friday morning. Believed that he committed suicide in fit of despondency. Mother arrived from Rochester, N. Y., Saturday afternoon, and made arrangements to cremate body. Al. Bailin, Chicago manager for Harry Von Tilzer, and Casper Nathan are planing a benefit at a local theatre to defray funeral expenditures and render assistance to needy relative.

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TUESDAY, MARCH 9,

Is the date of the next regular meeting of the Showmen's League of America, which will be held in the German Room at the Grand Pacific Hotel, Chicago. As the State Fair Secretaries' meeting, at the Auditorium, will open in the afternoon of that day, it has been decided to hold the League meeting at ten o'clock in the morning.

A large attendance is desired.

JOHN B. WARREN, President.

◆◆◆

HELEN WARE will close her vaudeville engagements at the Alhambra week of March 22.

NAZIMOVA will play at the Orpheum, Brooklyn, for two consecutive weeks, opening there this week, in her "War Brides" sketch.

THE MISSES CAMPBELL are retained for a second week at the Colonial. The initial "Sister" combination to do such a trick.

CARTER DE HAVEN'S new act, "Step Lively," is helping to fill the gap left on the Prospect bill, in Brooklyn, this week, owing to the non-appearance of Evelyn Nesbit, who is undergoing an operation on her throat.

JOHN C. RICE AND SALLY COHEN are presenting a new act at the Colonial this week, called "At the Breakfast," by Herbert Winslow.

NEIL O'BRIEN reports fair business for his minstrels. After the New Orleans engagement they start towards the North.

CECIL LEAN recently turned out at short notice a three act farce, on an order, and he may be featured in the play.

Clipper Post Office.

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, an envelope plainly addressed must be sent for each letter, and a written order for the letter, signed with the full name and address and the line of business followed by the sender, must also be enclosed.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

LADIES' LIST.

Armstrong, Dorothy
Anderson, Thelma
Allthorpe, Lilly
Allen, May
Baron, Minnie
Brandon, Babe
Brooke, Chas. H.
Bovis, Mrs. Wm.
Britton, Edna
Boulars, Adele
Baker, May
Beland, Sue
Ryal, Dora
Barre, Miss
Bennett Christal
Cunningham, Mrs. Jerry
Copeland, Mrs. Chas. C.
Campbell Eugeni
Colonna, Claudia
Crane, Ellen
Carter, Fannie
Courtney, Pauline
Copeland, Mrs.
Clinton, Helen
Calcagno, Salvator
Campbell, Bessie
Devere, Adelaide
Donoghue, Mrs. J. W.
Devere, Elsie
Duncan, Dorothy
Duryea, Hazel
De Wilde, Charlotte
Devine, Claire
Eyferth, Meta
Eddy, Helen
Enright, Madge
Edmonds MraLee
Evans, Nan
Fellds, Dollie
Forester, Helen
Gardner, Irene
Griffin, JessieE.
Gillette, Viola
Glenmore, Lottie
Gottschalk, Josephine
Gower, Marie
Hill, Edna
Harvey, May
Height, Mae
Halpin, Nan
Huftle, Myra C.
Knowlton, Pearl
Kennedy Mrs. NS
Kennedy, Mrs. Walt Vernon
Lucier, Mrs. Joe
Laurell, Kay
Larvoine, Agnes
Lewin Frankie
Lee, Iva
Lester, Violet
Lo, Marie
Lorraine, Rita
Morgan, Marion
May, Helen K.
Morris, May
Maylin, Peggy
Menn, Grace
Morris, Lily
Marshall, Ida
Menard, Edith
Marks, Susie
McGrath, Anna
Maxam, Millie Mae
Maxwell, Genevieve
Osgood, Nita
Park, Annabelle
Palmer, Madge
Pieper, Anna
Quinn Rose
Ramsey, Clara Louise
Rennert, Bertha
Randall, Mrs.
Ray, Kathryn
Sterling, Kitty
Suarez Mercedes
Summers, Clara
Schaltz, Mrs. Nat
Snowden, Elinda
Sommers Emolse
Tradwell, Sally
Turek, Dorothy
Thompson Helen
Thompson, Mrs. R. L.
Van Brunt Betty
Vine, Florence
Von Mueller Helwig
Worthington, Mrs. M.
Winston, Sabla
Walsh, Ethel
Wimmer, Stella
Westman Mrs. T
Waunetah, Princess
West, Mrs. Lew

GENTLEMEN'S LIST.

Alton, Thos.
Armstrong, Ed.
Ackerman, H.
Archy, J. H.
Akers, H. B.
Allen, H. S.
Belmont, M.
Best, Arth. C.
Barrett, Tony
Brooke, Chas H.
Baker, Walt
Benham Fred D
Boucher, Cliff
Baker, John H.
Barry, Rich. T.
Baker, Doc
Baker, Nick
Berry, J. W.
Bach, Robt F.
Benway, Happy
Bissett & Scott
Bondo, Art
Brown, Kirk
Bird, Harry
Barney, Wesley
Boldwins Flying
Pehan, Geo.
Copdlce, Jimmy
Cutter, Wal. R.
Campbell, Hy.
Carey, Leonard
Connery, John
Carleton, Al.
Carlson W. S.
Clark, Geo. S.
Culhane, W. E
Corbin, Gilmore
Collins, H. D.
Cook, Woody
Carson, Jas.
Clifford Billy S.
Clark, Harry
Dietz, Edw.
De Wolf, Linton
Devine, Edw.
De Stefeni, Jos.
Darling, S. R.
Denning, Jack P
Denton, Harvey
Drew, Herbert
DeVere, Harry
Dyer, John M.
Drew, Clay
Davenport, Bert
Dixon, Will
Dudley, Edgar
Davenport Bert
Dayton, Geo. A.
Edwards, Jack
Erhart, Vic. J.
Evans, D. J.
Evans, Harold
Emerson, Harry
Emersons, The
Earle, Jay
Eldredge, Mr.
Evans, Eddie
Fisk, Chas. L.
Fitzgibbon, M.
Goodrich, Wal.
Garvin, Mr.
Greeneger, Ed.
Gould, Geo.
Gordon &Gordon
Goodwin, Ben
Gartland, Jas.
Goodrich, D.W.
Gillen, Frank J.
Grandi, Robt.
Griffin, J. T.
Gordon, Jas.
Golden, M. M.
Gary, Bob
Gregory, Frank L.
Garfield, Bert M
Hill, Jos. P.
Hickman, Low
Heron, Louis
Harland, Jas.
Hatton, Henry
Haviland, Jos B
Hanson Harry L
Harrison, Joe L.
Hughes, Chas.
Hayes, Geo. F.
Hiatt, Dan
Hudson, Dan
Ingram, Fran. M
Johnson, Ralph
Jackson, S. A.
Joavona, Thos.
King, M. T.
Kraice, Wm.
Kelley, Francis
Keasey, Hunter
Kimball, Chas E
Laylon, Harry
Linecum, L. G.
Lintz, Hor. W.
Leavitt, Mur. C.
Lea, Mark
Lorenze Check
Lang, Sam
Longe, Tony
Lombard Bros.
LaRue, Eugene
Lemmuel, Jack
Logrenia, Chas.
Lukens, Harry
Maitland Capt J
Meredith, Geo.
Melville, Jas.
Mackenzie, A.
Mitchell &Briggs
Morgan, Geo. R.
Moran, Billy
Malnaso, Mario
McShane, Jack
MacKeye, Colin
Matlox, P. S.
McAllcer, Frank
McCaffery, J. C.
McSweeney, Geo
Morrison, Jack
Mathews, Lou
Myers, Sol
McGovern, Jas.T
Mix, Clayton
McVickers, Robt
McEvoy, Wm. J.
Morey, Bert
Miller, Joe
Melrose Don
Moore, Ed R.
Mason & Roach
MacRae, Mort
Nobles, Milt Jr.
Nelson, Earl
Nye, Thos. F.
Nugent, Tom
Oelrich, C. E.
Owen, Wm.
Paulinetti P. H.
Plant, Vic
Price, Joe E.
Pratte, W.
Paul, O. M.
Pruitt, Walt
Pace, Jim A.
Perry, Jack
Patrick, B. H.
Ray, Jay
Rice, Sam O.
Roy, Walt
Russell, Melville
Richardson, F.
Rosenberger M.H
Rogers, W. D.
Renney, Jas
Russell, Dan
Rafferty, Jas.
Smith, Larry
Sampson, Leo
Scanlon, J.
Soubler, H. P.
Sterling, Lorlan,
Sullivan, Ed. J
Schulik, F. J.
Stanley, J. W.
Sidman, Sam
Swenson Alfred
Stockton, Saml.
Stewart, C. "Whitney"
Testa, Henry
Taylor, F. W.
Teddy, Harre
Velta, Dr. J.
Vahlo Mr. & Mrs
Viano, Nick
Wilbur & Harrington
Woodruff, Henry
Winston, Phil.
West, Geo.
Ward, Happy
Waghter, Sig.
Williams, H. G.
White, Geo. G.
Yeomans, Geo.
Yurd, Geo.

SEE NOTICE AT HEAD OF LIST.

EVELEEN DUNSMORE was another forced to quit due to sore throat, last week. She dropped out of the Alhambra show.

RENEE FLORIGNY, a pianist, is making her debut into vaudeville at the Palace this week. She was formerly a member of the Boston Symphony Orchestra.

FREE! FREE!! FREE!!!

FOR YOU
By LAURENCE H. MONTAGUE
High in G, medium in E-flat, Low in D-flat
Price, 25c. Net, Postpaid
A stunning concert Song is this—with a haunting melody such as made Bartlett's DREAM famous

AT DAWNING
By CHARLES WAKEFIELD CADMAN
High in A-flat, medium in G-flat
Price, 25c. Net, Postpaid
Sung by John McCormack, under the management of Charles L. Wagner. What more can be said?

Will furnish orchestrations of these two songs free to any one who will agree to sing same in public

Oliver Ditson Company
150 TREMONT STREET, BOSTON

OUT OF TOWN NEWS

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—"A Pair of Sixes," last week, return engagement, had good business. "The High Cost of Loving," with Lew Fields, week of March 1. San Carlos Grand Opera Co. next. Baumgardt's talks continue Sunday afternoons and nights.

COLUMBIA (Fred G. Berger, mgr.)—Lyman H. Howe's moving pictures of "Our U. S. Navy in 1915" drew well last week. Bosworth's screen classic, "Hypocrites," 1-6. The Richard Lambert Co. presents "The Blue Envelope" next. Recital of Ossip and Clara Gabrilowitsch matinee 5.

NATIONAL (Wm. H. Rapley, mgr.—"The Girl from Utah" drew good business week of 22. Mrs. Patrick Campbell, in "Pygmalion," 1-6. "The Trail of the Lonesome Pine" next. Philharmonic Orchestra of N. Y. last concert of the season, 9, matinee.

POLI'S (Louis J. Fosse, mgr.) — The Popular Players, last week, made a big hit in "The Big Idea." This was the first time this play was ever seen in Washington. Rockcliffe Fellowes gave an excellent performance. Graham Velsey, Gavin Harris, Louis Haines, Daniel Hanlon, Maude Gilbert, Gertrude Bondhill and Helen Tracy were all good. Good business ruled. "Dorothy Vernon of Haddon Hall" 1-6. "Nobody's Widow" next.

CASINO (A. Julian Brylawski, mgr.)—The Baldwin Musical Comedy Co. has made a big success and will remain 1-6, this being the fourth week in "A Day in Court." The Excelsior Quartet—Tom Hefron and new pictures week March 1. Sunday concerts do well.

COSMOS (A. Julian Brylawski, mgr.)—Bill 1-6: The Gallerini Family, Golding and Keating, the Tumbling Toms, Three Dancing Bugs, "Stickney's Miniature Circus," Caulfield and Driver, and new pictures. Sunday concerts do capacity.

GAYETY (George Peck, mgr.)—The Girls of Moulin Rouge last week had good business. Lew Kelly and the Behman Show 1-6. Sam Howe and his Love Makers next. Country Store continues a hit. Sunday concerts do well.

KEITH'S (Roland S. Robbins, mgr.)—Bill 1-6: Valeska Suratt, Mabel Berra, Matthews, Shayne and company, Corradini's Menagerie of Marvels, Henry Lewis, Jesse L. Lasky's "Eloping," Boland and Holtz, Redford and Winchester, Pathe Weekly News Pictorial. Sunday concerts do capacity.

MAJESTIC (John Grieves, mgr.)—Grieves' Burlesquers hold the boards and give a good show. In future real old burlesque shows will continue. Good business rules.

NOTES.

MANAGER LOUIS J. FOSSE says his aim is to have the best stock company ever seen in Washington.

THERESA DALE, permanent "second woman" of Poli's Popular Players, is making her first appearances in "Dorothy Vernon of Haddon Hall," week of March 1. Nanon Welch is also making her first appearances with this company this week.

THE OLD RELIABLE recently announced that Manager Eddie Talbert, of the "Sporting Teams," would not be able to devote so much time the coming season to the *sports*. There is a reason. The name of the lady and a piece of the wedding cake is promised in due season.

LYMAN H. HOWE'S "U. S. Navy in 1915" closed a very interesting week Sunday, Feb. 28. These pictures are wonderful, and reflect much credit on Mr. Howe's photographer, Chas. C. Bosworth.

MANAGER GEORGE PECK has again surprised his patrons by opening up his wrestling season, Wednesday, March 3. Along with his many special features he has added Saturday night as the chorus girls' tryout night.

THE Majestic has changed hands again, and Charles Harris, son of the late Senator Harris, of Tennessee, has bought the theatre and installed John Grieves as his manager. Mr. Grieves promises to bring the house back to its old standard. His opening company included: John and Elva Grieves, Katherine Stowell, Trixie Sual, Ada Field, William Fisher, Carlton Beal, Louis Combs, and Leo Fagan.

AS MANAGER FRED BERGER is daily heard humming "The Flowers that Bloom in the Spring," his friends say it means an early opening of the Columbia Stock.

KANSAS CITY.

SHUBERT (Earl Steward, mgr.) — Ziegfeld's Follies week of Feb. 21. Lots of fun and fine looking chorus, best staged "pictures" seen here in a long time. Leon Errol, Bert Williams, Ed. Wynn, Arthur Deagon, Vera Michelena and last, but not least, the dainty little dancer, Anna Pennington and Johnny Dove, in a Scotch song and dance specialty, all scored individual successes. The production was the local hit of the season. "Potash & Perlmutter" 28-March 6.

AUDITORIUM (Meta Miller, mgr.)—The stock company, in "Lover's Lane," week beginning Sunday, Feb. 28. Peggy Uhertl, who appeared in "Mary Jane's Pa," was held over for this production.

GRAND (A. Judah, mgr.)—"The Shepherd of the Hills" played to fair business 21 and week. "Baby Mine" week beginning 28.

ORPHEUM (Martin Lehman, mgr.)—It was announced that Sylvester Schaffer would head the bill for week of 21, here, but he is here week commencing 28 instead. Others are: Emma Carus and Carl Randall, John R. Gordon and company, La France and Bruce, Dainty English Trio, Billy Van and Beaumont Sisters, Dorothy Toye, and Grover and Richards.

GAYETY (Matt Smith, mgr.) — Billy Watson's Big Show 28 and week.

CENTURY (Thos. L. Taaffe, mgr.)—The Tempters 28 and week.

EMPRESS (Cy. Jacobs, mgr.) — Vaudeville and pictures.

GLOBE (W. D. Newkirk, mgr.)—Split week vaudeville and pictures. Now playing Pantages' road shows.

HIPPODROME (Frank Coffinberry, mgr.)—Vaudeville and pictures.

WILLIS WOOD (Jos. Gilday, mgr.)—Feature pictures, symphony orchestra and pipe organ. Keystone's special feature, "Tillie's Punctured Romance," with Marie Dressler, Charles Chaplin and Mabel Normand was a drawing card week of 21.

ROYAL (F. L. Newman, mgr.)—Pictures and music.

Cleveland, O.—Opera House (A. F. Hartz, mgr.) Cyril Maude and English Players, in "Grumpy," March 1-6. "The Girl from Utah" to follow week of 8.

COLONIAL (F. Ray Comstock, mgr.)—"To-day" 1-6, with Edmund Breese and Ethel Valentine. Wm. Hodge 8-13, in "The Road to Happiness."

KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Bill 1-6: Carolina White, headliner; Emmett Devoy and company, Ralph Dunbar's Bell Ringers, John F. Conroy and his living models, Berry and Wolford, the Three Hickey Brothers, Will Rogers and Chester Johnstone and company.

METROPOLITAN (E. E. Roberts, mgr.)—The vaudeville season was inaugurated here 1, with a bill, including: James Brockman, the Bodlewski Troupe of Hungarian Singers and Acrobats, Mabelle Fisher and company, Mme. Lafayette's Dogs, Fred Zobedie, and the "Olm-Plasticon" musical singing pictures.

PROSPECT (J. W. Lyons, mgr.)—"Love's Model," with Cecil Spooner, 1-6. "The Shepherd of the Hills" 8-13.

CLEVELAND (H. D. Zirkle, mgr.)—The Holden Players present "At the Old Cross Roads" 1-6.

MILES (Chas. Garner, mgr.)—Bill 1-6: Lottie Mayer and her Dancing Nereids, "The Tangle," with Maude Parker and F. G. Sinclair company, Pobbe and Dale, and others.

PRISCILLA (P. E. Seas, mgr.)—Bill 1-6: Paul Gilmore and company headline the bill, in "A Friend in Need;" also are Bob Pettleord and his Seven Merry Kids, the Australian Whip Crackers, Holden and Marlowe, Grand Opera Four, Jim and Geo. Swor, and pictures.

GORDON SQUARE (Harry Durocher, mgr.)—Bill 1-6: Billy Batchelor and company, "The Moon Girl and the Mermaid," the Five Old Soldier Fiddlers, and pictures.

STAR (Drew & Campbell, mgrs.)—Rose Sydell's London Belles 1-6.

EMPIRE (Bert McPhail, mgr.)—Hello, Paris 1-6. The Crackerjacks 8-13.

KNICKERBOCKER, DUCHESS and STANDARD, feature pictures.

THE Cincinnati Symphony Orchestra will give the next concert of the series in Gray's Armory, 4. Kunwald will conduct, and the violin soloist will be Frank Gittelson.

ANNETTE KELLERMANN will be seen in "The Model Girl," at the Opera House, here, week of 14.

THE attendance at the Opera House last week for "Potash & Perlmutter," was almost a record breaker. The house was close to sold out for the entire week on opening day.

Newark, N. J.—Newark (Geo. M. Robbins, mgr.) war pictures March 1-6.

SHUBERT (Lee Ottolengui, mgr.)—Is dark 1-6. Lilliputian's Royal Revue is announced for 8-13, a big production staged by Ned Wayburn.

PROCTOR'S (L. R. Golding, mgr.)—Big time vaudeville is drawing large audiences here. Bill 1-3: Whiting and Burke, Lucy Daly and company, Walter Weems, Eva Fay, Gordon and Marx, Sebalos and Desmond, and Mosher, Hayes and Mosher. For 4-6: Sam Mann and company, Katherine La Salle, Ed. Morton, and Eva Fay.

ORPHEUM (M. S. Schlesinger, mgr.)—The Forsberg Players, in "Maggie Pepper," 1-6. "The Rejuvenation of Aunt Mary," with Helen Courtney in the title part, 8-13.

MINER'S EMPIRE (Tom Miner, mgr.)—Ed. Lee Wrothe and the Ginger Girls 1-6, including: Dare Devil Dare as an extra feature.

KEENEY'S (John McNally, mgr.)—Bill 1-3 is headed by Onaip. Foster and Foster, "When Women Rule," and others.

LOEW'S (J. Meyer, mgr.)—This new house is doing big business. Bill 1-3: Blanche Leslie, Rose and Moore, Oddone, "The Tamer," Andy Rice, and Four La Della Comiques. For 4-6: Eva Prout, John Delmore and company, "Justice," Mr. and Mrs. Hugh Emmett, Haydn, Burtin and Haydn, Montrose and Sardell, one to fill.

THE bookings of the Columbia Amusement Co. in Elizabeth, N. J., appear to be materially affecting the attractions booked by them here.

FRIDAY evening, Feb. 26, Manager McNally, of Keeney's, entertained Francis De Lackso, who is pedalling from New York to the Panama Exposition, handcuffed to his bicycle. Mr. Lackso is scheduled to arrive at the exposition grounds Aug. 27.

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) "A Pair of Sixes" March 1-6, Mrs. Patrick Campbell 8-13.

ACADEMY (Tunis Dean, mgr.)—"The Girl from Utah" 1-6, "The Yellow Ticket" 8-13.

AUDITORIUM.—The Poli Players, in "In the Palace of the King," 1-6; "The Big Idea" 8-13.

COLONIAL.—"Mutt and Jeff" 1-6, "Excuse Me" 8-13.

PALACE (Wm. Ballauf, mgr.)—Sam Howe's Love Maker's 1-6, Ed. Wrothe and the Ginger Girls 8-13.

GAYETY (M. Southerland, mgr.)—The Taxi Girls 1-6, September Morning Glories 8-13.

MARYLAND (Fred Schanberger, mgr.)—Charlotte Walker and company, Carl Jorn, Belle Baker, Swan Wood, Keane and Window, Miller and Lyles, Queenie Dunedin, and "Dream Pirates."

VICTORIA (Chas. E. Lewis, mgr.)—Bill 1-6: Irene D'Arville and company, the Great Hockner, Dell and Gilsa, Frank Bush, Boehm's Athletic Girls, Bunch and Rudd, Caufield and Driver, and the Schaeffer Sisters.

HIPPODROME (Chas. E. Lewis, mgr.)—Bill 1-6: Rice and Morgan, R. Kelly Forest, Billie Seaton, Stearns Sisters, the Royal Gascoignes, and Sherman, Van and Hyman.

GARDEN (Geo. Schneider, mgr.)—Bill 1-6: Juliette Dika, Jack Farrell Trio, Markee Bros., and Johnson-Stanley Trio.

Syracuse, N. Y.—Empire (Frederick Gage, mgr.) "Potash & Perlmutter" week of March 1.

WIETING (Francis P. Martin, mgr.)—Corse Payton Stock Co., in "The Divorce Question," 1-6.

BASTABLE (Stephen Bastable, mgr.)—Liberty Girls 1-3.

GRAND (Myron J. Kallett, mgr.)—Bill week of 1: Arthur Prince, Ruth Roye, Tighe and Babette, Marion Murray and company, Frank Markley, Carson Brothers, and Flying Henrys.

TEMPLE (John J. Breslin, mgr.)—Bill 1-3: Edward Farrell and company, Alice Deacon, the Peers, Four Melodious Chaps, and Merle's cockatoos. Bill 4-6: Harry Holman and company, Three Rose Buds, Morrison and Gardner, Burns, Kilmer and Grady, and Ollie Young and April.

REGENT, ROYAL, CRESCENT, SAVOY and HAPPY HOUR, photoplays.

Harry Von Tilzer
OUR TRADE MARK

Harry Von Tilzer
OUR TRADE MARK

HARRY VON TILZER
HAS JUST WRITTEN THE GREATEST PATRIOTIC MARCH BALLAD SINCE THE DAYS OF THE
BLUE AND THE GRAY

What would become of the mothers, wives and children of our country if the men did not protect them. That's what constitutes the story of this great song. When you hear this loving mother say

I AM PROUD TO BE THE MOTHER OF A BOY LIKE YOU

With the most stirring March Melody HARRY VON TILZER has ever written. And read ANDREW B. STERLING'S wonderful patriotic lyric

FIRST VERSE

I dreamed I heard my Country
called to Arms,
From East to West I heard the
bugles blast;
From town and farm they
answered Wars' alarms,
And pledged themselves to fight
until the last.
I saw a Mother parting from her
boy,
The tears were streaming down
her furrowed cheek;
Not tears of grief were they, but
tears of joy that day,
For listen to the words I heard
her speak.

CHORUS

I am proud to have a boy like you,
I am proud my boy, because you're
true;
To the Flag your Father fought for,
Bravely fought and died for too,
March away and keep that Flag up
there,
Proudly floating in the air;
With your gun upon your shoulder,
and your uniform of blue,
I'm proud to be the mother of a boy
like you.

SECOND VERSE

I dreamed I heard another mother
say,
How dare you take my boy away
from me;
My pride and joy, he shall not
march away,
He's mine, all, mine, until Eter-
nity.
And then I saw that other mother
stand,
Her pale cheeks wet with tears
beside her boy;
She kissed him once again, she
took his hand and then
She said, march on my boy, my
pride and joy.

Write, wire or phone for this wonderful song. Be among the first to sing it. For it will get you a dozen encores

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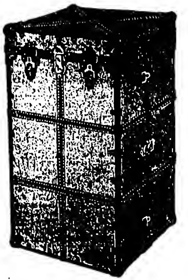

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CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, WARREN A. PATRICK, WESTERN MANAGER, 505 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

MONDAY, March 1.

Several changes take place this week; among them being: "The Marriage of Kitty," taking the place of the "Passing Show," at the Garrick; "What's Going On?" replacing "Rolling Stones," at the La Salle Opera House; "Rosemary" comes to the Illinois, "Sari" having left that house last night.

Marie Tempest, under the direction of John Cort, begins a limited engagement of two weeks, beginning to-night, 1, the first week playing "The Marriage of Kitty," and the second week she will be seen in Edgar Selwyn's farce, "Newly Married." As principal and featured support to Miss Tempest on her farewell tour, is William Graham Browne, who has a long list of London successes to his credit. Other prominent players who will take part are John Alexander, Jean Temple, Kate Serjeantson, Lilian Cavanaugh, Norman Loring, Herbert Ross, Horton Cooper, John Morris, Alexander Cooper and Charles C. Herlekson.

"What's Going On?" John Cort's latest musical production, recently presented in Boston, has taken the place of "Rolling Stones" at the La Salle Opera House. The cast includes Frances Cameron, Walter Lawrence, Dorothy Webb, Roy Atwell, Maude Beatty, Knox Wilson, and that popular dancing duo, Doyle and Dixon.

Charles Frohman's revival of the comedy classic, "Rosemary," in which John Drew has been appearing at the New York Empire Theatre, is to be the attraction at the Illinois for eight performances, beginning to-night. With Mr. Drew will appear Alexandra Carlisle, Mrs. Thomas Whiffen, Harry Harwood, Hubert Druce, Frank M. Thomas, Lewis Edgard, Walter Soderling, Fred Goodwins, Frances Landy and May Gaylor.

This will be the last week of "Diplomacy" at the Blackstone. Cyril Maude will bring "Grumpy" to this theatre, opening March 8.

LA SALLE OPERA HOUSE (Joseph Bransky, mgr.)—"What's Going On," first week.

POWERS' (Harry Powers, mgr.)—"The Dummy," tenth week.

ILLINOIS (A. Pitou Jr., mgr.)—"Rosemary," with John Drew, first week.

PRINCESS (S. P. Gerson, mgr.)—"Our Children," ninth week.

GARRICK (John J. Garrity, mgr.)—Marie Tempest, in "Marriage of Kitty."

GEORGE M. COHAN'S GRAND OPERA HOUSE (Harry Ridings, mgr.)—"On Trial," tenth week.

CORT (U. J. Hermann, mgr.)—"The New Henrietta," tenth week.

OLYMPIC (George C. Warren, mgr.)—"The Crinoline Girl," third week.

STUDEBAKER (Louis J. Jones, mgr.)—Motion pictures.

BLACKSTONE (Edwin Wapler, mgr.)—"Diplomacy," fourth week.

IMPERIAL (J. Pilgrim, mgr.)—March 1, "The Girl from Rector's."

VICTORIA (H. C. Brolaski, mgr.)—March 1, "Honky Panky."

NATIONAL (J. P. Barrett, mgr.)—March 1, "Bought and Paid For."

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PALACE MUSIC HALL (Mort H. Singer, mgr.)—For 1-6: Jose Collins, La Milo, Lydell, Rogers and Lydell, Joe Boganny's Lunatic Bakers, Pierre Pelletier and company, Harriet Burt, Ben Deeley and Marie Wayne, Cardo and Knoll, and Meehan's Novelty.

GREAT NORTHERN HIPPODROME (F. C. Eberts, mgr.)—For 1-6: "When Love Is Young," Marazetto Astoria Troupe, Lutz Bros. and company, the Melnotte La Nole Troupe, Dolly and Mack, Cunningham and Marion, Nick Hufford and the Lockhart Girls, Cecille, Eldred and Carr, the Mozarts, Alf Holt, the Tyrells, Herchel Hendler, Frank Parish.

MCVICKER'S (J. G. Burch, mgr.)—For 1-6: "The Auto Bandit," Maude Tiffany, Viola

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CROWN (A. J. Kaufman, mgr.)—March 1, "The Round-Up."

COLUMBIA (William Roche, mgr.)—March 1, Golden Crooks.

MAJESTIC (Lyman B. Glover, mgr.)—For 1-6: Ruth Randall and Josephine Kernell, Princess Rajah, Herbert Williams and Hilda Du Val, Joe Fanton and Athletes, Three Burns Sisters, Ruth Roche Francis Players, in "The Ward Heeler;" Harry and Anna Seymour, Hailey and Noble, Vinn's Models.

COLONIAL (Norman Field, mgr.)—For 1-6: Little Lord Roberts, Amoros and Mulvey; Dixon and Dixon, Carroll, Keating and Fay, Tom Brantford, Mella and De Paula, Hughes Musical Trio, Flo Adler, Charles Leonard Fletcher.

ENGLEWOOD (Edw. Beatty, mgr.)—The Beauty Parade 1-6.

HAYMARKET (I. H. Herk, mgr.)—The Mischief Makers 1-6.

GAYETY (R. C. Schoenecker, mgr.)—Garden of Girls 1-6.

PAT CHAT.

HUGO B. KOCH writes from Beaverdam, Wis., that he will close his tour in "The Call of the Cumberlands" soon, after which he will be at home in Chicago at the De Jonghe Hotel. It is probable that he will take to vaudeville.

JONES, LINICK & SCHAEFFER have thought better of changing their policy at the La Salle Opera House. When a dramatic play is presented at that theatre it places it in direct competition with other loop theatres that house drama. With musical comedy, the La Salle stands alone, leaving it practically without opposition. For that reason the musical comedy presented by John Cort, entitled "What's Going On," is now at the La Salle.

THE Williamson Submarine pictures closed at the Studebaker last Sunday night and Monday, Salisbury's Wild Life motion pictures, showing a close-up view of birds and beasts in their natural state, opened up for an extended stay.

NAT REISS JOINS LEAGUE.

Nat Reiss has joined the Showmen's League of America. Applications for membership are being received by the secretary every day, and great interest is being evinced in the forthcoming meeting of the league to be held at the Grand Pacific Hotel, Chicago, Tuesday, March 9.

In the meantime assurances are being received from tent show managers offering to share a portion of their receipts on "Showmen's League of America Day," Wednesday, June 16.

As the season opens and the tent shows get under way it is expected that great impetus will be given to this charitable movement, which has for its aim the building up of a large fund for the benefit of indigent and needy showmen.

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GEORGE P. MCFARLANE, of "Watson's Beef Trust," breezed into the Chicago office of THE CLIPPER one day, last week, and passed out the pleasing information that one night stands in the West were great for his aggregation, and that they were preparing to play a number of return dates around Chicago, after which they will head for New York City, where the show will go into stock.

THE Lincoln Hippodrome is now operated by the Allardt Brothers, who have a deal with the stockholders, by which the Allardts get a salary for looking it and hold an option on the stock. The house is managed by Ed. Fitzgerald.

BUSHEA NICELY PLACED.

Harold Bushea has signed with the A. B. Miller Great Shows as general agent, and the wish is general that he will find his new field of operation all that he would have it be. Bushea has had many years of practical experience in the tent show business. Last year he was traffic manager for the Sells-Floto-Buffalo Bill Shows, and made a splendid showing. His friends will be glad to know that he has recovered his wonted ~~good health~~ and spirits, and is ready for the season of 1915. Bushea is a charter member of the Showmen's League of America, and was much pleased at the action taken at the recent meeting held in Chicago, inaugurating a Showmen's League Day, June 16, to swell the benefit fund. He is making his headquarters at the Merchant's Hotel, Moberly, Mo., routing up the Miller Shows, which will be among the leaders when the Spring and Summer campaign opens.

J. ALLEN DARNABY BUSY.

J. A. Darnaby was a caller at the Chicago offices of THE CLIPPER last week and reported everything running along smoothly with the Elk Benefits being arranged under his direction this Winter season. Darnaby is a popular individual, and one of the most progressive of the men who have helped to make the carnival the institution it is to-day. He did not confirm the report that he might be with the Con T. Kennedy Shows.

NORMAN BOOKED.

Norman, the Frog Man, was a caller at the Western Bureau of THE CLIPPER in Chicago, and announced that he was to open at Oklahoma City, Sunday, 28, on the Miller time for six weeks, and then go to the Inter-State time, opening at Hot Springs for the entire circuit, booked by the Western Vaudeville Association.

PRESIDENT WARREN DELUGED.

As soon as the news that John R. Warren had been elected president of the Showmen's League of America was flashed around the country, scores of letters and telegrams of congratulation began to pour into his offices, at 305 Schiller Building, Chicago, and the influx continues. Tent showmen who desire to participate in sharing their receipts on Showmen's League Day, June 16, for the big benefit fund should address President Warren, and he will arrange to furnish special banners for the occasion, which will be made by the League. With John P. Warren at the helm, the good ship S. L. A. fully manned and well officered, and under a full head of steam, has steered clear of mines and submarines and is cruising on untroubled waters under clear skies, on a voyage which promises to be a pleasant and prosperous one, and well worth while.

MORT SINGER TALKS.

Mort Singer, of the Western Vaudeville Managers' Association, has returned from a brief trip to Minneapolis and St. Paul and other Middle West cities. He states that it is likely that the Association will take some theatres in Minneapolis for temporary bookings until new propositions can be built or houses re-built in both cities. It is rumored that the Finkelstein and Ruben houses may return to the Association. This story was heard around town at about the same time that a report was circulated that Alexander Pantages objected to J. C. Matthews taking these houses in Minneapolis, Duluth and St. Paul, and that they would be turned back; the Pantages rumor was emphatically denied by Mr. Matthews and stamped as a canard. The three theatres of Finkelstein and Ruben have been looked upon as the best money makers in the West under Association bookings, and the recent change consequently came as a big surprise to vaudeville circles.

Mort Singer looks upon a theatre as a barometer of business conditions. He has been around a good deal recently, and says that where he has encountered bad business in the theatre he has invariably found business conditions discouraging in the town. There is a general depression throughout the country, he notices, and profits of theatres have decreased to a corresponding extent. Mr. Singer has observed that where there is a careful management, theatres are making money at the present time, that is where the owners give the enterprises their personal attention and are alert at all times giving the proposition every care.

NEW PALACE IN ROCKFORD.

The New Palace, at Rockford, Ill., opened Feb. 22, with capacity business. Mort Singer, of the W. V. M. A., says it is the finest opening he has ever attended, that it was a fine theatre in every respect, and that a great show was provided. Among those present from Chicago were: Mr. and Mrs. Mort Singer, Marcus Heiman, Mr. and Mrs. Harry Spingold, Mr. and Mrs. Dave Beehler, Mr. and Mrs. Joe Finn, Mrs. Berger, Mr. and Mrs. W. S. Butterfield and daughter, Sam Kahl, L. F. Allardt, Sam Thall, Asher Levy, Eddie Shayne, Menlo Moore, Tom Powell, J. B. McKowen, Harry Bailey, John Simon, Bert Cortelyou, Boyle Woolfolk, Charles Hammerslough, Joe Sullivan, Paul Powell and H. O. Danforth. A big banquet followed after the show.

"GOVERNOR" ARMSTRONG BOOSTS S. L. A.

At the annual meeting of The Showmen's League of America, held in Chicago, Feb. 17, O. H. Armstrong was elected as a member of the board of governors.

For the past nine years Mr. Armstrong has been identified with the profession of entertainment in the capacity of a show owner. During the Summer seasons he has had exhibitions at Riverview Exposition, Chicago, playing the State fairs and big celebrations in the Fall.

He is recognized as a successful showman. Last season two of his attractions were with the World at Home. This year he has exclusive contract for platform and pit shows at Riverview, and may have two shows with one of the leading carnival organizations, making seven individual attractions under his management in 1915.

During an interview at the Western Bureau of THE CLIPPER, in Chicago, last week, Mr. Armstrong made it very emphatic that he was of the firm belief that the Showmen's League of America had started on a future career rich with promise for definite results and the carrying out of its original plans. He stated that on June 16, "Showmen's League of America Day," he would share a liberal amount of the receipts from his several shows for the League benefit fund, and that he was always ready to do everything in his power to further the interests of the organization.

ECHOES OF THE BALL.

The Reel Fellows' cafe chantant, cabaret and ball was a success socially and financially. It established a reputation for the Reel Fellows Club as entertainers extraordinary. Plans for permanent clubrooms will be discussed at the next regular meeting, to be held March 17.

George Van stage-managed the Western Vaudeville portion of the cabaret, which included the Neapolitan Octette, Connolley Sisters, Musical Carrers, Cleone Pearl Fell and Zayda Weber, and put on his program without a hitch.

Male Lounsbury directed the cafe chantant for the Henson Amusement Exchange. Among others, she presented Virginia Flasinger, who gave interpretations of the dance classique and was the hit of the function. Her technique, grace and manner are captivating. Mlle. Luxanne was assisted by Robert Shumaker in an exposition of modern ballroom dancing, and created a most favorable impression.

One of the novelties of the evening was the distribution of a midnight special photoplay edition of *The Chicago Evening Post*, which was gotten out by C. E. Eckles, moving picture editor, assisted by Miss Clover Lord. The souvenir number was distributed by chorus girls of the Passing Show company, suitably attired. It was a great stunt. Editor Eckles is a hustler and is sure to make his department of *The Post* a winner.

Kitty Kelly, of *The Tribune*, renewed acquaintances with photoplayers who come from distant points.

Pop Lubin did not miss a dance number. He was as spry as any youngster on the floor.

A special short length moving picture was made of Mayor and Mrs. Harrison and their party.

W. X. MacCollin made the official announcements which helped to add zest and piquancy to the event.

President R. R. Nehls was here, there and everywhere throughout the evening, and was showered with congratulations upon the marked success of the affair.

E. D. Lockwood was the stage manager of the vaudeville show. He shouldered his duties gracefully, and was highly complimented.

It will require the Coliseum to take care of Reel Fellows throngs next year.

Treasurer L. A. Boenig had his hands full in looking after the distribution of tickets. He covered Chicago thoroughly.

A continuous moving picture show was a feature.

PAT'S PHILOSOPHY.

Life is so short, and yet there is much to admire and love and to be interested in that yielding to innuendo, backbiting and ugly temper is a waste of valuable time that might well be spent in a more profitable sphere. It is not as if you decrease the meanness and stupidity of your adversary, you only put yourself on a baser level.

It only means that you are not sure enough of the merits of your own case to win by its merits, because bitterness really betrays fear. Many a stately ship has barnacles attached to its bottom that impede its speed and sailing powers, but when necessary the vessel is taken into dock and the barnacles scraped off. The ship does not suffer, only the barnacle perishes.

DON'T BE A BARNACLE.

LEW HOFFMAN is a proud daddy of a bouncing baby boy, who arrived at 5.25 A. M., Feb. 4, at Maison Hoffman, St. Paul, Minn. Both mother and child are doing well.

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"Second—I find I will have to build my shows in order to equip a company such as should be, with new attractions. Then the committees in every town we are going into are demanding them, and I found my bookings this year much easier than ever before, and also much better contracts on account of the reputation of the show.

"I am arranging to spread the paper this year, and I will spend money with the newspapers. My agents are all high-priced, and are capable of delivering the goods. You will find them at all times out working and not posing around the hotel corridors. My theory is *Work and make yourself valuable.*"

◆

MCCONNELL AND NIEMEYER have split, Niemeyer continuing in vaudeville for the rest of the current season, then returning to musical comedy.

THE WASHINGTON, Oak Park, closed its season suddenly on Saturday night, Feb. 20, for reasons unknown.

THE CHICAGO LITTLE THEATRE PUPPETS made their initial bow before the public in a fairy play for the children, entitled "The Deluded Dragon," Feb. 20. These little people have been modeled by the young sculptress, Kathleen Wheeler, and Mrs. Seymour Edgerton.

MARY AGNES BEST appeared at the Chicago Little Theatre, Sunday evening, Feb. 28.

SENOR MANUEL MORA, tenor, and Glenn Dillard Gunn, will be the guests of honor at the Little Theatre, March 7.

THE run of "The Philanderer," at the Chicago Little Theatre has again been extended, beginning its tenth week, Tuesday, March 2.

JIM DODGE, of the Chicago Musical Booking Bureau, was secretly married, Wednesday, Feb. 24, to Ethel McGuire. Mr. and Mrs. Dodge will reside in Chicago.

FIFTY PER CENT. TO FUND.

Lew D. Nichols has decided to give fifty per cent of his receipts at the Monogram Theatre, Chicago, on Wednesday, June 16, to the Showmen's League of America Day Fund.

The Monogram is one of the most modern and best of Chicago's moving picture theatres. Manager Nichols is a stickler for the best, whether it be in wearing apparel, the food he eats, or the service he gives his patrons.

He was elected a member of the board of governors of the S. L. A., and is accepting this honor at the last meeting, said that at all times and in every possible way at his command he would work tooth and nail to help the League carry out its plans. Wednesday is a big day at the Monogram, and so it is readily apparent that Lew intends to make good his promise of real helpfulness.

WITH WORLD AT HOME.

E. P. Eslick's Choo-Choo Girls, a musical farce comedy comprising three men, eight girls and an orchestra, will be one of the classy features with the World at Home, which opens the season at Davenport about May 3. Improvements and additions are being made, and the line of shows and features will be particularly effective.

ROSE JOINS W. V. M. A.

Harry F. Rose is now traveling for the Western Vaudeville Managers' Association under Edward Marsh, manager of the Fair Department. Mr. Rose has a wide acquaintance with vaudeville acts, having been identified with theatrical publications for the past twelve years.

LATEST FROM CHICAGO.

(*Special to* THE NEW YORK CLIPPER).

MONDAY, March 1.

Marcus Loew, Joe Schenck, Mose Oppenheimer and Congressman Sabath left for New York yesterday.

Adolph Meyers and Walter Keefe are back at their desks. Frank Clark has had a relapse.

Charles Marsh has opened offices in the Consumers Building.

Harry Beaumont will manage the Twentieth Century Theatre, in Chicago.

"Doc" Baker is at the Colonial this week.

The Tasmanian-Van Diemens are headlined on the Pantages Circuit.

Flo Gillespie has sued Ed. Armstrong for $200 salary.

Lawrence Marston, the well-known director, has joined the Selig forces.

Prominent showmen have transferred their headquarters to the Grand Pacific. Among them, C. A. Wortham and John A. Pollitt.

O. B. Plough is manager of the Garden Theatre, Chicago.

The Academy of Music, which was burned recently, is to be rebuilt along its former lines.

The Four Fords are to re-unite according to Joe Sullivan.

LOOKS FOR GOOD SHOW YEAR.

Mike S. Bodkin, the veteran of many a circus campaign, and who for the past few years has been identified with the general outdoor amusement field, was a caller at the Western Bureau of THE NEW YORK CLIPPER, in Chicago, Saturday, and made it apparent that in his opinion the season of 1915, soon to open, will be a good one for outdoor attractions properly equipped and conservatively handled.

Bodkin's last circus connection was with the Barnum & Bailey Greatest Show on Earth as legal adjuster. He enjoyed the late James A. Bailey's confidence and esteem, and was intrusted with missions calling for great tact and diplomacy.

Mike is widely known to the profession of entertainment as a man of keen perception and sterling integrity. He says little but performs that which he has to do in a way that brings results. He was elected a member of the board of governors of the Showmen's League of America at the annual meeting recently held, and his acquisition to the official staff of this big organization is a welcome one to the membership. He may be depended upon to exercise his best judgment in passing on matters coming under his jurisdiction as a member of the Emergency Relief Committee of the League, and will be a hard worker in pushing forward all movements for the general good of the association.

Mike Bodkin is known as the "King of the Chicago Lots." He knows them all and when to play them.

HOSPITAL NOTES.

EDITOR NEW YORK CLIPPER:

DEAR SIR.—I should esteem it a great favor if you will notify my friends, through the columns of your valuable paper, that on Feb. 5, last, I entered the American Hospital, suffering with complicated heart disease, and in quite a serious condition.

Thanks to the efforts of our wonderful Dr. Max Thorek, I am quickly reaching the convalescent stage. I would, however, be very glad to hear from my friends.

I will say, in conclusion, that should any of aforesaid friends wish to meet the real man behind the saw, axe and the needle, they should by all means consult Dr. Thorek.

Very respectfully, EDWARD DUNKHORST, "The Human Freight Car."

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(Special to The New York Clipper.)

Chicago, Feb. 27.

Nat Reiss is coming back into the carnival game with his "Famous Shows." He came to this determination following the abandonment of the Wortham & Allen Shows, which was under process of construction at Valparaiso, Ind., and for which he was the general agent, and had contracted some time.

At the Western Bureau of The New York Clipper, Nat Reiss was a welcome caller today, and in his characteristic manner outlined some of his plans for the future. He said:

"I am going to put out the old famous Nat Reiss Shows, greater, grander and *smaller* than ever. More and better shows, and *fewer* cars. And I am not worrying about my railroad equipment, for I have all of the railroads in the United States and Canada at my command, and they have plenty of rolling stock for my purpose. Furthermore, I am not concerned regarding baggage wagons, as I do not mean to play any towns where I can not hire a few boys with horses and wagons to haul her to and from the lot, as I have done in years past.

"I am not worrying about securing shows and concessions, as I feel that I have many friends in the carnival profession with good attractions and concessions who will be very glad to be with me again. I am not worrying about my general agent nor my general manager. I am going to play a dual role again with the famous shows this season. But, of course, I will confess that it is not going to be as soft being your own general agent, as I will have nobody to wire for money, and will not be compelled to hunt the location of the Western Union offices in the different cities, as all of us general agents do. It will not be quite so cozy as sitting around in the rockers in the big hotels, as I will have more duties to perform than just being a general agent this season.

"Of course 'Mother' Reiss will not require correspondence every day telling her just where the general agent is and what he is doing. And that will do away with a lot of postage and lots of time, which can be devoted to playing up the Famous Shows with the committees, and incidentally, boost promotions. Some general agents of my acquaintance seem to labor under the impression that the general agent of a carnival should not bother with promotions or committees, which I think is all wrong. They believe that all the general agent should do is to see the city clerk, ascertain what the license is, ask where the lot is and duck, after spending the rest of the week in warming the rocker in the cozy corner of some large hotel in some large city."

During the course of his breezy conversation at The Clipper Chicago offices, Nat displayed a roll of "Forty-nine" money amounting to thirty-two thousand dollars and a book of postage stamps, stated that he had some little line of credit with the Postal and Western Union Telegraph Companies, and that he was confident that the Famous Nat Reiss Shows would open the season of 1915 on or about May 3, in or near Chicago.

WILL WELCOME STATE FAIR MANAGERS.

On Tuesday and Wednesday, March 9, 10, at the Auditorium Hotel, Chicago, will meet the managers of the Iowa, Wisconsin, Nebraska, Minnesota, Indiana, South Dakota, Illinois and Missouri State Fairs; Sioux City (Ia.) Inter-State Fair and Tri-State Fair, Memphis, Tenn. Managers of other State fairs and celebrations will be in attendance. Representatives of carnivals and agencies booking fair attractions will be on hand to confer with the fair managers. The forthcoming meeting promises to be an interesting and important one.

Chicago is the radiating centre of commercial activities in this country. Its very ozone is ever open, and its welcoming arms ever extended to the stranger within its gates. The State Fair managers are no strangers to Chicago, and each year finds them the more welcome in the big city by the lake.

Chicago is the radiating center of commercial activities in this country. Its every ozone is conducive to energetic action. It breathes optimism. It senses the possibilities of forward movements. Chicago business men know what great things the State fairs have done for the masses throughout the length and breadth of the land in the way of education and entertainment. They appreciate the important part the State fair managers play in the world's work, and they welcome an annual opportunity to help them in the furtherance of their efforts.

GREAT CLEARING HOUSE.

The State Fair has assumed gigantic proportions, and is a firmly established institution; it is virtually a clearing house for manufacturers, producers, farmers, stock raisers, inventors and promoters, where all can meet on a common ground, study each others wants, demonstrate modern methods of efficiency, and economical production.

In the cultivation of the agrarian and other arts and in the advance of scientific research, the State Fair is fulfilling a mighty mission. By encouraging the efforts of inventive genius it adds impetus to better and more economical production. Its scope is well-nigh unlimited. The humble artisan vies with the scientist in projecting ideas, making for the bettering of conditions. Music, art, literature and amusement all come in for their share in the general ensemble.

To the State Fair the farmer goes to learn the best methods of crop raising, the fertilization of the soil, study the rotation of crops, to see the latest and most improved agricultural implements, as applied to scientific farming.

The busy housewife lays down her cares, for the nonce, and in addition to securing a bit of recreation, studies domestic economy and learns how her everyday burdens may be lightened and household drudgery become a pleasure.

At the State Fair the stock raiser studies breeding and how to produce an animal with the greatest efficiency and calibre at the lowest cost.

The manufacturer goes to the State Fair to study the wants of the people and to encourage the invention of implements which may be turned out at his factory and put into service.

PEOPLE MUST BE AMUSED.

The great masses of the people go to the State Fair not only to learn but to be amused. To them the State Fair is really a big exposition, and no exposition would be complete without amusements. Thus we find the carnival a predominating factor in the outdoor amusement field as it applies to the State Fair. The carnival of to-day embraces almost every form of entertainment, and the purveyors of this branch of the show world are striving with might and main to make their organizations more attractive and more comprehensive.

The State Fair manager must be a showman as well as a keen business man. It is for him to select the best forms of entertainment to suit the requirements of his constituents and please the patrons of his fair.

The State Fair manager has done much to clarify a condition which existed in the tent show business many years. While he has seemed over-exacting at times, it must be recorded that his very insistence that amusement attractions be of a high order has impelled the laggards who have retarded the progress of the good ship, "Carnival," to brush up and improve their methods and furnish worthy features. For a carnival manager to receive the unqualified endorsement of any of the great State Fairs is a badge of distinction and a tribute to be desired. Hence it is that every year the carnival is being made better and better, and the State Fair manager of to-day has few of the worries that harassed his predecessor of years ago.

CLIPPER JOINS IN WELCOME.

The New York Clipper, America's oldest amusement journal, covering every branch of the show world, joins with Chicago in welcoming the State Fair and carnival managers to the Western metropolis, and embraces this occasion to offer its assurance of a hearty and impartial co-operation with every meritorious amusement enterprise, bidding for public approval. It appreciates the possibilities accruing through the energetic services of the State Fair fraternity, and will lend its columns generously towards the furtherance of State Fair and carnival projects which may be developed at the meeting in Chicago.

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A BUSY MAN.

(Special to The New York Clipper.)

Leavenworth, Kan., Feb. 27.

Colonel Charles W. Parker is the busiest man in Leavenworth.

The Parker factories are working full force and putting in extra time, turning out carnival paraphernalia and riding devices. The town has been overrun with carnival men during the past fortnight, and from all appearances the Parker headquarters resemble a convention more than anything else.

During his visit in Chicago recently, Colonel Parker purchased four new Pullman cars. His yards here now have one hundred and ten cars on the side tracks. These will all be placed in service as the various carnival organizations leave on their season's tours.

The professional colony in Leavenworth is naturally proud that Colonel Parker was again elected treasurer of the Showmen's League of America. Great interest is evinced in the league now that a definite policy has been established, and all of the showmen sojourning here have expressed their intention to help swell the charity fund on "Showmen's League Day," June 10.

It is very probable that Colonel Parker will be in Chicago when the Fair Secretaries meet March 9, and will be on hand for the S. L. A. meeting, at the Grand Pacific.

BARNES-ROBINSON CATALOGUES.

Catalogues from the Fair Department of the F. M. Barnes, Inc., and the Robinson Amusement Corporation have been received.

The outside front cover of the Barnes catalogue is beautifully embossed with colorings of blue and gold. The inside front cover follows out the same color scheme, with a full-length engraving of the North American building, the home of the F. M. Barnes Agency.

The season's greetings from the Barnes Agency on the second page is followed by a list of State Fairs for whom this firm furnishes attractions. Then comes the lists of feature attractions which are booked exclusively through the F. M. Barnes, Inc.

Cora Youngblood Corson's *premiere* instrumentalists, in "two distinct and novel acts, performed by twelve beautiful girls, will be presented for the first time in the West, this season."

"Motor Madness," the newest twentieth century thriller, will appear at State Fairs for the first time this season. It is billed as a "Whirling Maze of Death."

Natiello and his great band of fifty pieces, with the assistance of a quartette of song birds will book exclusively through the Barnes Agency.

The Tasmanian-Van Diemens, with two distinct acts, are listed as "Aerialists who captivate the eye and bewilder the mind."

The Four Regals, "the only act of its kind in the world," are billed as the Original Armorers, a strong act which is undoubtedly a triumph of strength.

The Flying Valentinos, an aerial novelty, combination ring and trapeze and comedy casting act, making three acts of separate types, is another of the novelties to be found in this list.

Betts' Mixed Animal Circus, consisting of three seals, bear, dog, monkey and rooster, is billed as "the greatest mixed animal act ever offered to the public."

The Five Devals, the sensational comedy aerial casting and return act doing the double twisting somersault and catch.

The Cottrell-Powell Troupe, Louise and Robert, who will come direct from the New York Hippodrome, with superb horses and beautiful costumes, to play the fairs exclusively for this firm.

La Rose Marguerite, late feature of the Hagenbeck-Wallace Circus, will give original high school equestrian diversities.

An enumeration of the entire ensemble of acts as listed in this catalogue would take several columns, and as space is somewhat limited, we complete the list with the following: Famous Nambu Troupe, Japanese gymnasts; the Six Jacksons, cyclist de luxe; Three Webster Sisters, lady acrobats; the Peerless Potters, comedy acrobats and aerialists; Six Cornallas, catapult and trick cyclists; Power's elephants, the Four Casters, casting act; "The Kilties," Canada's great concert band; Sweeney Sisters and Newton, novelty aerial contortionists; Flying Kays, offering clown antics and aerial comedy; the Three De Lyons, flying rings and hand balancing; Rheinmiler's pigs, a troupe of porkine actors; Looping the Loop with four automobiles simultaneously, Collier and De Walde, roller skating; the Sterlings, lightning trapeze artists; the Wilhat Troupe, comedy cyclists; Howard's animals, five bears and four dogs; Schepp's Circus, ten dogs, three monks, four ponies and three people and a bucking pony; the La Noles, "a combination of skill and laughter," bar and bounding bed act; Allen and Allen, aerialists; Rodriguez Troupe, comedy acrobatic and contortion act; Four Tokio Japs, acrobats, equilibrists and balancing; Vee and Hewitt, performing on a rolling globe; Ten Bonomar Arabs, whirlwind tumblers; Alvarado's acrobatic goats, comedy animal festival; Violet and Charles, combination aerial and gymnastic novelty; Flying Henrys, aerial gymnasts; Ahland Tekla Trio, "featuring Mlle. Tekla, the female Hercules;" Seven Whirlwind Genoas, tumblers; Veda and Quinterow, comedy rolling globe; Royal Hayashi Troupe, Oriental combination of acrobats, jugglers, etc.; Blake's Comedy Circus, famous Freres De Kock Troupe, jugglers; the Tennessee Warblers, colored quartette; Handow Trio, eccentric acrobats and tumblers; Alda and Alda, bounding hay wagon and trampoline novelty; Kalinowski Bros., balancers.

ROBINSON ENSEMBLE.

The catalogue of the Robinson Amusement Corporation, of which Ethel Robinson is president, contains a full complement of circus and outdoor entertainment acts; among them being some that have attained a world wide reputation for their high class presentations. The Marco Twins are well known to everyone in the profession, and are laugh creators extraordinary; the Mastroff Russians, a sextette of whirlwind dancers; Erna Ballot Trio, gymnasts and equilibrists; Lil Kerslake, "the farmer and his pigs;" Montrose Troupe, European acrobats; Blackstone Quartette, colored harmonists; Holman Brothers, comedy gymnasts; Kiyama Japanese Trio, balancing and contortion; Great Lamy Troupe, gymnasts and acrobats; Holcombe Family, equestrians; Florence Troupe, acrobats and equilibrists; Lowell Troupe, comedy and straight acrobatic; Melville, aerial gymnasts; Swan's alligators, aquatic novelty; Wilbur's Society Circus, Ila Jork Bros., comedy acrobats; Luken's comedy lions, Carlos Caesaro, the human gyroscope; Abou Ben Hamid Troupe, Arabian athletes; Milt S. Mooney, with his triplet electric tandem; Zeb Zarrow, bicycle novelty; Portia Sisters, in display of flexibility; Twirling Talbots, aerialists and acrobats; Mongean Troupe, acrobats; Lahse and Sterling, gymnasts; Oscar V. Babcock, looping the death trap; Pearson's Trained Bears, Four Nelsons, gymnastic grotesques; Trevor's seals, St. Julians, novelty balancers; Shammar Whirlwinds, Arabian sports and pastimes; Helen Carlos Trio, roller skaters; Lind Brothers, comedy balancers; Scott Sisters, revolving globe and tight-wire equilibrists; Major Fred A. Bennett, the stilt walker; Bean and Hamilton, leapers and barrel jumpers; Breakaway Barlows, comic gymnasts; Two Fostellnas, knockabout comiques; Stuart's Pomeranian Canines, Kramp and Herman, hilarious acrobatics.

ZEIDMAN & POLLIE GET EILER.

The Eiler Animal Show has been signed for the Zeidman & Pollie Shows, which are to open the season (see their announcement elsewhere in this issue), at Grand Rapids, Mich., under the auspices of the District Building Trades Council, May 1, on the streets in the very centre of the city. Mr. Eiler will also have the *cafe* car. Manager Pollie was a welcome caller at the Western Bureau of The Clipper, in Chicago. The Zeidman & Pollie Shows enjoy a reputation for cleanliness and general excellence.

A NEW ORDER.

During the week of Jan. 10, at the Miles Theatre, Pittsburgh, Pa., a new theatrical order was instituted, to be known as the Loyal Order of Flivvers. The order was started with sixteen members, and to be eligible, must be a recognized white performer, and must at some public performance have flivved, or failed to make good as usual.

At the present writing the order has thirty-five members in good standing, and applications coming in every day. Regular meetings are held and applicants initiated each week.

The object of the order is to bind together in a fraternal feeling all members of the profession who shall have passed through the trying experience of failing to entertain, and to impress upon the minds of all performers the value of kind words and boosts instead of knocks, as well as a general brotherly feeling between members of the profession.

The initiation is of a serious order, and no horse-play is indulged in or allowed.

The order has regular grips, pass-words, signs and cards of membership as well as buttons.

Any information regarding the order may be obtained by addressing Scribe Flivv, Earl Cavanaugh, care of Harry Rapf, 1105 Palace Theatre Building, New York City.

BUYS PRINCESS.

Ed. Colley, who formerly controlled the Bonita Theatre, in Birmingham, Ala., and who later operated a house in Tuscaloosa, has returned to the former city, and purchased the Princess Theatre from H. M. Newsome.

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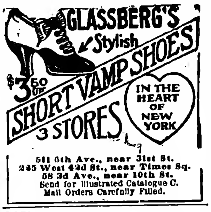

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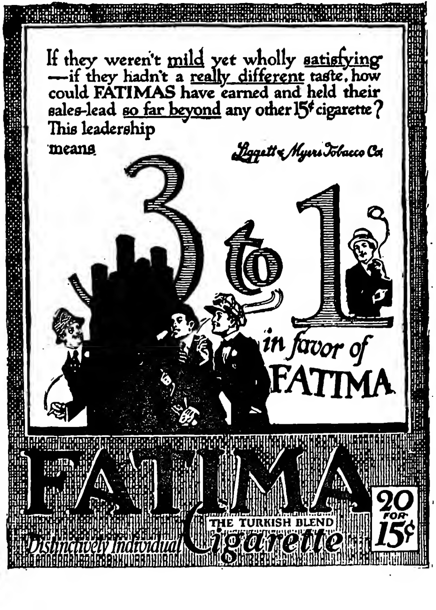

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BY CHAS. BAYHA

Just a few lines of the chorus:

It would be a different story
If they trampled on Old Glory,
I'd be proud to be the mother of a soldier.
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NOTICE--When no date is given, the week of March 1-6 is represented.

Abbott's Living Nymphs, Proctor's, Elizabeth, N. J., 4-6.
Acme Four, Bijou, Savannah, Ga., 4-6.
Adelaide & Hughes, Keith's, Cincinnati.
Ahearn, Chas., & Co., Orpheum, New Orleans.
Alvin, Yankee Rube, City Point, Mass., indef.
Alexander & Scott, Orpheum, Jacksonville, Fla.
Allen, Minnie, Majestic, Chicago.
Aldrich, Mme., Orpheum, Memphis.

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"Hula-Hula Dances"
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Allman & Stone, Colonial, N. Y. C.
Alvin, Peter H., Empress, Decatur, Ill., 4-6.
Alroves, Novelty, Proctor's 125th St., N. Y. C., 1-3; Proctor's 58th St., N. Y. C., 4-6.
Amaranths (4), Orpheum, St. Louis.
Amelo, Orpheum, Bklyn.
Anthony & Mack, Keith's, Indianapolis.
Armando, Angelo, Trio, Temple, Detroit.
Arnaut Bros., Palace, N. Y. C.
Ardell, Franklyn, & Co., Loew's, Toronto, Can.
Armstrong & Ford, Alhambra, Phila., 4-6.
Armstrong, Geo., Grand, St. Louis.
Astair, Fred & Adele, Proctor's, Troy, N. Y., 4-6.
Ashley & Canfield, American, N. Y. C.
Attell, Abe., Orpheum, Des Moines, Ia.
"At the Devil's Ball," Hipp., Terre Haute, Ind., 4-6.
Audrey Sisters, Nixon, Phila.
"Aurora of Light," Royal, N. Y. C.
Avollas, Musical (4), Globe, Boston, 4-6.
Baker, Belle, Maryland, Baltimore.
Barry & Wolford, Keith's, Cleveland.

CLARA BALLERINI
THE I DON'T CARE OF THE AIR
UNITED TIME

Bagonghi, Victoria, Charleston, S. C., 4-6.
Ball & West, Colonial, Erie, Pa.
Bankoff & Girlie, Orpheum, Sioux City, Ia.
Bolton Bros., Proctor's, Albany, N. Y., 4-6.
Barlow, Billy, Proctor's 58th St., N. Y. C., 4-6.
Barker, Ethel Mae, Orpheum, N. Y. C., 1-3.
Banjophiends, Alhambra, Phila.
Barnes, Stuart, Empress, Cincinnati.
Barto & Clark, Globe, Phila.
Barnes & Robinson, Orpheum, Peoria, Ill., 4-6.

LEE BARTH
STILL IN DIALECT

Beverly & Mackey, Griffin Circuit, indef.
Bendix Players, Lyric, Birmingham, Ala.; Majestic, Ft. Worth, Tex., 8-13.
Beresford, Harry, & Co., Orpheum, Harrisburg, Pa.
Beaumont & Arnold, Keith's, Phila.
Berrens, The, Temple, Rochester, N. Y.
Bedford & Winchester, Keith's, Washington.
Berra, Mabel, Keith's, Washington.
Bergen, Alfred, Orpheum, Sioux City, Ia.
Benesee & Baird, Hipp., Terre Haute, Ind., 4-6.
Belle & Eva, Proctor's 125th St., N. Y. C., 4-6.
Bernard & Scarth, Proctor's, Plainfield, N. J., 4-6.
Bell & Caron, Greeley Sq., N. Y. C., 1-3; Fulton, Bklyn., 4-6.
Bessie's Cockatoos, Delancey St., N. Y. C., 1-3; Greeley Sq., N. Y. C., 4-6.
Bennett, Murray, Loew's, Toronto, Can.
Belleclaire Bros., Boulevard, N. Y. C., 1-3; Orpheum, N. Y. C., 4-6.
Belling's, Robert, Circus, Academy, Fall River, Mass., 4-6.
Been, Johnson, Crystal, Milwaukee.
Bernard & Harrington, Empress, Cincinnati.
Benny & Woods, Bijou, Battle Creek, Mich., 4-6.
"Behind the Footlights," Proctor's 23d St., N. Y. C., 1-3; Proctor's, Plainfield, N. J., 4-6.
"Beauties, The," Keith's, Boston.
Big City Four, Orpheum, Portland, Ore.
Binns & Bert, Keith's, Cincinnati.
Bison City Four, Hammerstein's, N. Y. C.
Billy, Little, Alhambra, N. Y. C.
Black Dots (8), Proctor's, Portchester, N. Y., 4-6.
Bowers, Walters & Crooker, Orpheum, Minneapolis; Orpheum, Duluth, 8-13.
Boises (4), Empire, London, Eng.
Bond & Carson, Keith's, Cincinnati.
Boland & Holtz, Keith's, Washington.
Bogannny Troupe, Palace, Chicago.
Bogart & Nelson, Hipp., Baltimore.
Bouncer's, Billy, Circus, Bijou, Jackson, Mich., 4-6.
Bonomor Arabs (10), Orpheum, Altoona, Pa., 4-6.
"Bower of Melody," Empress, Kansas City, Mo.
Brown Bros., Montgomery & Stone, N. Y. C., indef.

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Broadway Comedy Four, Empress, Chicago, 1-3; Colonial, Chicago, 8-10; Gaiety, Springfield, 11-13.
Brooks & Bowen, Keith's, Boston.
Bruce, Duffett & Co., Temple, Detroit.
Brown & McCormack, Colonial, Erie, Pa.
Brunelle Sisters & Stevens, Hammerstein's, N. Y. C.
Bracks (7), Royal, N. Y. C.
Bruch, Fritz & Lucy, Grand, Pittsburgh.
Brice, Fanny, Keith's, Phila.
Bradley & Norris, Keith's, Phila.
Brockbank, H., & Co., Orpheum, Duluth, Minn.
Brooks, Alan, & Co., Orpheum, Minneapolis.
Brown & Rochelle, Orpheum, St. Paul.
Brady & Mahoney, Greeley Sq., N. Y. C., 1-3; Fulton, Bklyn., 4-6.
Branley & Meredith, American, N. Y. C., 4-6.
Brooks, Herbert, & Co., Columbia, Bklyn., 4-6.
Browning & Fields, Academy, Fall River, Mass., 4-6.

LOUISE and GRETE **BRUNELLE & STEPHENS** HARRY
YE OLDEN DAYS AND PRESENT WAYS
BOOKED SOLID ON BIG TIME

Brower, Walter, Palace, Phila., 4-6.
Brooks & Abbott, Keystone, Phila.
Bryants, The, Nixon, Phila.
Breen, Harry, Globe, Phila.
Brown, Geo. M., & Co., Hammerstein's, N. Y. C.
Broughton & Turner, Bijou, Battle Creek, Mich., 4-6.
"Bride Shop, The," Orpheum, Minneapolis.
Bulger Bros., Orpheum, Montreal, Can.
Burr & Hope, Royal, N. Y. C.
Burke, John & Mae, Royal, N. Y. C.
Burns & Acker, Poli's, New Haven, Conn., 4-6.
Burt, Harriet, Palace, Chicago.
Burnham & Irwin, Columbia, St. Louis.
Burns & Fulton, Palace, N. Y. C.
Buckley's Animals, Grand, St. Louis.
Casad & De Verne, Dayton, O., indef.
Cantor & Lee, Temple, Detroit.
Cavana Duo, Orpheum, Harrisburg, Pa.
Cameron Girls, Keith's, Indianapolis.
Castillians, The, Keith's, Louisville.
Casinos, The, Majestic, London, Can.
Carter, Mrs. Leslie, Colonial, N. Y. C.
Cameron & O'Connor, Temple, Rochester, N. Y.
Carlo & Noll, Palace, Chicago.
Carus & Randall, Orpheum, Des Moines, Ia.
Caupolican, Chief, Majestic, Milwaukee.
Calvert, Catherine, & Co., Royal, N. Y. C.
Campbells, Misses, Colonial, N. Y. C.
Cameron, Catherine, & Co., Proctor's 58th St., N. Y. C., 1-3.
Casey, Kenneth, Proctor's 23d St., N. Y. C., 1-3; Proctor's 125th St., N. Y. C., 4-6.
Cavello's Circus, Proctor's 23d St., N. Y. C., 1-3; Proctor's 58th St., N. Y. C., 4-6.
Calve, Mme. Emma, Palace, N. Y. C.
Carleton & Girls, Proctor's 125th St., N. Y. C., 1-3; Proctor's 58th St., N. Y. C., 4-6.
Canfield & Carleton, Proctor's, Schenectady, N. Y., 4-6.
Carmen's Minstrels, Proctor's, Elizabeth, N. J., 4-6
Callis Bros., National, N. Y. C., 1-3; 7th Ave., N. Y. C., 4-6.
Carbrey Bros., Palace, Phila., 4-6.
Cevene Troupe, American, N. Y. C., 1-3; Lincoln Sq., N. Y. C., 4-6.
Cello, Bob, Crystal, Milwaukee.
Chip & Marble, Orpheum, Montreal, Can.
Cheebert's Manchurians, Majestic, Milwaukee.
Challis, Beth, Unique, Minneapolis.
Chevalier & Marshall, Proctor's, Albany, N.Y., 4-6
Chain & Templeton, Nixon, Phila.
Ching Ling Lee Troupe, Bijou, Battle Creek, Mich., 4-6.
Clark & Owen, Balboa Heights, Canal Zone.

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Clinton & Beatrice, Brennan & Fuller, Australia, indef.
Cliff, Laddie, Orpheum, St. Paul; Palace, Chicago, 8-13.
Cimloon, Novelty, Prospect, Bklyn.
Clayton, Bessie, & Co., Temple, Detroit.
Clark & Verdi, Dominion, Ottawa, Can.
Claude, Toby, & Co., Columbia, St. Louis.
Clive, E., & Co., Hipp., St. Louis.
Cleveland, Claude & Marion, Hipp., St. Louis.
"Cloaks & Suits," Emery, Providence, 4-6.
Colten, Lolo, San Diego, Cal., indef.

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Cooper, Harry, & Co., Forsyth, Atlanta, Ga.
Cox, Hazel, Keith's, Boston.
Conroy, John F., & Models, Keith's, Cleveland.
Collins & Hart, Keith's, Columbus, O.
Conservatory Four, Keith's, Ft. Wayne, Ind.
Connelly & Wenrich, Keith's, Indianapolis.
Cowboy Minstrels, Keith's, Louisville.
Cooper, Joe & Lew, Alhambra, N. Y. C.
Connolli, Regina, & Co., Dominion, Ottawa, Can.
Connelly, Jane, & Co., Keith's, Providence.
Cooper & Smith, Keith's, Providence.
Conkley, Ranney & Dudley, Keith's, Phila.
Conchas, Paul, Temple, Rochester, N. Y.
Corradini's Animals, Keith's, Washington.
Courtney Sisters, Orpheum, New Orleans.
Cole & Denahy, Colonial, N. Y. C.
Cook & Hennessy, Proctor's 125th St., N.Y.C., 1-3.
Cogan & Cox, Delancey St., N. Y. C., 4-6.
Cooper, Jimmie, Family, Rochester, N. Y.

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Cole, Russell & Davis, Grand, Phila.
"Colonial Days," Keith's, Phila.
Cronin, Morris, Palace, N. Y. C.; Maryland, Baltimore, 8-13.
Cressy & Dayne, Orpheum, San Francisco, April 3.
Crawley & Newton, Proctor's, Schenectady, N. Y., 4-6.
Craig & Cunningham, Proctor's 58th St., N. Y. C., 4-6.
"Crazy Kitchen, The," Proctor's 125th St., N. Y. C., 4-6.
Cummin & Seaham, Pantages', Los Angeles; Pantages', San Diego, 8-13.

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Cummings & Gladyings, Colonial, Haverhill, Mass. 4-6
D'Arville, Jeannette, Buffalo, indef.
Davies Bros., Vogel's Minstrels, indef.
Davis, Josephine, Co., Poli's, Scranton, Pa.
Darrell & Conway, Keith's, Toledo, O.
Davis Family, Keith's, Toledo, O.
Damann, Carl, Troupe, Unique, Minneapolis.
Dairy Maids, Loew's, Rochester, N. Y.
Dealy & Kramer, Balboa Heights, Canal Zone, Panama.
De Mont, Robt., Trio, Dominion, Ottawa, Can.
Deeley, Ben, & Co., Majestic, Chicago.
De Mar, Grace, Majestic, Chicago.
De Serris, Henrietta, & Co., Orpheum, Memphis.
De Haven, Mr. & Mrs. Carter, Majestic, Milwaukee.
Delmore & Light, Hipp., St. Louis.
Devere & Lewis, Proctor's 125th St., N.Y.C., 4-6.
De Gamo, Chas., & Dog, Proctor's, Portchester, N. Y., 4-6.
Dean, Dora, & Phantoms, 7th Ave., N. Y. C., 1-3; Shubert, Bklyn., 4-6.
Demarest, Carl, 7th Ave., N. Y. C., 4-6.
Delmore, Julia, & Co., Loew's, Newark, N. J., 4-6.
De Valls, Flying (5), Family, Rochester, N. Y.
Dean, Nelson, & Co., Family, Rochester, N. Y.
De Leon & Davies, Majestic, Cedar Rapids, Ia., 4-6
Dean, Dorr & Dean, Grand, St. Louis.
De Orla, Walter, & Co., Grand, St. Louis.
"Detective Keene," Orpheum, Boston, 4-6.
D'Lora, Maud, Proctor's, Portchester, N. Y., 4-6.
Dooley & Rugel, Orpheum, Montreal, Can.; Majestic, Milwaukee, 8-13.
Doree, Mme., & Co., Keith's, Ft. Wayne, Ind.
Dockstader, Lew, Palace, Chicago.
Dovey, Phyllis, Greeley Sq., N. Y. C., 1-3; Bijou, Bklyn., 4-6.
Dolce Sisters (3), St. James, Boston, 4-6.
Donahue, Marie, Alhambra, Phila., 4-6.
Donovan & Lee, Orpheum, Altoona, Pa., 4-6.
Dohertys, The, Grand, Phila.
Donnellys (4), Cross Keys, Phila., 4-6.
"Do You Get Me?" Liberty, Bklyn., 4-6.
Drew, Chas., & Co., Proctor's 23d St., N. Y. C., 1-3; Proctor's 125th St., N. Y. C., 4-6.
Dunmore, Eveleen, Bushwick, Bklyn.
Dunfee, Josephine, Lyric, Birmingham, Ala.
Dunedin Duo, Lyric, Birmingham, Ala.
Dunedin, Queenie, Maryland, Baltimore.
Dunbar's Bell Ringers, Keith's, Cleveland.
Duffy & Lorenze, Orpheum, New Orleans.
Dugan & Raymond, Globe, Boston, 4-6.
Dunn & Stephens, Lyric, Hoboken, N. J., 4-6.
"Easy Money," American, N. Y. C., 4-6.
Eckert & Berg, Victoria, Charleston, S. C., 4-6.
Edna, Ruthe, Olean, N. Y., indef.
Edwards' Song Revue, Shea's, Buffalo.
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Eldrid, Gordon, & Co., Hudson, Union Hill, N. J.
Elliott & Mullen, Greeley Sq., N. Y. C., 1-3; American, N. Y. C., 4-6.
"Eloping," Hudson, Union Hill, N. J.
"Elopement, The," Hipp., Baltimore.
Emmett, Mr. & Mrs. Hugh, Loew's, Newark, N. J., 4-6.
Emmett, Eugene, & Co., Poli's, Scranton, Pa.
English, Dainty, Trio, Orpheum, Kansas City, Mo.
Errol, Bert, Orpheum, Grand Rapids, Mich.
Escardos (3), Hudson, Union Hill, N. J.
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Falls, Lawrence & Hurl, Orpheum, Minneapolis.
Farley & Butler, Proctor's, Portchester, N. Y., 4-6.
Falcons (3), Majestic, Kalamazoo, Mich., 4-6.
Fern, Harry, & Co., Palace, Chicago.
Fern, Ray, Proctor's, Elizabeth, N. J., 4-6.
Felix & Vaire, St. James, Boston, 4-6.
Felix & Barry Girls, Globe, Phila.
Ferguson, Dave, Wm. Penn, Phila.
Fisher & Green, Keith's, Boston.
Fields, W. C., Majestic, Milwaukee.
Fitzgibbon, Bert, Majestic, Milwaukee.
Flanagan & Edwards, Orpheum, Bklyn.
Flemings, The, Hudson, Union Hill, N. J.
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Fred & Albert, Royal, N. Y. C.
Frey Twins & Frey, Empress, St. Paul.

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Galetti's Novelty, Palace, N. Y. C.
Garden, May, Proctor's, Schenectady, N. Y., 4-6.
Gallagher & Carlin, 7th Ave., N. Y. C., 1-3; Greeley Sq., N. Y. C., 4-6.
Gascoynes, Royal, Hipp., Baltimore.
Garden, Geo. & Lily, Academy, Fall River, Mass., 4-6.
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Giuran & Newell, Palace, Phila., 4-6.
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Gordon, Kitty, & Co., Shea's, Toronto, Can.
Gordon, Burl & Harry, Proctor's 125 St., N. Y. C., 1-3.
Golden & West, Loew's, Rochester, N. Y.
Gonzales, Julia, Grand, Phila.
Graber & Kew, Princess, Ft. Dodge, Ia., 4-6; Empress, Omaha, Neb., 8-13.
Grant & Greenwood, Hammerstein's, N. Y. C.
Green, Ethel, Keith's, Toledo, O.
Grace Twins, Garrick, Wilmington, Del.
Grover & Richards, Orpheum, Kansas City, Mo.
Grapewin, Chas., & Co., Columbia, St. Louis.
Grant, Louis, New Grand, Minneapolis.
Gregoira & Elmina, National, N. Y. C., 1-3; Delancey St., N. Y. C., 4-6.
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Halperin, Nan, Keith's, Providence.
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Hamilton, Mr. & Mrs., Lincoln Sq., N. Y. C., 4-6.
Halkings, The, Fulton, Bkln., 4-6.
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Hennings, John & Winnie, Keith's, Providence.
Henrys, Flying, Grand, Syracuse, N. Y.
Herman, Al., Orpheum, Bkln.
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"Her Name Was Dennis," 7th Ave., N. Y. C., 4-6.

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Hillebrand, Fred, Empress, Cincinnati.
Hilton & Roberts, Proctor's 125th St., N. Y. C., 1-3; Proctor's 58th St., N. Y. C., 4-6.
Hogan, Gus, Ernie Marks Co., Indef.
Houdon, Henry, Touring Australia, Indef.
Hoffmann, Gertrude, & Co., Grand, Pittsburgh.
Houdini, Keith's, Providence.
Hopkins Sisters, Orpheum, St. Paul.
Hong Fong, Proctor's 125th St., N. Y. C., 1-3.

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Hollis, Holly, Proctor's, Elizabeth, N. J., 4-6.
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Hunting & Francis, Majestic, Milwaukee.
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Hurst, Mizola, & Midget, Proctor's, Troy, N. Y., 4-6.

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Kathleen, Lincoln Sq., N. Y. C., 1-3; Boulevard, N. Y. C., 4-6.
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Klukald, Billy, Globe, Boston, 4-6.
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King Quartette, Colonial, Haverhill, Mass., 4-6.
Kolb & Harland, Orpheum, Omaha, Neb.; Orpheum, Duluth, Minn., 8-13.
Koenau, Fred, Keith's, Tampa, Fla.
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McCloud & Carp, Keith's, Tampa, Fla.
McConnell & Simpson Orpheum St. Paul.
McGrath Juliette, Proctor's, Albany, N. Y., 4-6.
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Moore & Haager, Orpheum, Duluth, Minn.
Monkey Circus, Orpheum, St. Paul.
Morris, William, Prospect, Bkln.
Morton, Clara, Palace, N. Y. C.
Montrose & Sardell, American, N. Y. C., 1-3; Loew's, Newark, N. J., 4-6.

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Morton & Moore, Hammerstein's, N. Y. C.
Morse, Billy, Colonial, Haverhill, Mass., 4-6.
Mullen & Coogan, Orpheum, Grand Rapids, Mich.
Muller & Stanley, Colonial, N. Y. C.
Murray, Marion, & Co., Grand, Syracuse, N. Y.
Murray, Elizabeth, & Co., Columbia, St. Louis.
Mullally & Pingree, New Grand, Minneapolis.
Murphy & Lachmar, Keystone, Phila.
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"Mysterious Mr. Russell," St. James, Boston, 4-6.
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Steppers (6), Flatbush, Bkln., 4-6.
Steindall Trio, Majestic, Kalamazoo, Mich., 4-6.
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Tasser, Ann, & Co., Columbia, St. Louis.
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Trovato, Orpheum, Memphis.
Trevitt's Dogs, Columbia, St. Louis.
"Tricked," National, N. Y. C., 1-3.
Tucker, Sophie, Loew's, Toronto, Can.
Uno, Lincoln Sq., N. Y. C., 4-6.
Usher Trio, Proctor's 58th St., N. Y. C., 4-6.
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Van Bergen, Martin, Victoria, Charleston, S. C., 4-6
Vandinoff & Louie, Temple, Detroit.
Van & Schenck, Orpheum, Montreal, Can.
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Van & Ward Girls, Globe, Boston, 4-6.
Vernon, Hope, Keith's, Columbus, O.
Verol, Joan, Proctor's 125th St., N. Y. C., 4-6.
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Mann, Louis (The Shuberts, mgrs.)—Peoria, Ill., 3, Milwaukee 7-13.
McIntyre & Heath (John Cort, mgr.)—Kalamazoo, Mich., 3, Grand Rapids 4, Jackson 5, Lansing 6, Saginaw 7, Bay City 8, Flint 9, Pt. Huron 10, Ann Arbor 11, Adrian 12, Toledo, O., 13, 14.
Maude, Cyril—Cleveland 1-6, Blackstone, Chicago, 8 indef.
Miller, Henry—Omaha, Neb., 4-6.
"Maid in America"—Winter Garden, New York, indef.
"Miracle Man, The" (Cohan & Harris, mgrs.)—Lawrence, Mass., 4.
"Mutt and Jeff in Mexico" (Joe Pettengill, mgr.)—Colonial, Baltimore, 1-6, Phila., 8-13.
"Mutt and Jeff," No. 2 Co. (C. H. Williams, mgr.)—Saskatoon, Can., 1-3, Regina 4-6, Winnipeg, Man., 8-10, Ft. William 12, 13.
"Mutt and Jeff," No. 3 Co. (Griff Williams, mgr.)—Aberdeen, So. Dak., 3, Ortonville, Minn., 4, Wahpeton, N. Dak., 5, Fergus Falls, Minn., 6, Glenwood 7, Alexander 8, Morris 9, Benson 10, Montevideo 11, Willmar 12, Littlefield 13.
"Mutt and Jeff," No. 4 Co. (Harry Hill, mgr.)—Du Bois, Pa., 3, Clearfield 4, Houtzdale 5, Lewiston 6, Barnesboro 8, Altoona 9, 10, Somerset 11, Myersdale 12, Cumberland 13.
"Mutt and Jeff," Special Co. (Walter Turner, mgr.)—Tallahassee, Fla., 3, Marianna 4, Pensacola 5, Biloxi, Miss., 6, Morgan City 7, Patterson, La., 8, Franklin 9, Houma 10, Napoleonville 11, Donaldsonville 12, Plaquemine 13.
"Missouri Girl, The" (Merle H. Norton, mgr.)—Ida Grove, Ia., 3, Auburn 4, Lanesboro 5, Lytton 6, Alta 8, Gilmore City 9, Ayrshire 10, Milford 11, Lake Park 12.
"Misleading Lady"—Broad, Phila., indef.
"Milestones"—Hartford, Conn., 4, Springfield, Mass., 5, 6, Standard, New York, 8-13.
Neilson-Terry, Phyllis (Joseph Brooks, mgr.)—Maxine Elliott's, New York, 1, indef.
"New Henrietta, The"—Cort, Chicago, indef.
O'Hara, Fiske (Augustus Pitou Jr. mgr.)—Grand O. H., New York, 1-6, Jersey City, N. J., 8-13.
"On Trial" (Cohan & Harris, mgrs.)—Candler, New York, indef.
"On Trial" (Cohan & Harris, mgrs.)—Cohan's, Chicago, indef.
"Only Girl, The" (Joe Weber, mgr.)—Lyric, New York, indef.
"Our Children" (Oliver Morosco, mgr.)—Princess, Chicago, indef.
"On the Frontier"—Tom Casey's (M. O. Lauderdale, mgr.)
"Ole, the Swede Detective" (Al. Beckerich, mgr.)—Herman, S. Dak., 3.
Pavlowa—Boston, Boston, 1-6.
Post, Guy Bates—Kalamazoo, Mich., 4, Grand Rapids 5, 6, Indianapolis 8-13.
"Polygamy" (Modern Play Co., mgrs.)—Park, New York, indef.
"Pair of Silk Stockings, A" (Winthrop Ames, mgr.)—Little, New York, indef.
"Phantom Rival, The" (David Belasco, mgr.)—Colonial, Boston, 1-6.
"Pair of Sixes, A" (H. H. Frazee, mgr.)—Wilbur, Boston, indef.
"Pair of Sixes, A," (H. H. Frazee, mgr.)—Ford's, Baltimore, 1-6, Bronx O. H., New York, 8-13.
"Pair of Sixes, A," Eastern Co. (H. H. Frazee, mgr.)—Skowhegan, Me., 3, Waterville 4, Rockland 5, Lewiston 6, Bath 8, Biddeford 9, Haverhill, Mass., 10, Laconia, N. H., 11, Manchester 12, 13.
"Pair of Sixes, A," Western Co. (H. H. Frazee, mgr.)—Galveston, Tex., 3, Houston 4, 5, Beaumont 6, New Orleans 7-13.
"Pair of Sixes, A," Central Co. (H. H. Frazee, mgr.)—Muskogee, Okla., 3, Ft. Smith, Ark., 4, Fayetteville 5, Springfield, Mo., 6, Joplin 7, Pittsburg, Kan., 8, Clinton 9, Jefferson City, Mo., 10, Columbia 11, Quincy, Ill., 13.
"Peg o' My Heart" (Florence Martin) (Oliver Morosco, mgr.)—Adelphi, Phila., indef.
"Peg o' My Heart" (Peggy O'Neil) (Oliver Morosco, mgr.)—San Bernardino, Cal., 3, Riverside 4, Bakersfield 5, Visalia 6, Fresno 7, Oakland 8-14.
"Peg o' My Heart" (Dorothy Mackaye) (Oliver Morosco, mgr.)—Tipton, Ind., 3, Elwood 4, Marion 5, Huntington 6, Ft. Wayne 7, 8, Peru 9, Kokomo 10, Bluffton 11, No. Manchester 12, Alban 13.
"Peg o' My Heart" (Doris Moore) (Oliver Morosco, mgr.)—Eldora, Ia., 3, Marshalltown 4, Waterloo 5, Cedar Rapids 6, Clinton 8, Dubuque 9, Manchester 10, Independence 11, Oelwein 12, Decorah 13.
"Peg o' My Heart" (Marion Dentler) (Oliver Morosco, mgr.)—Sulphur Springs, Tex., 3, McKinney 4, Greenville 5, Paris 6, Durant, Okla., 8, Ardmore 9, Gainesville, Tex., 10, Wichita Falls 11, Childress 12, Amarillo 13.
"Peg o' My Heart" (Elsa Ryan) (Oliver Morosco, mgr.)—Elgin, Ill., 3, Ottawa 4, Jacksonville 5, Kansas City, Mo., 7-13.
"Potash & Perlmutter" (A. H. Woods, mgr.)—Kansas City, Mo., 1-6, Elgin, Ill., 10.
"Potash & Perlmutter" (A. H. Woods, mgr.)—Syracuse, N. Y., 1-6.
"Prince of Pilsen" (Percy J. Kelly, mgr.)—Rochester, N. Y., 3.
"Prodigal Son, The" (Oscar Graham, mgr.)—Sweetwater, Tex., 3, Hamlin 4, Rotan 5, 6.
"Passing Show of 1914"—Indianapolis 4-6, Lyric, Cincinnati, 7-13.
"Philanderer, The"—Little, Chicago, indef.
"Poor Little Rich Girl"—St. Louis 28-March 6.
Robson, May—St. Paul 1-3, Minneapolis 4-6.
Royal Grand Opera Co.—Buffalo 4-6.
"Red Widow" (P. H. Niven, mgr.)—Gainesville, Fla., 3, Ocala 4, St. Petersburg 5, Tampa 6.
"Round-Up, The"—Crown, Chicago, 1-6.
Starr, Frances (David Belasco, mgr.)—Belasco, New York, indef.
Skinner, Otis (Chas. Frohman, mgr.)—Grand, Cincinnati, 1-6, Illinois, Chicago, 8-20.
Sanderson-Brian-Cawthorn Co. (Chas. Frohman, mgr.)—Academy, Baltimore, 1-6, Cleveland 8-13.
Smart Set, The—Buffalo 1-6.
San Carlos Opera Co.—Garrick, Phila., 1-6, Belasco, Washington, 8-13.
Spooner, Cecil—Cleveland 1-6, Walnut, Cincinnati, 7-13.
Stahl, Rose—San Diego, Cal., 8-10.
"Song of Songs" (A. H. Woods, mgr.)—Eltinge, New York, indef.
"Sinners" (Wm. A. Brady, mgr.)—Playhouse, New York, indef.
"Show Shop, The" (Selwyn & Co., mgrs.)—Hudson, New York, indef.
"Sari" (Henry W. Savage, mgr.)—Milwaukee 3, So. Bend, Ind., 4, Grand Rapids, Mich., 5, 6, Detroit 8-13.
"Story of the Rosary"—Standard, New York, 1-6.
"Shepherd of the Hills" (Gaskill & MacVitty, mgrs.)—St. Joseph, Mo., 1-3, Peoria, Ill., 4-6, Cleveland 8-13.
"Seven Keys to Baldpate" (Cohan & Harris, mgrs.)—Bronx O. H., New York, 1-6.
"Sunny South" (J. C. Rockwell, mgr.)—Grand Ledge, Mich., 3, Lake Odessa 4, Mason 5, Fowlerville 6, Williamston 8, Howell 9, South Lyon 10, Northville 11, Armada 12, Romeo 13.
"September Morn," Circuit Co. (Rowland & Clifford, mgrs.)—Paterson, N. J., 3, Atlantic City 4-6, Bridgeton 8, Vineland 9, Easton, Pa., 10, Middletown 11, Pt. Jervis, N. Y., 12, Elmira 13.
"September Morn," Central Co. (Rowland & Clifford, mgrs.)—Austin, Tex., 3, San Antonio 4-6, Beeville 8, Yoakum 9, Galveston 10, 11, Houston 12-14.
"September Morn," Eastern Co. (Rowland & Clifford, mgrs.)—Rockford, Ill., 4, Janesville, Wis., 5, La Crosse 6, Winona 7, Eau Claire 8, Stillwater, Minn., 9, Faribault 10, Rochester 11, Austin 12, St. Peter 13.
"September Morn," Coast Co. (Rowland & Clifford, mgrs.)—Park City, U., 3, Evanston 4, Rock Springs 5, Rawlins 6, Laramie, Wyo., 8, Cheyenne 9, Greeley 10, Ft. Collins 11, Boulder 12, Colo. Springs, Col., 13.
Thurston, Howard (Jack Jones, mgr.)—Harrisburg, Pa., 1-3, Allentown, Pa., 4-6, Paterson, N. J., 8-13.
Trentini, Emma, and Clifton Crawford—Forty-fourth Street, New York, 2, indef.
Tellegen, Lou—Hartford, Conn., 3, New Haven 5, 6.
Tempest, Marie (John Cort, mgr.)—Garrick, Chicago, 1-13.
"To-night's the Night" (The Shuberts, mgrs.)—Shubert, New York, indef.
"Trap, The" (Arthur Hammerstein, mgr.)—Booth, New York, indef.
"Twin Beds" (Selwyn & Co., mgrs.)—Fulton, New York, indef.
"Twin Beds" (Selwyn & Co., mgrs.)—Reading, Pa., 5, 6.
"To-Day" (Edmund Breese) (Harry Von Tilzer, mgr.)—Cleveland 1-6, Buffalo 8-13.
"To-Day" (Arthur Bryant) (Harry Von Tilzer, mgr.)—Oakland, Cal., 1-6, Chico 8, Red Bluff 9, Medford, Ore., 10, Eugene 11, Albany 12, Salem 13.
"To-Day," Co. C (Harry Von Tilzer, mgr.)—Zanesville, O., 3, Mansfield 4, Marion 5, Findlay 6, Toledo 7, Ann Arbor, Mich., 8, Saginaw 9, Bay City 10, Grand Rapids 11-13.
"To-Day," Co. P (Harry Von Tilzer, mgr.)—Sumter, S. C., 3, Columbia 4, Orangeburg 5, Augusta, Ga., 6, Greenville, S. C., 8, Greensboro, N. C., 9, Durham, Va., 10, Danville 11, Lynchburg 12, Roanoke 13.
"Third Party, The"—Plymouth, Boston, indef.
"Things That Count, The"—Lyric, Cincinnati, 1-6.
"Too Many Cooks," Coast Co. (Wm. A. Brady, mgr.)—Helena, Mont., 3, Great Falls 4, 5, Anaconda 6, Butte 7, Bozeman 8, Livingston 9, Billings 10, Miles City 11, Bismarck, N. Dak., 12, Jamestown 13.
"Too Many Cooks" (Wm. A. Brady, mgr.)—New Haven, Conn. 3, 4, Hartford 5, 6.
"Trail of the Lonesome Pine"—Walnut, Phila., 1-6, National, Washington, 8-13.
"Under Cover" (Selwyn & Co., mgrs.)—Cort, New York, indef.
"Under Cover" (Selwyn & Co., mgrs.)—Scranton, Pa., 4-6.
"Under Cover" (Selwyn & Co., mgrs.)—Denver 1-6.
"Uncle Tom's Cabin" (Wm. Kibble, mgr.)—Binghamton, N. Y., 3, 4, Norwich 5, Rome 6, Buffalo 8-13.
Warfield, David—Terre Haute, Ind., 8, Indianapolis 9, 10.
Walden, Dana—Pacific Junc., Ia., 3, Wales 4, Elliott 5, Lewis 6, Linneus, Mo., 9, Enfield, Ill., 11, Hutsonville 12, Plainville, Ind., 13.
"Watch Your Step" (Chas. Dillingham, mgr.)—New Amsterdam, New York, indef.
"White Feather, The" (Wm. A. Brady, mgr.)—Comedy, New York, indef.
"What's Going On" (John Cort, mgr.)—La Salle, Chicago, indef.
"Within the Law" (Selwyn & Co., mgrs.)—Memphis, Tenn., 6, 7.
"Whirl of the World"—Portland, Ore., 2-6.
"Yellow Ticket, The"—Academy, Baltimore, 8-13.

STOCK AND REPERTOIRE.

Permanent and Travelling.

Academy Players—Academy, Haverhill, Mass.
American Stock—American, Phila.
Arvine Players—Johnstown, Pa., indef.
Adair, John Jr., & Co.—Steubenville, O., indef.
Auditorium Stock—Auditorium, Kansas City, Mo.
Academy Players—Northampton, Mass., indef.
Burbank Stock—Burbank, Los Angeles.
Bryant, Billy, Stock—Logansport, Ind., indef.
Beston, Margot, Stock—Bemidji, Minn., indef.
Barrow-Howard Players—Council Bluffs, Ia., indef.
Bishop Players—Oakland, Cal., indef.
Byers, Fred, Stock (Byers & Ingram, mgrs.)—Paducah, Ky., indef.
Baker Stock—Baker, Portland, Ore.
Brown, Louise, Stock (Edward Doyle, mgr.)—Westerly, R. I., 1-6, Willimantic, Conn., 8-13.
Bainbridge Players—Minneapolis, indef.
Bijou Stock (C. Fred Dann, mgr.)—Rocky Mount, N. C., 1-6, Warrenton 8-13.
Baldwin-Melville Stock—Atlanta, Ga., 1-6.
Boyd Stock—Boyd, Omaha, Neb.
Bonstelle, Jessie, Stock—West End, New York, indef.
Baker Theatre Stock—Rochester, N. Y., indef.
Barrett Players (J. R. Barrett, mgr.)—Portsmouth, O., indef.
Boyer, Nancy, Stock—Glens Falls, N. Y., 1-6.
Craig Stock—Castle Square, Boston, indef.
Chester Wallace Players—Ashtabula, O., indef.
Crescent Stock—Crescent, Bkln.
Colonial Players—Colonial, Norfolk, Va.
Cook, Chas., Stock—Waterbury, Conn., indef.
Cooke Players—Nassau, Bahama Islands, indef.
Crane-Shirly Stock—Troy, N. Y., indef.
Cornell-Price Players—Oxford, Pa., 1-6.
Colonial Stock—Providence, R. I., indef.
Canada, Jole, Players—Davenport, Ia., indef.
Carter Robinson Stock—Okla. City, Okla., indef.
Cummings Stock—Toronto, Can., 1-6.
Davis Stock—Davis, Pittsburgh.
Dailey Stock—Muskegon, Mich., indef.
Dainty, Bessie, Stock—Waco, Tex., indef.
Doty & Sights' Comedians (B. H. Doty, mgr.)—Galesville, Wis., 1-6.
Denham Stock—Denham, Denver.
Duval Players—Jacksonville, Fla., 1-6.
Empire Stock—Augusta, Me., indef.
Empress Stock—Empress, Tacoma, Wash.
Enterprise Stock (Norman Hilyard, mgr.)—Chicago, indef.
Empire Stock—Empire, Phila.
Forsberg Players—Newark, N. J., indef.
Folly Mus. Stock (Harry Tuberville Jr., mgr.)—Folly, Peoria, Ill.
Fox Popular Players—Midland, Tex., 1-6.
Gotham Players—Gotham, Bkln.
Gilney, Sarah, Co.—Sarnia, Ont., Can., indef.
Grand Opera House Stock—Grand, Bkln.
Gordinier Bros. Stock (Clyde H. Gordinier, mgr.)—Burlington, Ia., 4, indef.
Gorman Mus. Com. Co.—Portland, Me., 8-13.
Holden Players—Cleveland, indef.
Hayward, Grace, Stock—Willard, Chicago, indef.
Haswell, Percy, Stock—Toronto, Can., indef.
Horner Com. Co.—Estherville, Ia., indef.
Hyde Drama Players (Phil H. Hyde, mgr.)—La Crosse, Wis., indef.
Huntington Players—St. Paul indef.
Irving, Adelaide, Players—Waco, Tex., indef.
Jewell-Kelly Stock—Mobile, Ala., indef.
Jewett, Henry, Players—O. H., Boston, indef.
Keith Players—Keith's, Toledo, O.
Keith Stock—Keith's, Portland, Me.
Keyes Sisters Stock—Dallas, Tex., 8, indef.
Keith Players—Bronx, New York, indef.
Klark, Gladys, Stock—Winchendon, Mass., 1-6.
Kirk-Brown Stock—Portland, Me., 1-6.
Logan Square Stock—Chicago, indef.
Little Stock—Little, Phila.
Loraine Mus. Com. Co.—So. Bend, Ind., indef.
Lonergan, Lester, Players—Lynn, Mass., indef.
Livingstone Stock—Peoria, Ill., indef.
Lynn Players—Lynn, Mass., indef.
Lawrence, Del. S., Stock—Montreal, Can., indef.
Lyceum Stock—New Britain, Conn., indef.
Lyric Stock—Lyric, Buffalo.
Lewis-Oliver Players (Jack Lewis, mgr.)—Raleigh, N. C., indef.
Mack's Associate Players—Monessen, Pa., indef.
Merk. Sq. Players—Merk. Sq., Lowell, Mass.
Mason-Williams Stock—Mobile, Ala., indef.
Morosco Stock—Los Angeles, Cal., indef.
Marks, Ernie, Stock (Ernie Marks, mgr.)—Wollaceburg, Ont., Can., 1-6.
Marshall Players—Walcot, Ia., 1-6.
Millette Com. Co.—Swainsboro, Ga. 1-6.
National Stock (F. R. Cole, mgr.)—Royal Center, Ind., 1-6, Star City 8-10, Winamac 11-13.
North Bros. Stock—Wichita, Kan., indef.
Orpheum Players—Orpheum, Reading, Pa.
Oliver Stock—Rock Island, Ill., indef.
Oliver Stock—Moline, Ill., indef.
Orpheum Stock—Orpheum, Jersey City.
Pringle, Della, Stock—Boise, Idaho, indef.
Poli Players—Poli's, Washington.
Poli Players—Auditorium, Baltimore, indef.
Poli Players—New Haven, Conn., indef.
Poli Players—Scranton, Pa., indef.
Poli Players—Worcester, Mass., indef.
Poli Players—Hartford, Conn., indef.
Princess Stock—Princess, Des Moines, Ia.
Park Opera Co.—Shenandoah, St. Louis, indef.
Players Co.—Park, St. Louis, indef.
Payton, Corse, Stock—Syracuse, N. Y., indef.
Price's Popular Players (John R. Price, mgr.)—Saratoga Spgs., N. Y., indef.
Playhouse Players—Wilmington, Del., indef.
Palace Players (Fred Bendoin, mgr.)—Clarksburg, W. Va., indef.
Princess Mus. Com. Co.—Montreal, Can., indef.
Paden & Reed Stock—National, Chicago, indef.
Rentfrow's Stock (J. N. Rentfrow, mgr.)—Texas City, Tex., indef.
Shubert Stock—Shubert, Milwaukee.
Sherman Stock Co.—Joliet, Ill., 1-3, Elgin 4-6, Hammond, Ind., 7, Joliet, Ill., 8-10, Elgin 11-13.
Sutherland Stock—Fremont, Wis., 1-3, Dale 4-6, Shiocton 8-10, Marion 11-13.
Schenley Players—Schenley, Pittsburgh.
Sinclair, Laura, Stock (Gus Kemble, mgr.)—Reading, Mich., 1-6, Sherwood, O., 8-13.
Sherman Kelly Stock—Appleton, Wis., 1-6.
Temple Players—Malden, Mass., indef.
Thomson-Woods Co.—Waltham, Mass., indef.
Trousdale Bros.' Stock—Sac City, Ia., 3, Lake City 4, Rockwell 5, Fonda 6, Scranton 8, Jefferson 9, Sac City 10, Lake City 11, Rockwell 12, Fonda 13.
United Players—Marion, O., indef.
Van Dyke & Eaton Co. (F. Mack, mgr.)—Joplin, Mo., indef.
Washington Stock—Detroit, indef.
Wando, Kathleen, Stock (Walter Sanford, mgr.)—Elizabeth City, N. C., indef.
Warrington Stock—Warrington, Chicago.
Whitney Stock—Milan, Mich., 1-6.
Watson Krenger Stock—Zanesville, O., 1-6.
World's Fair Stock—San Diego, Cal., indef.
Young-Adams Stock—St. John, Can., indef.

COMPANIES IN TABLOID PLAYS.

Clayton Players (Lloyd G. Foster, mgr.)—Barre, Vt., indef.
Dowling-Finley-Burke Co.—Milford, Mass., 1-6.
Empire Mus. Com. Co. (Fred Sidden, mgr.)—Mifflinburg, Pa., 1-6, Mt. Carmel 8-13.
"Good Fellow, A"—Racine, Wis., 28-March 3.
Putnam's Review—Newburyport, Mass., 1-6.
"High School Minstrel Girls" (C. E. Singleton, mgr.)—Pittsburgh 1-3, Steubenville, O., 4-6, Denison 8-10, Columbus 12-14.
Jones, Hap, Mus. Revue—New Orleans, indef.
Linton's Jungle Girls—Providence 1-6.
"Masqueraders, The" (A. H. McAdam, mgr.)—Renova, Pa., 1-7, York 8-14.
"Night Clerk, The"—Cedar Rapids, Ia., 3.
Osman Mus. Com. Co. (Thomas McCracken, mgr.)—Waynesboro, Pa., 1-6, Charlestown, W. Va., 8-10, Winchester, Va., 11-13.
Thomas Mus. Com. Co.—Boston 1-6.
Tourists, The—Portland, Me., 1-6.
"Whose Little Girl Are You?"—Logansport, Ind., 8-10.

MINSTRELS.

Alexander's Ragtime (King Bros., mgrs.)—Montpelier, Vt., 3, Hardwick 4, Burlington 5, St. Albans 6, Proctor 7, Poultney 8, Middlebury 9, Littleton, N. H., 10, Lancaster 11, Bethel, Me., 12, Norway 13.
Big City Minstrels (John W. Vogel, mgr.)—Muncie, Ind., 3, Indianapolis 4-6, Logansport 8, Lafayette 9, Terre Haute 10, Danville, Ill., 11, Hoopeston 12, Bloomington 13.
Coburn's, J. A.—Anniston, Ala., 3, Rome, Ga., 4, Cartersville 5, Atlanta 6.
Evans, Geo. (Daniel Shea, mgr.)—Florence, S. C., 3, Sumter 4, Columbia 5, Charlotte, N. C., 6, Salisbury 8, Anderson, S. C., 9, Greenville 10, Atlanta, Ga., 11-13.
Field's, Al. G. (Edward Conrad, mgr.)—Muncie, Ind., 3, Connersville 4, Indianapolis 5, 6, Alton, Ill., 7, Jefferson City, Mo., 8, Sedalia 9, Springfield 10, Pittsburg, Kan., 11, Independence 12, Joplin, Mo., 13, 14.
Huntington's, F. C. (J. W. West, mgr.)—Bunkie, La., 3, 4, Eunice 5, 6.
O'Brien's, Neil (Oscar F. Hodge, mgr.)—New Orleans 1-6.
Richard & Pringle's (Holland & Filkins, mgrs.)—Salt Lake City, U., 3, Lehi 4, Spanish Fork 5, Provo 6, Ogden 7, Morgan 8, Park City 9, Coalville 10, Evanston, Wyo., 11, Diamondville 12, Kemmerer 13.

BANDS AND ORCHESTRAS.

Chandler, Nellie B., & Harmony Maids (Chas. W. Goetz, mgr.)—Boston, Mass., indef.
Fiske's Band—Wonderland Floating Theatre, indef.
McSparron's Band—Ella-Sha-Co., indef.
Neel's, Carl, Band—Logan, W. Va., indef.

CARNIVALS.

Macy's Olympic Shows—Howe, Okla., 1-6.

MOTION PICTURES.

"Birth of a Nation"—Liberty, New York, 3, indef.
"Damon and Pythias"—Toronto, Can., 8-13.
"Hypocrites"—Columbia, Washington, 1-6.
"Uncle Sam at Work"—Auditorium, Chicago, indef.

MISCELLANEOUS.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—Cornwall, Ont., Can., 3, Perth 4, Prescott 5, Gananoque 6.
Becque Picture Shows—New City, N. Y. (Fridays), indef.
Bunny, John—Buffalo 1-3, Rochester 4-6, Broadway, Bkln., 8-13.
Lucey, Thos. Elmore—Corydon, Ky., 3, Providence 4, Hopkinsville 10, Pembroke 11, Adairsville 12, Central City 13.
McGinley, Bob & Eva—Wolford, N. Dak., 3, Schafer 5, 6.
Ricton Show—Cleveland, indef.
Royal Lilliputians—Newark, N. J., 8-13.
Smith, Mysterious—Donnelly, Minn., 3, Hancock 4, Kerkhoven 5, Maynard 6, Hanley Falls 8, Clarkfield 9, 10, Marietta 11, 12, Woodlake 13.
Thompson's, Frank H., Pictures—Lee, Ill., 1-3, Big Rock 4-6, Sheridan, 8-10, Davis Jct. 11-13.
Winter Circus—Hipp., New York, indef.

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PARKS AND FAIRS

I. S. MAHAN.

I. S. Mahan, secretary of the Oklahoma State Fair, Oklahoma City, is one of the most aggressive and progressive of the State fair managers. He has established an enviable reputation in the Western amusement field, and built up a large personal following in his home State.

During an interview with the Western manager of THE NEW YORK CLIPPER, at a meeting of the fair managers, held in Chicago, Mr. Mahan said that he considered the management of fairs a business unto itself, and that he thoroughly enjoyed his work. He believes that the many fair managers make the grievous mistake of trying to outdo the other fellow. That there should be more co-operation, as a better understanding of what the other fellow is trying to do is often of the greatest benefit. He declared that the fair managers appreciate the interest taken by THE NEW YORK CLIPPER in their affairs, and stated that this publication can be of great service to the State fair interests in the future.

Mr. Mahan will attend the fair managers meeting at the Auditorium Hotel, in Chicago, next week, and will undoubtedly play a significant part in the deliberations.

DODSON'S WORLD'S FAIR SHOWS

The following shows and concessions will be seen with these shows the coming season: C. G. Dodson's Parker three-abreast carrousel, auto and motordrome, M. G. Dodson's big musical comedy, carrying twenty girls and two comedians, with a seating capacity for five hundred people; G. F. Woodworth's ten-in-one and animal arena, Montana Louise's Wild West show, featuring Montana Budd, the undefeated trick and fancy roper of the world; Howard (Kid) Wiggin's athletic arena, Schneider's Midgets and tall people will be one of the many feature attractions. Prof. Lapore's twelve piece Italian band, which Mr. Lapor says will be second to none; Haverstick's penny arcade; Little Mollie, the world's champion lady high diver, will furnish the free attraction.

The following concessions have already signed contracts: Haverstick's long range shooting gallery, W. O. Talley's candy wheel, L. W. Hurley's knife rack and string store, Clarence Wood's china and cut glass wheels, E. Shaw's Teddie bear, dog and pillow top wheels, Thos. R. Trafton's ping pong, Kid Hawkins' candy and crackerjack, Ernest Grimshaw, funnel ball game; Leo F. Myers' four ball ping pong store.

While we have not yet booked a Ferris wheel and platform show, we feel sure that same will be lined up in due time.

The carved wood and panel fronts are not yet completed, but it is the intention of Manager Dodson to have everything in readiness for the opening by the middle of March, although the company does not take the road until the first of May.

MADELEINE BARBER RETURNS.

Madeleine Barber, after a three years' absence in Europe, returned to America and went through a serious operation. While not fully recovered, she is able to attend to business, and has completed arrangements for attractions at the Panama-Pacific Fair at San Francisco, where she is now located. She wishes to contradict a statement that appeared in print to the effect that she had married A. Nobles, manager of the Flying Fishers.

"ZONETTES."

Managing Director Sid Grauman's staff of executives at the Panama-Pacific Exposition includes: Ben Michael, manager of the Chinese Theatre; Fred Wolf, manager of "Underground Chinatown," and Harry Bonnell, press representative of both attractions.

◆

AFTER serving for eleven years and building up a big fair, R. H. Cosgrove has resigned as secretary of the Spokane, Wash., Inter State Fair. Geo. P. Larsen, formerly secretary-manager of the Columbia River Inter-State Fair, has been appointed to succeed him.

W. H. STRATTON.

W. H. Stratton is the secretary of the State Fair of Texas, with which he has been connected for the past ten years. For some time he was the assistant to the late lamented Sydney Smith, who was secretary of the Texas State Fair from its organization to the date of his death, in March 1912, when Mr. Stratton succeeded him.

Secretary Stratton stands for progress in every way possible, or in other words, "a modern fair from turnstile to exit," and the national reputation of the State Fair of Texas speaks for itself. In regards to attractions there are none too big for the genial secretary to consider, in fact he is looking always for the best that the market affords, quality coming first, and cost of second consideration.

At the meeting of the State fair managers, in Chicago, none will be more welcome than "the big man of Texas," who is sure to lend his voice and favor to any project that offers betterment and results.

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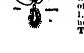

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GRAUMAN'S CHINESE THEATRE.

Sid. Grauman, managing director of the Empress Theatre, has again sustained his reputation of being a "live wire," by furnishing the two only real Chinese Theatre entertainments at the Panama-Pacific International Exposition. One of these, a full fledged Mandarin vaudeville theatre, wherein the program is genuinely Chinese, threw open its doors to the public on the opening night of the big fair, and is credited with having been accorded a liberal patronage. The companion attraction, labeled by the governing impresario, "Underground Chinatown," commenced business a week later, the *premiere* having been deferred on account of the management's inability to get it in complete shape any sooner for public inspection.

Both shows are centrally located in the Chinese Pagoda Building, adjoining "Toyland," and one of the largest and most imposing structures on the "Zone," as the main amusement thoroughfare has been officially named.

The Chinese Theatre is modern in every particular, and has a reserved seating capacity of 500. The decorations, inside and outside, are strictly Oriental, even to the stage settings, and this atmosphere is given added color by the employment of Americanized Chinese girl ushers, ticket takers, musicians and an Oriental uniformed "copetic."

The program, novel and diversified, ranges from the strange and weird entertainment of ancient China, to the modern vaudeville of to-day, as offered by American born Orientals.

In "Underground Chinatown," Managing Director Grauman has an idea original with him, and an attraction that is distinctively San Franciscan in character, novel in design and entertainment, and profusely elaborate in detail of construction, decorations and furnishings. In this show, native sons and daughters, and visitors from other States as well, are taken back a decade or so ago to old San Francisco in the days before the memorable earthquake and fire, when King Bohemia reigned here with an unrestricted and unrestrained abandon that made the Coast metropolis the talk of the entire world. Those were the days when the Grant Avenue of to-day was Dupont Street, an appellation that is preserved only in the memory of the old-timers and by a few inscriptions chiseled into the stone sidewalks at and in the immediate vicinity of Sacramento Street, and by a lettered illuminated sign there in front of a prominent Oriental bazaar.

Some of the many subterranean or "underground" passages, wherein were contained the notorious opium dens and many other mysteries of old 'Frisco's world-famed "Chinatown," are said to still exist in spots, but they have long since outlived their usefulness and, beyond a historic value, are obsolete and worthless.

The main entrance takes the sightseer first through a faithful reproduction of old "Dupont" Street, with the sides lined with the characteristic chop suey resorts, hand laundries, curio shops and other places of Oriental interest, and all containing mechanical wax figures depictive of the native occupants. Presently a polite lecturing guide conducts the visitor down a narrow and dimly lighted winding passage into the "underground" mysteries. On and on the traveler wanders, until finally he or she experiences a sense of being completely lost in a labyrinth of circuitous travel.

After a while the artificial changes to the real in life and it is then that the trip takes on added interest. The first evidence of reality is when an entrance is suddenly made into a startling illusion where a real live native Oriental is shown indulging in the time-honored luxury of "hitting the pipe," as opium smoking has long since been "slanged." While in the midst of the "joy smoke," a half dozen male attendants are mysteriously transformed into Turkish dancing girls and vice-versa. From there the scene is transferred to another smoking den where is depicted a visit by a party of slummers in quest of the strangely soothing and dreamy effect of the lighted "pill." An experienced attendant explains in detail the routine of the opium smoke, from the "rolling of the pill" to the "long draw," as the alluring inhale of the smoke is commonly alluded to among the confirmed victims of the habit. Further on the favorite gambling pastime of "fan-tan" is shown, and in an adjoining chamber is explained practically the perplexities of the old Chinese lottery game.

"Underground Chinatown" is not unlike the far-famed Eden Musee, of New York City, in that it contains several thousand dollars' worth of appropriate wax figures and curios, the recent purchase by Managing Director Grauman of a rare collection.

The "underground" attraction covers more than an acre of ground, and in exploring its mysteries the visitor covers a full mile of travel. The attraction represents a cash investment of more than $25,000. Both of the shows are operated as annexes to the palatial tea gardens and Mandarin restaurant of the Chinese Pagoda Company.

EXPOSITION NOTES.

Five new concessions have signed up for the Isthmus-San Diego Fair, and expect to be ready to open in two weeks. Frank Counden will build a complete Western mining camp, with all the necessories, including a typical Western post office, assay office, Chinese laundry, tavern, general store and dance hall. The camp is to be a replica of a famous camp of some years ago.

The same owner promises another concession, the name of which has not yet been announced. The two represent an outlay of $25,000.

Lewis Falkner will install a magician and sleight of hand show, with illusions.

A museum of mounted California animals is soon to be erected.

Charles A. Miller & Sons will turn their showhouse, "Deep Sea Divers," into a musical comedy theatre. The show will be under the management of Edna Wallace.

A Wild West show will occupy a space at the North end of the Isthmus, with a frontage of 130 feet. The performance will consist of fancy riding, lariat throwing, etc. Music will be furnished by a cowboy band.

OUT OF TOWN NEWS

Milwaukee, Wis.—Davidson (Sherman Brown, mgr.) "Sari" March 1-3 (dark 4-6). Louis Mann week of 7.

MAJESTIC (J. A. Higler, mgr.)—Bill week of 1: Mr. and Mrs. Carter De Haven, Madame Yorska, W. C. Fields, Cheerbert's Manchurians, Bert Fitzgibbon, Hunting and Francis, Chief Caupolican, and Nelson and Nelson.

PABST (Ludwig Kreiss, mgr.)—German Stock Co. presented "Unsere Kate" Feb. 27, and "Die Doppelehe" 28.

SHUBERT (C. A. Newton, mgr.)—The Shubert Stock Co. present "The Family Cupboard" week of March 1. "The Gamblers" next.

GAYETY (J. H. Rhodes, mgr.)—Al. Reeves' Big Show week beginning Feb. 28. The Globe Trotters next.

ORPHEUM (Wm. E. Mick, mgr.)—Williams' submarine moving pictures week of 28.

CRYSTAL (Wm. Gray, mgr.)—Bill week of March 1: Wilson Bros., Cook and Crocker, Bryan, Sumner and company, Johnson and Deen, and Von Cello.

Racine, Wis.—Orpheum (Maurice Hankinson, mgr.) for Feb. 28-March 3: The musical tabloid "A Good Fellow," and the Three Flying McKays, and Rossini. For 4-6: Raymond and Bain, Hugo Lutgens, Burst, Watts and Hurst, Three Weber Girls, one to fill, and pictures.

WHITE HOUSE (Wm. Draeger, mgr.)—Vaudeville and moving pictures.

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MINNESOTA STATE FAIR, Hamline, Sept. 6-11
NEBRASKA STATE FAIR, Lincoln, Sept. 6-10
INDIANA STATE FAIR, Indianapolis, Sept. 6-10
SOUTH DAKOTA STATE FAIR, Huron, Sept. 13-17
WISCONSIN STATE FAIR, Madison, Sept. 13-17
ILLINOIS STATE FAIR, Springfield, Sept. 17-25
SIOUX CITY (IOWA) INTERSTATE FAIR, Sept. 20-25
MISSOURI STATE FAIR, Sedalia, Sept. 25-Oct. 2
TRI-STATE FAIR, Memphis, Sept. 28-Oct. 5
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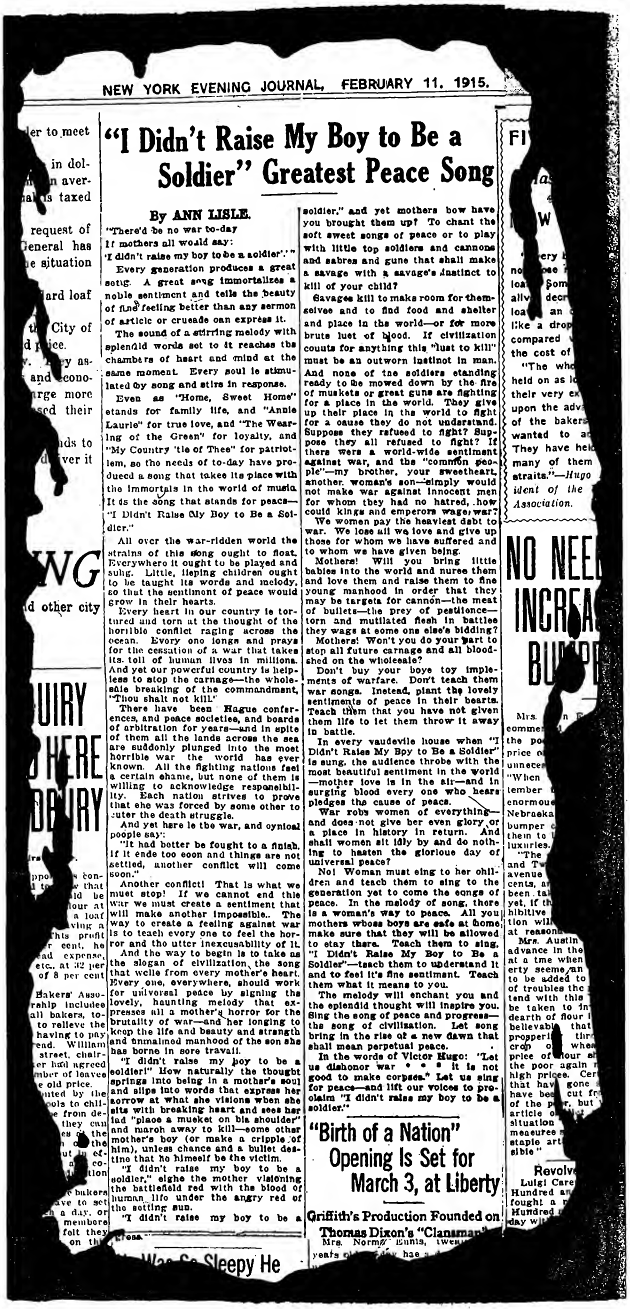

NEW YORK EVENING JOURNAL, FEBRUARY 11, 1915.

"I Didn't Raise My Boy to Be a Soldier" Greatest Peace Song

By ANN LISLE.

"There'd be no war to-day
If mothers all would say:
'I didn't raise my boy to be a soldier'."

Every generation produces a great song. A great song immortalizes a noble sentiment and tells the beauty of fine feeling better than any sermon or article or crusade can express it.

The sound of a stirring melody with splendid words set to it reaches the chambers of heart and mind at the same moment. Every soul is stimulated by song and stirs in response.

Even as "Home, Sweet Home" stands for family life, and "Annie Laurie" for true love, and "The Wearing of the Green" for loyalty, and "My Country 'tis of Thee" for patriotism, so the needs of to-day have produced a song that takes its place with the immortals in the world of music. It is the song that stands for peace—"I Didn't Raise My Boy to Be a Soldier."

All over the war-ridden world the strains of this song ought to float. Everywhere it ought to be played and sung. Little, lisping children ought to be taught its words and melody, so that the sentiment of peace would grow in their hearts.

Every heart in our country is tortured and torn at the thought of the horrible conflict raging across the ocean. Every one longs and prays for the cessation of a war that takes its toll of human lives in millions. And yet our powerful country is helpless to stop the carnage—the wholesale breaking of the commandment, "Thou shalt not kill."

There have been Hague conferences, and peace societies, and boards of arbitration for years—and in spite of them all the lands across the sea are suddenly plunged into the most horrible war the world has ever known. All the fighting nations feel a certain shame, but none of them is willing to acknowledge responsibility. Each nation strives to prove that she was forced by some other to enter the death struggle.

And yet here is the war, and cynical people say:

"It had better be fought to a finish. If it ends too soon and things are not settled, another conflict will come soon."

Another conflict! That is what we must stop! If we cannot end this war we must create a sentiment that will make another impossible. The way to create a feeling against war is to teach every one to feel the horror and the utter inexcusability of it.

And the way to begin is to take as the slogan of civilization the song that wells from every mother's heart. Every one, everywhere, should work for universal peace by singing the lovely, haunting melody that expresses all a mother's horror for the brutality of war—and her longing to keep the life and beauty and strength and unmaimed manhood of the son she has borne in sore travail.

"I didn't raise my boy to be a soldier!" How naturally the thought springs into being in a mother's soul and slips into words that express her sorrow at what she visions when she sits with breaking heart and sees her lad "place a musket on his shoulder" and march away to kill—some other mother's boy (or make a cripple of him), unless chance and a bullet destine that he himself be the victim.

"I didn't raise my boy to be a soldier," sighs the mother visioning the battlefield red with the blood of human life under the angry red of the setting sun.

"I didn't raise my boy to be a soldier," and yet mothers how have you brought them up? To chant the soft sweet songs of peace or to play with little top soldiers and cannons and sabres and guns that shall make a savage with a savage's instinct to kill of your child?

Savages kill to make room for themselves and to find food and shelter and place in the world—or for more brute lust of blood. If civilization counts for anything this "lust to kill" must be an outworn instinct in man. And none of the soldiers standing ready to be mowed down by the fire of muskets or great guns are fighting for a place in the world. They give up their place in the world to fight for a cause they do not understand. Suppose they refused to fight? Suppose they all refused to fight? If there were a world-wide sentiment against war, and the "common people"—my brother, your sweetheart, another woman's son—simply would not make war against innocent men for whom they had no hatred, how could kings and emperors wage war?

We women pay the heaviest debt to war. We lose all we love and give up those for whom we have suffered and to whom we have given being.

Mothers! Will you bring little babies into the world and nurse them and love them and raise them to fine young manhood in order that they may be targets for cannon—the meat of bullets—the prey of pestilence—torn and mutilated flesh in battles they wage at some one else's bidding?

Mothers! Won't you do your part to stop all future carnage and all bloodshed on the wholesale?

Don't buy your boys toy implements of warfare. Don't teach them war songs. Instead, plant the lovely sentiments of peace in their hearts. Teach them that you have not given them life to let them throw it away in battle.

In every vaudevile house when "I Didn't Raise My Boy to Be a Soldier" is sung, the audience throbs with the most beautiful sentiment in the world—mother love is in the air—and in surging blood every one who hears pledges the cause of peace.

War robs women of everything—and does not give her even glory or a place in history in return. And shall women sit idly by and do nothing to hasten the glorious day of universal peace?

No! Woman must sing to her children and teach them to sing to the generation yet to come the songs of peace. In the melody of song, there is a woman's way to peace. All you mothers whose boys are safe at home, make sure that they will be allowed to stay there. Teach them to sing, "I Didn't Raise My Boy to Be a Soldier"—teach them to understand it and to feel it's fine sentiment. Teach them what it means to you.

The melody will enchant you and the splendid thought will inspire you. Sing the song of peace and progress—the song of civilization. Let song bring in the rise of a new dawn that shall mean perpetual peace.

In the words of Victor Hugo: "Let us dishonor war * * * it is not good to make corpses." Let us sing for peace—and lift our voices to proclaim "I didn't raise my boy to be a soldier."

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THE CLIPPER'S HEALTH DEPARTMENT.

By DR. MAX THOREK, Chicago,

Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

DIET AND TRAVEL.

(Continued.)

The hustle and bustle of making this or that train, the nervous tension of coming to theatre at the proper time, the incidental worries that crop up in the daily existence of the artist—especially if this be coupled with a hereditary tendency toward nervousness—will invariably cause "nervous dyspepsia."

The gulping down of ill-selected food, improperly masticated and at various temperatures, will, in nine cases out of ten, lay the corner-stone for the development of "stomach incapacity." Too hot foods, as you know, are just as dangerous as too cold dishes.

The number of stomach troubles has of late increased in the profession. The most potent factor being digressions from nature's laws with reference to feeding. Since the interchange of artists between the lands on the other side of the "pond," and our own country, a great deal of traveling is done by sea. This is by no means the very best thing for one's stomach.

The necessary preparations for sea voyages, the actual predisposition to *mal de mer*, most of us have, often raises "cane" with our digestive apparatus.

Performers, before taking their first sea voyage, are often worried. "What shall I take with me while on the boat? How can I avoid sea sickness?" they are heard to query. And, indeed, it is a matter of importance to know what is proper or improper in the form of food while one is on the back of the ocean. Let it be said at the outset that no single form of dietetic treatment will suffice in every instance. Individuals differ, and, of course, stomachs have their peculiarities and idiosyncrasies. The first mistake people make is to trust to the increased appetite incident to the bracing effect of the sea air, which only too often leads to over-eating. In others again, the idleness and lack of accustomed exercise, and perhaps something in the quality of the air itself, all contribute to make them bilious. The habit of indulging in late "farewell suppers," is naturally the worst preparation possible for a sea voyage.

According to Taylor, some persons at sea can leave the table, vomit the first two or three courses of a dinner, return and finish the meal with astonishing equanimity. With them nausea is not a persistent or annoying symptom and they need no treatment.

There is a class of persons of both sexes (though the greater number are women) who become so ill at sea as to reach a serious condition of prostration. These people are constantly nauseated, not alone by the taste but even by the sight and odor of food.

On a crowded steamer it is often difficult to get the proper kind of nourishment, and it is well to provide yourself with articles *you know* are wholesome and fresh. First of all, get plenty of sterilized milk. You can easily obtain same in many places. Diluted with equal parts of vichy, it makes a splendid, nourishing beverage.

For the nausea observed in most people, lemon juice has a peculiarly sedative effect. A large supply of lemons and oranges will surely come handy. The juice of one or two lemons, squeezed into a tumbler of iced vichy, with a little sugar and a pinch of baking soda, makes a most refreshing and soothing beverage.

"Other drinks," states Taylor, "besides those recommended are: weak brandy and soda or Seltzer, cold champagne, or sparkling Moselle. Too much ice water should not be drunk, but cracked ice may be sucked. Strong black coffee is excellent. If there is uncertainty about this being obtained good at sea, the extract of coffee may be carried, which can be drunk diluted in hot water. Coffee distinctly allays nausea, besides being a good cardiac (heart) stimulant and diuretic (acting favorably on the kidneys).

"It is not well to take too much soup or broth at once, for if there is much motion, the weight of the fluid, tipping about in the stomach as the vessel rolls and pitches, may easily accentuate the nausea. In some cases patients may retain dry, solid food better than liquids, and they should try zwieback, lemon ginger snaps, and chipped smoked beef, which can be obtained in boxes at the grocer's before sailing."

Another question which forcibly confronts the traveling performer in this connection is the effect of foods under various climatic conditions. The Eskimo needs, from his environment, much fat to keep up the heat of his body; but what would the inhabitant of the tropics do with blubber, as a main article of diet, living constantly, as he does, under the hot rays of an equatorial sun? So it is with people connected with the show business; to-day they are in California, to-morrow, perhaps in a most disagreeable climate. There is no fast and hard rule that may be given to people who are thus exposed. However, it may be stated that if they avoid *over-eating* and leave the table a little hungry, and if they will keep away from foodstuffs foreign to them, depending on pabulum that *they know* their stomachs can digest and has done so for years past, they need not fear they will get the worst of it.

ANSWERS TO CORRESPONDENTS.

DROP-WRIST AND DIABETES.

INQUIRER, KANSAS CITY, MO., WRITES:

DEAR DOCTOR: I have been unfortunate enough to have my leg amputated for gangrene of a toe, resulting from diabetes. The operation turned out all right, and at present I am "breaking in" a wooden leg. For some time past I began to develop a condition which my doctor calls "drop-wrist." It annoys me very much, and I would appreciate it if you would answer, through THE CLIPPER, the following questions: 1. Has "drop-wrist" anything to do with diabetes? 2. What can be done for it? 3. May I expect to recover.

REPLY.

Diabetes often affects the nervous system in a variety of ways. "Drop-wrist" being essentially a nervous disorder resulting from various intoxications of the nervous structures supplying the forearm and wrist a clear connection between the two may be noted. You should have your urine examined and be under treatment constantly, until all traces of sugar have vanished. If your condition is dependent on an intoxication from diabetes, and if that condition can be subdued, you may expect to improve.

NIGHT SWEATS.

MR. H. L., LOWELL, MASS., WRITES:

DEAR DOCTOR: Please enlighten me on the following subjects through THE CLIPPER. I am worried about them. It takes me about three hours every night before I can fall asleep. I then begin to sweat. This latter condition causes me to brood and worry, because some people have told me that it is a sure sign of tuberculosis. While this may be so, yet it is hard to believe it, because I am a dancer and dance for thirteen minutes without rest, two and sometimes three performances a day, and my wind is good. I am twenty-four years old. I weigh about 140 pounds, and stand 5 feet 8½ inches high. I smoke cigarettes, but not to excess.

REPLY.

Do not worry. You have not a single symptom of tuberculosis. Sweating by itself does not signify anything. Your nervous temperament may be responsible for it. Cut down on your cigarettes. Build yourself up by proper food, rest and fresh air, and *stop worrying.* There is absolutely no reason for your apprehension.

PULMONARY HEMORRHAGE.

MR. E. K., NEW YORK, N. Y., WRITES:

DEAR DOCTOR: I trust you will give your opinion on the following in THE CLIPPER:

I am twenty-eight years old and weigh 152 pounds. Over four years ago I had a pulmonary hemorrhage, and since then have pains more or less in my lungs. My habits, appetite, sleep, etc., are excellent, still the pains come and go. What is the matter with me?

REPLY.

There are thousands of people who, during some time in their lives, go through a pulmonary (?) hemorrhage, and that's the last they hear of it. It may never bother them again. On the other hand, pulmonary hemorrhage is always an indication to at once consult a good, conscientious physician for a thorough physical examination. Since you have pains in the chest, I would advise you to have a thorough examination. Of course, having had a hemorrhage four years ago, you may be hyper-sensitive and think about it much and suffer imaginary pains. If you have no loss of weight and you feel well, and especially since you are free from any symptoms and bleeding for four years, I feel sure you need not worry. An examination should, however, be made to determine definitely the presence or absence of pulmonary involvement.

SCIATICA.

MISS B. LE R., NEW YORK, WRITES:

MY DEAR DOCTOR: I am a singer, twenty-nine years of age. I have (they agree) a marvelous soprano voice, and have made a name for myself on the stage. My career has suddenly been cut short by an ailment which most physicians whom I have consulted diagnosed as sciatica. It keeps me away from my vocation. I had to cancel all season's bookings. I have taken all kinds of treatments without avail. I cannot imagine a pain more intense or an agony more acute that that of sciatica. Will you please tell me, through THE CLIPPER, if I am doomed to suffer this torture forever, or is there a ray of hope for my recovery? What can I do? I have tried everything except submitting to amputation of my limb, and there are times when I am indeed, prompted to plead for it. Your advice will be heeded and appreciated.

REPLY.

Do not get discouraged. It is agreed that sciatica is a very obstinate affection and frequently taxes the patience of the "patient" and of the physician. Sometimes the cause is hard to discover. Once properly traced, however, the treatment is more intelligent and successful. If the ordinary methods fail to relieve, the rest treatment of Weir Mitchell should be tried. Nerve-stretching is a surgical procedure, and is often followed by brilliant successes. Absolute rest in bed, with the limb kept perfectly still by means of sand bags or on a long splint, always gives relief, and in some cases cures. Deep injections of various medicaments into the sheath of the nerve is frequently followed by marked successes. Every case has to be judged and treated according to its demands. F. H. Pratt wrote of sciatica in the following language:

Who yet has sung the charms of thee,
Thou fiend of hell that tortures me
From knee to hip and foot to knee—
Sciatica?
Who catches one quite unaware,
And makes him fear to climb a stair,
Lest from his bones his sinews tear?
Sciatica!
Who forms the devil's best device
To make man forego all that's nice,
Or, tasting, pay a fiendish price?
Sciatica.
Who forces many a cry and groan
From lips accustomed not to moan
And claims one for pain's very own?
Sciatica.
Who takes a man when in his prime,
And forces him to write this rhyme,
To while away his torture time?
Sciatica.
Where is the brave St. George-to-be,
Will smile this dragon, hip and knee,
That a Forcair no more shall be.
Sciatica?

IODIDE ERUPTION.

MR. P. O'C., WASHINGTON, D. C., WRITES:

DEAR DOCTOR: I have been ordered to take a blood medicine, which I have been taking for the past five months daily. During the past few weeks an eruption appeared on my face (pimples), which seems to spread and cover most of my body. I have to expose parts of my body during my act, and it makes it very unpleasant for me. What do you think caused this trouble and what can I do for it? Please answer through THE CLIPPER.

REPLY.

No doubt the medicine you are taking contains iodides, and you are suffering from an iodide eruption. Stop taking the medicine and your body will clear up.

MR. G. M., TEXAS CITY, TEX.; MISS FL. O'B., SAN FRANCISCO, CAL.; FRED G. M., CHICAGO, letters have been answered, General Delivery. JOHN G., BOSTON, MASS.; F. E. R., OSHKOSH, WIS.; MRS. H. MC., KANSAS CITY, MO., letters sent to address given.

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"ROLL ALONG, HARVEST MOON"

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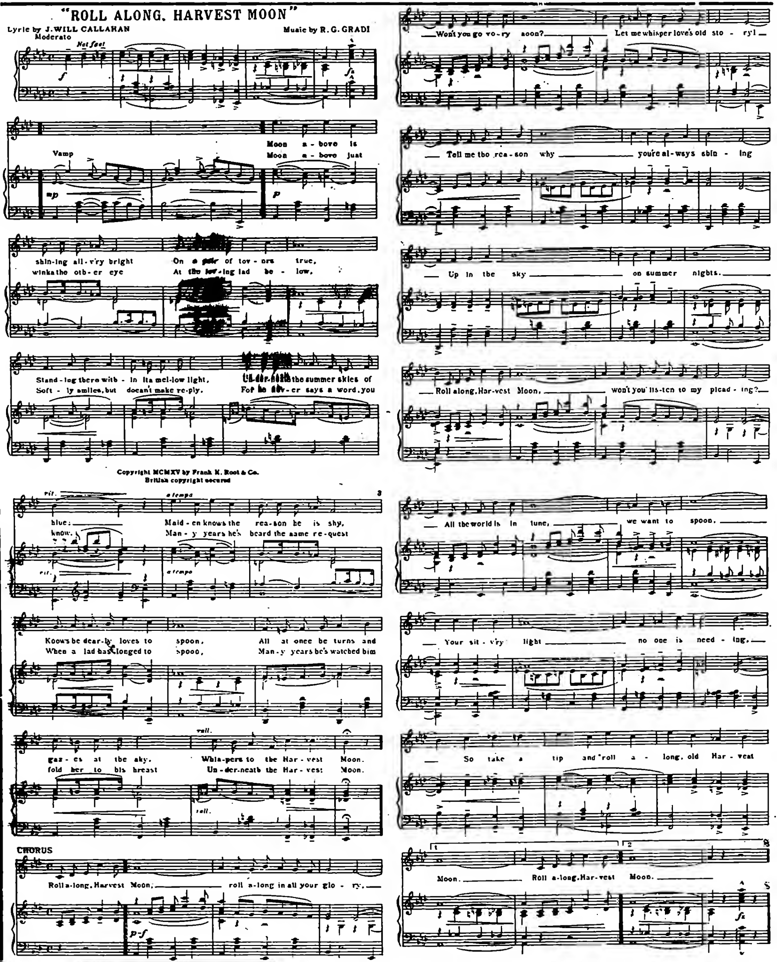
Moderato
Not fast
Vamp
Moon above is shining all-v'ry bright On a pair of lovers true, Standing there with-in its mellow light, Underneath the summer skies of blue:
Moon above just winks the other eye At the loving lad below, Softly smiles, but doesn't make reply, For he never says a word, you know.
rit.
a tempo
Maiden knows the reason he is shy, Knows he dearly loves to spoon, All at once he turns and gazes at the sky, Whispers to the Harvest Moon.
Many years he's heard the same request When a lad has longed to spoon, Many years he's watched him fold her to his breast Underneath the Harvest Moon.
rall.
CHORUS
Roll along, Harvest Moon, roll along in all your glory.— Won't you go very soon? Let me whisper love's old story! Tell me the reason why you're always shining Up in the sky on summer nights. Roll along, Harvest Moon, won't you listen to my pleading? All the world is in tune, we want to spoon. Your silv'ry light no one is needing. So take a tip and roll along, old Harvest
1 Moon. Roll along, Harvest
2 Moon.
p-f
fz
3

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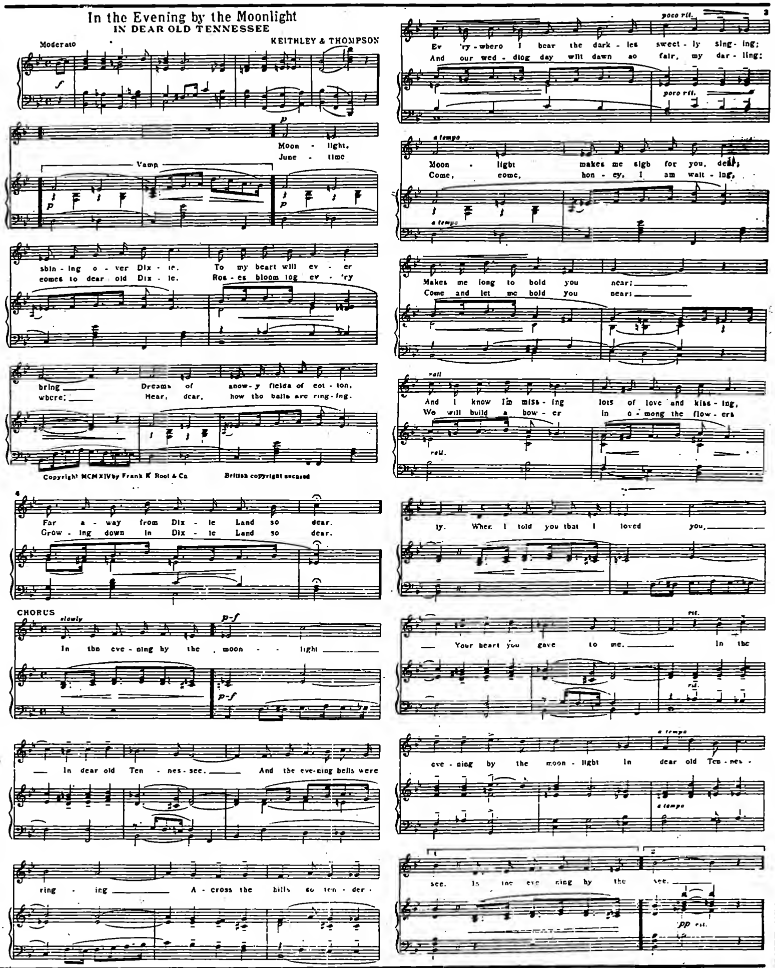
IN THE EVENING BY THE MOONLIGHT

IN DEAR OLD TENNESSEE

In the Evening by the Moonlight
IN DEAR OLD TENNESSEE

KEITHLEY & THOMPSON


Moderato
Vamp
Moonlight, shining over Dixie, To my heart will ever bring Dreams of snowy fields of cotton,
June time comes to dear old Dixie. Roses blooming ev'ry where; Hear, dear, how the bells are ringing.
poco rit.
Ev'ry-where I hear the darkies sweetly singing; Moonlight makes me sigh for you, dear, Makes me long to hold you near; And I know I'm missing lots of love and kissing,
And our wedding day will dawn so fair, my darling: Come, come, honey, I am waiting, Come and let me hold you near: We will build a bower in among the flowers
a tempo
rall.
Far away from Dixie Land so dear.
Growing down in Dixie Land so dear.
CHORUS
slowly
p-f
In the evening by the moonlight In dear old Tennessee. And the evening bells were ringing Across the hills so tenderly. When I told you that I loved you, Your heart you gave to me. In the evening by the moonlight In dear old Tennes-
1 see. In the evening by the
2 see.
rit.
a tempo
pp rit.
3
4

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TEN CENTS. MARCH 13, 1915

THE NEW YORK CLIPPER

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Vaudeville.

VICTOR MOORE has completely recovered from his recent operation for appendicitis, and will resume his vaudeville tour with Emma Littlefield, in "Change Your Act," at the Orpheum, Salt Lake, March 7, under direction of Alf. T. Wilton.

J. LAMONT, of Lamont's bird act, has just recovered from a long sickness. After three weeks in bed he is now able to sit up and be around the house, but it will be a number of weeks before he will be able to work.

ON THE PROGRAM of the Apollo Theatre, Vienna, Austria, 's indicated the native city of every performer on the bill. The program for February included the Schwarz Brothers, in "The Broken Mirror."

THEO. BENDIX'S PLAYERS close their Orpheum tour, Feb. 27, in New Orleans, and go on the Inter-State time.

MARIE AND BILLY HART are doing fine on the Southern time, they write from San Antonio, Tex., and will be East in April.

JERRY DRISCOLL, who spent quite a number of years in Europe with his partner, Beatey, of Beatey and Bentley, is meeting with success as principal comedian in stock at Birmingham, Ala.

CHAS. HOUSTON, whistler and bird imitator, is organizing a tabloid minstrel show to play the small cities in Pennsylvania, New York and Delaware.

THE SAM, IKE AND ANDY SHOW is touring the South for the Sam Maxwell Agency, and reports success.

THE BROOKLYN LODGE OF T. M. A. will have a housewarming at the Imperial, March 14. The annual benefit will be held April 4, at the Majestic Theatre.

DAVE GENARO is running the cake walk prize contests on the New York Roof.

BLANCHE WALSH starts on the Orpheum time, at Memphis, March 15.

CHAS. MACK, Mrs. Mack and Charles B. Nelson successfully put on their new Irish comedy act, at the Columbia, Feb. 28, and it was marked O. K. by all the agents present.

MITCHELL INGRAHAM mourns the loss of his father, O. W. Ingraham, who died in Peoria, Ill., Feb. 20. Mr. Ingraham was playing at Proctor's Fifth Avenue Theatre with the Fred J. Ardath Company, and was unable to attend the burial. The company begins its Orpheum tour March 7, opening at Winnipeg.

PEARSON, INC., of Pittsburgh, Pa., advises that their big musical show, the Parisian Follies, has closed a very successful season, and will go into tabloid form for an extended engagement over the Pantages' time.

ROSE COGHLAN will open on the Loew Western time, at Detroit, March 22.

SAM AND KITTY MORTON have canceled their Orpheum time on account of Mr. Morton's illness.

FINED FOR FRAUD.

In the Sixth District Court, Providence, R. I., on Saturday, Feb. 27, Arthur E. Sharples, of Sharples & Buffington, theatrical managers, of Pawtucket, R. I., was found guilty of fraud, and fined $150 and costs.

Harold Mansfeld, the plaintiff, claimed that he was engaged by Sharples to become manager and ticket taker of a theatrical company, and was required to pay Sharples $150. He claims that the manager and his partner, Buffington, then left town.

Mansfield, finding that five other men had been swindled in a like manner by this pair, swore out a warrant, and when Sharples returned to the city on Friday of last week, he was arrested.

◆◆◆

STOCK

WILLIAMS STOCK CO. NOTES.

The Original Williams Stock Co., including Marie DeGefferelly, are now at home, in Starke, Florida, preparing for their opening on March 22.

They have recently purchased an eighty foot Pullman car, which they are having remodeled to suit their convenience and when finished will be one of the prettiest cars on the road. This is their fourth season under canvas and despite the cry of hard times, the show this season will be even bigger and better than the past three seasons. They will carry a band of twelve pieces and one of the best dramatic shows under canvas.

The roster of the company is as follows: Marie De Gefferelly, Oma Demorest, May Blossom, Williams, Madeline Hartford, Frances Gargaal, Elmer La Zone, James P. Burtis, Dick Lewis, Jimmy Harkless, Harold Law, Wm. Pumphry, Chas. Gentry.

ENGAGED FOR LEADS ON COAST.

Jane Cowl will go to Los Angeles, Cal., soon, and join the Burbank Players, in "Within the Law." Following Miss Cowl's season, Marjorie Rambeau, formerly leading lady at the Burbank, will return there for a short season.

ROY WALLING, of the Avenue Stock, Detroit, will head a stock company at the Folly, Detroit, commencing March 25.

KEITH'S BRONX STOCK.

BRONX THEATRE.

A play especially suited for stock, was presented by the Bronx players in "The Blindness of Virtue," with a story that touches every woman, and that is half of the success of stock managers. The argument of whether it is proper to tell a daughter about the ways of the world has come up in almost every home in which there is a girl. This problem is solved and illustrated by the drama. The company were very good and everyone pleased in his or her role. The work of Julie Herne is extremely [illegible]. The scenery is pretty. The acting was [illegible].

Julie Herne, as Effie, the innocent daughter, was exceptionally clever. She is a pretty woman and makes a nice appearance. She has a charming personality and is very popular. Her innocent scene in the third act was capitally handled.

Bowden Hall played the role of Rev. [illegible], the girl's father, and was perfect. It is a sympathetic role, and the character is beautiful. It looked a little away from the ordinary to see this very popular leading man portraying a middle aged gentleman. He took his big scenes very easily.

Fred C. House, hitherto comedian of the company, played the highly dramatic role of the piece, and was clever. It requires good acting to put the character across the footlights, and House was a success.

Luella Morey, as the mother, was extremely sweet. She is a talented actress and already has a big name. The role is picturesque and interesting.

Helen Radcliff, as Cookie, made a fine character actress. She took her role very well, and seemed to be just created for such a part.

Walter Marshall was good as the old gardner. It was a small part, nevertheless Mr. Marshall made it stand out.

Margaret Fielding, as Mary Ann, proved she was a good juvenile.

Hattie Arnold was liked in her character. The attraction for this week is "Where the Trail Divides."

Myles.

BONSTELLE STOCK.

WEST END THEATRE.

Once more has Miss Bonstelle put across a winner. "The Big Idea," one of this season's plays, had its stock tryout at the West End, and was unanimously declared a winner. It is a comedy drama with a decidedly novel twist to it. Different from the general run of plays, it was a big success. The company more than lived up to expectations, and to a member excelled. Especially is this true of the work of Miss Brunelle and Mr. Giles.

Miss Bonstelle, as Elaine Foster, the girl with the big idea, was extremely charming. She plays the role with much feeling, and one can tell that she devotes her entire mind towards making the play a success.

Corliss Giles showed to advantage as Richard Howard, the self-sacrificing son. He is one of the best leading men in stock and always plays his characters thoroughly.

Robert Adams, as the friend, the insurance agent produced some genuine laughs. Mr. Adams knows how to portray roles and can get a good deal out of the parts.

Joseph Lawrence played the heavy and was very good. It is not a very difficult role, however the work is important and a good deal depends on how it is acted.

Hugh Dillman made an excellent character out of the theatrical manager. He is a good looking man and knows how to speak his lines.

James Rickman was liked as the office boy.

E. R. Spencer was enjoyable as the father.

Kathleen Comegys proved very sweet as the sister. Miss Comegys is a clever young lady with a bright future. Sue Van Duser was very good as the mother.

Mabel Mortimer was very comical as the maid. She is very pretty and talented. Although she had but small parts for the last two weeks she has been a big hit in them.

Hardin Rickman played the role of the stage manager. It proved natural, for Rickman is the S. M. for this company.

An unusually good play is the attraction for this week, in "The Passing of the Third Floor Back."

Mylos.

BERT MELVILLE'S ATTRACTIONS NOTES.

Bert Melville, manager of Murphy's Comedians, No. 3, opened up his tenting season of Melville's Comedians, No. 1, March 1, at Jacksonville, Tex. Company No. 2 will open at Jennings, La., April 4.

Manager Pete Swan is now at the quarters in Jennings, La., and getting everything in readiness for the opening date.

Paul Maxwell, correspondent for the Melville attractions, will be on the business staff of Melville comedians, No. 1, season opening in Jacksonville, Tex., March 8.

Will feature the De Armonds Sisters and Happy Jack Vinson, in a special line of strong royalty bills and a repertoire of plays written exclusively for these clever artists. There will be a good line of heavies and characters for Frank Whitcomb and Harry Layton.

Melville No. 1 will feature the famous Prof. Eddie Moore and his concert band of clever musicians as the "teach" has his own pick.

The Melville Comedians will be one of the strongest repertoire of its kind in the business. Mr. Melville, owner of the attractions, has not failed to put forth his best efforts in every respect so as to surpass anything he has ever attempted in the show business. Manager Melville is popularly known through his connection with the famous Murphy's Comedians, an organization which has never closed since he has been connected with it and known as the best repertoire show in the Southwest and Central West.

ANGELL STOCK NOTES.

"Thanks to THE CLIPPER, my recent ad. brought me in a good many replys, and I have the company in better shape than ever. We are still getting our share of the business, and everybody happy. We are heading up North for the Summer, in our old territory. Roster: Joe Angell, owner and manager; Ike Jutras, business manager; Harry Foster, Fred Carmel, Earl Newton, Karl Mulford, Arthur McNally, Jack Ormsby, Victoria Powell, Lily Morris, Dorthea Bowdish and Alice Bowdish, and last but not least, our mascot, the bulldog, Jack.

"Many thanks for past favors, may THE CLIPPER live long and prosper. Yours respectfully, JOE ANGELL."

KEYS COMPANY MOVES.

The Keys Stock Company, who have been in Wichita, Kan., since September, 1913, left there March 1, for Dallas, Tex., where they opened in the New Jefferson, 8, in "What Happened to Mary." They made many friends with good productions in Wichita during their year and a half of continuous stock there. Credit has been heaped on Chet Keyes, who in every way endeavored to please his patrons.

T. C. Beny, scenic artist, and W. K. Hack, juvenile, will join the company at Dallas.

MEMBERS of the Sylvia Summers Stock Co., Al. Pierce, manager, were callers at the CLIPPER'S Decatur, Ill., office, Feb. 25. They are playing three day stands in Central Illinois cities at present, but will open as a permanent stock attraction for the Summer season the latter part of May.

PADEN AND REED opened a stock engagement Feb. 22, at the National Theatre, Chicago, Ill.

HYPNOTIST FLINT TO TOUR AGAIN.

Herbert L. Flint, the veteran hypnotist, will make a tour under the management of Felix [illegible]. Dr. Flint, known the world over as a famous hypnotist, and pronounced by all professional hypnotists as the "Dean" of the craft, has been in retirement for several years, devoting his time as the head of the Flint College of Hypnotism, in Cleveland, O.

Doctor Flint, in conjunction with Mrs. Flint, said to be the only lady hypnotist in the world, has been for years an established attraction, and holds the record for drawing attendance throughout the Middle West. They will make a grand farewell tour of the U. S. A. The season commenced Feb. 22, in Cleveland, O., and will include all of the Flint old territory. Manager [illegible] will tour with the Flints. The company besides Mr. and Mrs. Flint, includes several entertainers of international reputation.

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JOSEPH SANTLEY closes his vaudeville tour at Chicago this week.

In answering ads. please mention CLIPPER.

THE MIRACLE SONG

A MIRACLE---IT TOOK LESS THAN A WEEK TO MAKE THIS SONG THE TALK OF THE COUNTRY.

DON'T TAKE MY DARLING BOY AWAY

WORDS WILL DILLON

MUSIC ALBERT VON TILZER

NOTE:---PERFORMERS---CRITICS---THE PUBLIC OF THE WHOLE COUNTRY---PROCLAIM THIS TO BE THE GREATEST STORY-SONG EVER WRITTEN. WHEN YOU HEAR THIS WONDERFUL LYRIC IN CONJUNCTION WITH THE MELODY YOU WILL RAVE SOME, TOO.

FIRST VERSE.

A mother was kneeling to pray,
For the loved ones at war far away
And there by her side her one joy and pride
Knelt down with her that day.
Then came a knock at the door;
Your boy is commanded to war.
No, captain, please, here on my knees,
I plead for one I adore.

CHORUS.

Don't take my darling boy away from me,
Don't send him off to war;
You took his father and brothers three,
Now you come back for more.
Who are the heroes that fight your wars;
Mothers who have no say,
But my duty's done, so for God's sake leave one,
And don't take my darling boy away.

SECOND VERSE.

A hero is now laid to rest,
A hero and one of the best;
She fought with each son, the battles he'd won
And the battles that proved a test;
Tho' she never went to the war
She was the hero by far.
They gave the guns, but who gave the sons,
M-O-T-H-E-R.

Copyright, 1915, Broadway Music Corp., N. Y.

TALK ABOUT ELECTRICITY. THE WHOLE COUNTRY IS ALREADY FEELING THE VIBRATIONS OF THIS SONG.

IT'S THE SONG OF THE DAY

BROADWAY MUSIC CORP., WILL VON TILZER, Pres., 145 W. 45th ST., N. Y CITY
CHICAGO: 123 N. CLARK ST.

TAKES PACIFIC COAST TRIP.

Irving Lewis, the author of humorous Hebrew stories, leaves, March 3, for Los Angeles and San Diego, Cal., where he has business interests. He will return in April.

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"THE GIRL AND THE TRAMP" NOTES.—The drawing power of "The Girl and the Tramp" has been a surprise to the house managers all over the country. The Eastern company, now touring Ohio and Pennsylvania, under the management of Wallace Wilson, is the best of the ten on the road, and has been playing good business everywhere. "The Girl and the Tramp" is a clean comedy, in four acts, with high class vaudeville between the acts, and plays to 10, 20 and 30 in the large cities, and 25, 35 and 50 in the small ones. It gives great satisfaction to the popular price audiences, and makes good wherever it goes.

CHAS. FALLON, who assisted Manager Galligan on the Nelson, Logansport, Ind., in a number of out-door attractions, put on in that city, last Summer, left there Feb. 20 for Oklahoma City, Okla., where he joined the "Help Wanted" company to act as business manager.

RICE AND STONES "Topsey Turvey Girls," a clever tabloid, with a coterie of pretty girls, headed by Miss Lyons, is making a hit around in the suburban houses of Philadelphia. They are booked solid for a number of weeks in Pennsylvania.

ANDREW KENNEDY, the spoon soloist, using six spoons for his unique musical novelty, is rehearsing with a musical four. He has been a big success at the various amateur nights in New York and Brooklyn.

JOE FLYNN has been visiting his life-long friends, Fox and Ward. He had a snapshot picture taken with his first partner, Al. Fostelle. They broke into the business together as musical nokes, as Flynn and Fostelle, in 1875.

PAUL DICKEY is likely to return to vaudeville soon, in a condensed version of "The Ghost Breaker," written by himself and Charles Goddard.

ROSALIND COUGHLAN and her husband, Robert Pitman, will present "At the Other End," a sketch, by Frances Nordstrom, in vaudeville soon.

HARRY WEBER has booked William Morris and the Four Marx Bros. for long routes.

NOSTRAND M. SPRAGUE writes: "'School Days' played Feb. 10, at Weller's O. H., Trenton, Ont., Can., to packed house. Lawrence Fain, as Issy, made a great hit. The chorus and dancing was the best."

MR. JONES, of Jones & Crane's attractions, has been confined in a hospital in Chicago for the past week, owing to an attack of pneumonia. Although he is slowly recovering, it will probably be another week before he is able to get back to the office.

GASKILL & MACVITTY'S "SHEPHERD OF THE HILLS" CO. includes: Helen Alexandra, Frank Wilson, Allie Ellsmore, Earl McDonald, Jas. L. Harrington, Sybil Farral, Jess Neilson, Alfred Mann, Frank Delvin, Walter Bushby and L. Southworth. Harry English is manager; C. B. Radford, representative.

FRANK S. REED is ahead of "Peg o' My Heart" Co.

EDWARD ANNETT, of Maude Adams Co., and Anna Lenry (non-professional) were married Feb. 9, in Brooklyn, N. Y., Judge Warren officiating.

JAMES AND BONNIE THORNTON will shortly open on the Orpheum time.

BERT LYTELL will have a stock company at Harmanus Bleecker Hall, Albany, N. Y.

"NOBODY'S WIDOW" is the bill this week at Poli's, Washington, D. C. Among the players are Maud Gilbert, Radcliffe Fellowes, Graham Velsey, Gertrude Bondhill, Nanon Welch, Helen Tracy, Robert Lowe, Garan Harris, Louis Haines and Theresa Dale.

THE SHERMAN STOCK CO. is drawing strongly at the Grand, Elgin, Ill., the last three days of each week.

JIM DOUGHERTY, manager of the Dougherty Stock Co., was the guest of his wife's parents during his visit in Eau Claire, Wis., week ending Feb. 20.

VIRGINIA BRISSAC AND JOHN WRAY are playing the leads with the World's Fair Stock Co., which has taken over the Fair Stock Co. for a limited engagement.

PRINCESS STOCK CO., at the Princess, Des Moines, Ia., is being heralded as one of the best that ever played that city. Big business continued for "The Sign of the Cross" offering, week ending Feb. 27.

PAULINE SEYMOUR, who has been connected with the Cook Stock Co., in Waterbury, Conn., since its organization in that city, resigned Feb. 28, to fulfill a previously made road engagement.

JOHN McCLOSKY, the Irish tenor, met with great success at Jacques Theatre, Waterbury, Conn., week of Feb. 22, where he played his original part in "Alma, Where Do You Live?"

HALL'S PLAYERS have closed their Bellaire, O., run.

HAR. McGREGOR has joined the King Stock Co., at St. Louis, Mo.

ZAUDER'S TRADE MARK MAKE UP
Grease Paints, Cold Cream, Rouges, Liners, Powders
Send 10 cents for Samples.] Sauder Bros., 115 W. 48th St., N. Y. City.

NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL

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Price, 10 Cents.

HONEY BOY EVANS DEAD.

DIES AFTER ILLNESS OF TWO YEARS.

The death of George Evans on March 5 came almost as a shock to the theatrical world in spite of the fact that his illness had extended over a period of two years, and his intimate friends have known for some time that, owing to the nature of his illness, he could not live very long.

"Honey Boy" Evans was one of the geniuses of the stage, and one of the brightest minstrel stars that ever twinkled in the amusement firmament. Not only was he a clever performer. He was a clever writer, wrote many of the songs he sang and all of his patter, which was always up-to-date and of the "sure-fire hit" kind that all performers want but few get.

As a monologist he was one of the few who never tired his audience, though frequently he held the stage for three-quarters of an hour.

As a minstrel he stood out from his fellows just as prominently as did some of the never-to-be-forgotten old timers who helped to make minstrelsy.

The "Honey Boy" had a legion of friends; few, indeed, in the profession had so many, and he will be sadly missed and sincerely mourned.

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"A CELEBRATED CASE"

SELECTED BY FROHMAN AND BELASCO FOR ALL STAR PRODUCTION.

Charles Frohman and David Belasco, on March 7, after a week's consultation and work together, settled on the play and upon some of the stars for their all American, all star joint production to be made as soon as possible. Work begins at once for an early production in New York.

The play selected by Mr. Frohman and Mr. Belasco is the famous "A Celebrated Case," because of its big cast and its splendid dramatic opportunities for scenes and situations in the public mind now. Mr. Belasco is devoting his time to necessary changes in the manuscript that will result in a Frohman-Belasco version of "A Celebrated Case." Besides this all American, all star production of "A Celebrated Case" this season, next season this Frohman and Belasco special version of "A Celebrated Case" will be sent throughout the country.

Among the stars already engaged are: Otis Skinner, who will play the role of Jean Renaud; Nat C. Goodwin, for Dennis O'Rourke; Helen Ware, for Madeline Renaud, and Florence Reed, for Valentine. Elita Proctor Otis, Minna Gale Haines, Beverly Sitgreaves and Frederic de Belville have also been secured for prominent roles. The players for the roles of Adrienne, the Count and Raoul are being considered and will soon be announced.

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CLAIMS "THE SHADOW."

Supreme Court Justice Gavegan granted an order requiring Charles Frohman to show cause why he should not be restrained from using the title "The Shadow," or any similar name in connection with any play intended for public production. A play with this title is now being produced by Mr. Frohman, with Ethel Barrymore as the star. The application for the order was made by Arthur Stringer, who once wrote a story bearing the same title, and which ran first in serial form in a monthly publication, and was afterwards circulated in book form.

Mr. Stringer is now writing a drama from his book, and wants to produce it under its original title. He said he had notified Mr. Frohman that he was the holder of the copyright.

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MANAGERS WAITING PRESIDENT'S EDICT.

Ligon Johnson, general counsel of the United Managers' Protective Association, stated to newspaper men that he expected President Wilson to sign an edict in a few days which will give to English composers and authors full protection against the pirating of their works for use on mechanical devices. England protects American authors against the "lifting" of their works by English producers, and the American managers and writers feel that the United States should reciprocate.

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MAUDE TO PLAY COAST.

Cyril Maude, who is at the Blackstone, Chicago, this week, leaves his present management in seven weeks. He will then play the Northwestern Theatrical Association theatres (John Cort's circuit) and then the coast. The tour ends in Winnipeg on July 3, and the next day Mr. Maude sails for London for the summer. He will return to America in September for on the 13th of that month he will be seen at the Empire Theatre, New York, in "Grumpy," for four weeks.

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DOWN COMES LANDMARK.

The demolishing of the old Saranac, at Broadway and 42nd Street, marks the end of the building which has been also known as the Rossmore, the Metropole and Revere, as Brokaw Brothers will erect their new home on the site. In 1876, it was opened as the Rossmore, the Metropole and Revere, Danny Maher and opened as the Saranac, and many a talked about event happened there.

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MUCH MONEY FOR THE LAMBS.

Among the largest subscribers to the building bonds of the Lambs' Club for the new enlarged clubhouse, are Percy G. Williams, who took $15,000; Joseph Grismer, $15,000, and Wilton Lackaye, who bought $10,000 worth of the securities, which bear 6 per cent. interest. Work on the new structure is now under way. Last year the Lambs made $22,000 profit in the club.

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BOSTON'S MAYOR STOPS "MATERNITY."

Richard Bennett, who is playing in "Nearly Married" at the Cort, Boston, was stopped by Mayor Curley, of Boston, from giving the special matinee of Brieux's "Maternity." The actor stated that he would present the play in a hall in Boston, despite the Mayor, who had threatened to cancel the Cort's license if the play was given.

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"THE BLUE ENVELOPE."

This new John Cort production opened at the Columbia, Washington, 8, with W. J. Ferguson, Carrie Reynolds, George W. Howard, Dierd Doyle, Wm. Boyd, Belle Theodore, Mark Price, Henry Norman and Horace Vinton.

KOLB AND DILL CLOSE SHOW.

(Special to THE CLIPPER.*)*

LOS ANGELES, March 6.—William Kolb of Kolb and Dill, while playing here in "A Peck of Pickles" received a telegram announcing the death of his wife. She had committed suicide, but no reason for her death could be learned. The show was ordered closed immediately and Mr. Kolb accompanied by his partner of many years, Mr. Dill, left for San Francisco.

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MARDO REPRESENTS LOEW.

(Special wire to THE NEW YORK CLIPPER.*)*

BOSTON, March 7.

Fred Mardo, well-known Boston agent, will on March 22, take full charge of the Boston Booking offices of Marcus Loew.

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AILEEN STANLEY ILL.

Aileen Stanley was so ill during her engagement at the Palace, New York, week of Feb. 22, that she had to call in the services of Dr. Iskowitz, one of New York's leading throat specialists, whose skillful treatments twice daily enabled her to work the week out. This happened at a time very unfortunate for Miss Stanley, who was making her official New York showing, after having proven herself one of the most successful single women over the Orpheum Circuit this season. Owing to her condition she was compelled to omit two numbers of her repertoire, and cancel her engagement week of March 1.

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WALLACK'S RE-SOLD.

Ring & Bing, who bought the Wallack's Theatre property from the Moss estate, sold part of it March 5 to Moses Crystal, president of Fabian Construction Company, who plans to build twelve-story lofts and stores, to represent $1,000,000.

The site covers Nos. 20 to 33 W. Thirtieth Street, next to the main theatre structure on the Broadway corner. The street parcel has been used for the stage part of the old playhouse. The theatre is leased until May 1.

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TRAINOR—DUKES.

Jack Trainor (Jacob Apperson), of Chicago, Ill., and Margaret Dukes, both members of the "Watch Your Step" musical comedy company, which played the Grand Theatre, Hamilton, O., Feb. 28 and week, were married in that city Feb. 27 by the Rev. G. W. Phillips.

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HAS NEW YORK STOREHOUSE.

A. H. Woods has moved his storage warehouse headquarters from Brooklyn to his own building on West Forty-fourth Street, New York.

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ACTON DAVIES, ADVANCE AGENT.

Acton Davies, for twenty years dramatic critic of the New York Evening Sun, has turned advance agent and will go ahead of Marie Dressler in "A Mix-Up."

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LAST WEEK OF WINTER CIRCUS.

The New York Hippodrome announces this week as the last of the Circus entertainment.

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CELEBRATING EIGHTH.

The Orpheum Theatre, Altoona, Pa., is celebrating its eighth anniversary March 8-13.

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REVIVES CAKEWALK.

Dave Genaro and Ada Porter are leading the cakewalkers at the New York roof. The music used includes the old coon songs: "All Coons Look Alike to Me," "Under the Bamboo Tree," "My Coal Black Lady," "Mr. Johnson," "Dinah Lee," "Moon," "Under Thy Window," "My Girl Is a High Born Lady."

The cakewalkers include: Mlle. Samya and Mons. Albert, presenting their Apache waltz; Miss Fuller's dance reviews will continue in their spectacular offering in three episodes, with Florence de Milon, Adrienne Allen, Duse de Frenye, Edna Whitney, Blanche La Fontain, Mildred Livingston, Dorothy Allen, Jeanne Schreiver, Lou Hargis, Ethel Phillips, Anita Carlton, Ethel Fass, Estelle Friedricks, Annabelle La Porte, Adaline Lloret, Madeline Spengler, Florence Lee and Thelma Carlton.

The Brazilian Nut and Senor Arturo Arbos, Masette and Lewis Kuykendall, and Ada Porter, Nila Devi and Lillian Bradley will continue in new attractions.

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THEATRE FOR BAY RIDGE.

A theatre to seat 2,000 is to be erected on the corner of Forty-third Street and Fifth Avenue, Brooklyn, N. Y.

Thomas Lamb, the architect who designed the new Strand in Manhattan, is drawing the plans for the Brooklyn playhouse. The roof is to contain two large sliding panels. The Pioneer Theatre Co., which will conduct the new house, promises to have the house open for the September season. High class vaudeville and the most expensive moving pictures obtainable are to be the attractions offered.

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"HIGH JINKS" COMEDIAN MOURNS.

Bernard Gorcey, comedian with Hammerstein's "High Jinks," No. 1 company, received a telegram in Portland, Ore., Feb. 23, containing the sad news of his mother's death.

The sudden shock rendered Mr. Gorcey unable to play his role at the evening performance of that date, but due to the fact that there was no capable understudy, he jumped back next day instead of remaining out of the cast for the rest of the week as intended.

ACTORS' FUND BENEFIT.

Sunday, March 7, marked the second in the series of big benefits of this season for the Actors' Fund of America, the Vaudeville Benefit under the auspices of E. F. Albee, A. Paul Keith and Martin Beck, of the United Booking Office and Orpheum Circuit, at the Century Theatre. Although over fifty stars volunteered their services to Mr. Daniel Frohman, the President of the Actors' Fund, E. F. Albee personally selected these artists, who appeared in the following order:

May Irwin introduced a number of features to the audience.

Six Brown Brothers, from "Chin-Chin;" Ryan and Lee, Arnaut Brothers, Nan Halperin, Cole and Denahy, A Few Moments with Lillian Russell, Frank Fogarty, Belle Blanche and Tom Dingle, with chorus from "The Miracle Man;" Misses Campbell, from Ziegfeld Midnight Follies; The City Girls, with Frank Purcell; Willie Solar, Bernard Granville and his "Spooky Girls," Will West, as "Diamond Jim;" The Midnight Girl, Muriel Hudson and her "Tango Girls;" Belle Baker, Walter C. Kelly, Grace La Rue, Marshall Montgomery, The Song Review, by Sheehan, Hailey and Penfold (the Shanley Trio); The Knickerbocker Four, The Marathon Four, The Tuxedo Four, the Actors' Fund Four, Botsford's Harmonists, under the personal direction of George Botsford.

Bijou Fernandez again had charge of the lobby, with the following prominent actresses as her aides: Hazel Dawn, Maude Odell, Ruth Shepley, Mrs. Douglas Fairbanks, Fania Marinoff, Ruth Richmond, Grace Valentine, Inez Buck, Esther Lyon, Dorothy Foster, Mary Cecil, Geraldyne Bergh.

A big sum was realized for the Fund.

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PLAYS BY DRAMATIC STUDENTS.

At the Empire Theatre, New York, on Thursday afternoon, March 4, the students of the American Academy of Dramatic Arts and Empire Theatre Dramatic Students presented Arnold Bennett's one act farce, "The Stepmother," which, while clever, gave the students engaged in its presentation no opportunity to score.

The feature of the afternoon's bill was "The Truants," a comedy in three acts by Wilfred T. Coleby, and it received on this occasion its first production in this country, although it was "done" in London last year with Lena Ashwell in the leading role. The piece scored a genuine success. For the most part it is a farce, but there are many intense dramatic moments.

The play was exceedingly well acted throughout, first honors going to Elta Mansfield, who had the role of Freda Savell, a woman with a past. So excellent was her acting that many in the audience thought that she was a professional of many years' experience. Kenneth Loane had the leading male role and acquitted himself with credit. A dainty Miss, Zalna Curzon, played an ingenue role in brilliant fashion. The others did well.

Quite a gathering of well known theatrical men and women were in the audience.

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ANTICIPATING CRITICS.

An "up-to-date" theatrical paper reported for the Metropolitan, Cleveland, O., last week: "Mme. Lafayette, good headliner; Mabelle Fisher and company, good; Fred Zobedie, clever."

It's all right, only those acts were not there, the bill being changed considerably.

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BOX OFFICE MEN TO ENTERTAIN.

The Treasurers' Club of America will hold a "beefsteak" on Saturday night, March 13, at Castle Cave, Twenty-fifth Street and Seventh Avenue. The annual benefit will be held at the Park Theatre, Easter Sunday night.

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WINCH IS HUSTLING.

Frank Winch, the well-known press representative is in New York, looking after the interests of Capt. Sorcho's Deep Sea Divers, besides still remaining a Shriner, Mason and good friend to everybody.

PLAY TITLES PROTECTED NOW.

IMPORTANT RULING IN FAVOR OF K. & E. AND ROBERT HILLIARD.

On March 3, when Justice Platzek, in the Supreme Court, handed down a decision in the suit involving the title of "A Fool There Was," he made a ruling the import of which cannot be overestimated.

The decision was made in favor of Klaw & Erlanger and Robert Hilliard, in their suit to restrain the General Film Co. from using the title of "A Fool There Was," and the court decided that the title was the exclusive property of the plaintiffs, and forever enjoined the defendant company from using the title, even on a different play or photodrama. The court further decided that the General Film Co. must account to Messrs. Klaw & Erlanger and Robert Hilliard for all moneys received by it by reason of the infringement.

Never before has a court directly passed upon the question of the exclusive rights of a manager to the title of a play and never before has an accounting been ordered in such a case.

In rendering its decision the Court said among other things: "The plaintiffs have established and acquired exclusive proprietary right as a trade name and trademark of the words 'A Fool There Was' as a title in connection with their play. The circumstance that defendant's play is dissimilar to plaintiff's, or that it was produced as a photoplay, does not militate against the plaintiff's right to enjoin the appropriation of and use by the defendant of the title."

The court also quoted the question "What's in a name?" and to its answer referred to the established value of the title "A Fool There Was" by the extensive advertising given it, and concluded by saying: "It affirmatively appears that defendant produced its photoplay not less than 3,000 times in different cities in the union without authority, and the court therefore orders the appointment of a referee so that the defendant shall render an accounting to the plaintiffs."

The decision establishes a precedent. Heretofore, the law was in a very confused state, it having been held in the Federal Courts that the title to a play is not protected by the copyright laws.

Some years ago Charles Frohman won a decision in the State Courts against a party who presented a play called "Charley's Uncle." Mr. Frohman sued on the ground that this title was a "colorable imitation" of "Charley's Aunt," which was then in the height of its popularity and contended that the title "Charley's Uncle" was intended to deceive the public. The Court sustained this contention, in spite of the fact that there was no similarity in the text of the two plays.

This decision was based solely on the fact that the title of this particular play had become valuable as a trade mark and did not say whether or not a title could be copyrighted.

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"MISS RABBIT'S FOOT."

Klaw & Erlanger received a cablegram last week from their European representative, Harry Rissing, which came from Berlin via Copenhagen, saying that "Miss Rabbit's Foot," the latest operetta by Emmerich Kalman, the composer of "Sari," had scored a brilliant success in Budapest. Mr. Rissing said that it is acclaimed as by far the best operetta that he has written. From two other sources Klaw & Erlanger, who own the American and English rights, have had similar reports regarding the success of "Miss Rabbit's Foot." It is planned to present the new operetta in this country next season, and it is among the probabilities that the leading role will be played by Elsie Alder, who created the role of Sari in Europe. Miss Alder, who was in New York for a brief visit early in the Winter, is a great favorite on the Berlin and Vienna stages.

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NEW THEATRE FOR PATERSON.

Plans are under way for a new theatre to be built on Market and Church Streets in Paterson, N. J., by D. J. Bondy, who controls a circuit of theatres in the Middle West. The Paterson house will have a seating capacity of 4150.

The better class of pictures and vaudeville will be the policy at popular prices of 5, 10 and 15 cents. The house was designed by Thos. W. Lamb. There will be an orchestra and one balcony. It is not known when the theatre will be ready for opening.

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"FOLLIES" IN CALIFORNIA.

The Ziegfeld Follies remain at Los Angeles, Cal., until March 20, then San Francisco for two weeks. The tour closes at Milwaukee May 5.

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THEATRICAL BALL APRIL 9.

A theatrical novelty ball will be held at the Auditorium, Springfield, Mass., April 9, under the auspices of the Springfield Friars.

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GRAND OPERA HOUSE DARK.

The Grand Opera House, New York, is closed this week.

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AL. RINGLING ILL.

Al. Ringling is reported dangerously ill at his Winter residence in Florida.

NOTES.

F. RAY COMSTOCK announces that on Easter Monday he will present at the Princess Theatre, New York, a musical comedy which Joseph W. Herbert has adapted from the French. The score is by Paul Rubens.

HUGO OLIVER, tenor singer, well known in the South, has left Jacksonville, Fla., to fill an engagement at the Duchess Theatre in Cleveland, O.

"SEVEN KEYS TO BALDPATE" was considered the best comedy that has been seen at the Duval, Jacksonville, Fla., (Feb. 24) this season.

JOHN CORT, William Norris and Harry Askin have incorporated "The Modern Eve" Co.

THE Milan Opera Co. has been incorporated.

JAMES ALLISON is producing a new cabaret entertainment.

IRVIN S. COBB will be the guest of honor at a dinner given by the Press Club early in April.

ROBERT EDESON reached Los Angeles O. K.

IRVING BERLIN is a special attraction in "Watch Your Step."

W. L. CAIRNS, manager of "The Broken Arrow" Co., reports fair business in Wisconsin towns. He says his company will close Easter Sunday at the Chatterton Theatre, in Springfield, Ill. They will then come to Decatur, Ill., to prepare for the tenting season.

L. C. ZELLENO, of Estherville, Ia., has been visiting in Cincinnati and Columbus, O., for the past two weeks. He will also make a stop at Chicago on his way home, reaching Estherville March 1.

ALICE KAUSER sailed for Europe on the *Baltic*.

"ROLLING STONES" closed Feb. 27.

ELSIE FERGUSON will close at the Lyceum, New York, 27.

ED. RUSH AND ABE LEVY have secured "The Garden of Allah" for next season.

A "LITTLE" THEATRE has been opened in the Northern Pacific Building at the San Francisco Exposition.

THE Neighborhood Players, New York, produced "Tethered Sheep," "The Glittering Gate" and "The Maker of Dreams" last week.

THE Theatrical Producing Co. now controls most of the Broadhurst productions.

ED. GILLESPIE has returned to the "P. & P." cast.

THE Moulin Rouge, Paris, France, caught fire Feb. 27.

PLANS were approved for a twelve story office building at No. 1502 Broadway, adjoining the Palace Theatre, New York, to be ready next October.

KATHLEEN CLIFFORD will shortly return to America.

IVAN CARYLL sailed for France, March 2.

GUS HILL has inserted a clause in all his contracts with members of his companies, making it a condition that they join the Actors' Fund, and to deduct the fee from the fourth week's salary.

OWING to the large advance sale for "Experience" at the Casino Theatre, extra matinees are announced for Tuesday, March 30, and for Easter Monday, April 5. The two hundredth performance of "Experience" in New York will be observed Thursday night, April 8, with appropriate souvenirs.

FREDERIC McKAY has engaged Vida Whitmore for the cast of "The Tricky Mrs. Travor."

ADELE ROWLAND AND LAWRENCE GROSSMITH have been engaged by F. Ray Comstock to head the cast of the musical comedy which he will produce at the Princess Theatre, on West Thirty-ninth Street. Rehearsals began last week, and the opening date will probably be Easter Monday, with a production the week before in Atlantic City.

JOHN GOLDEN, a member of No. 1, died at the Elks' Home, Bedford, Va., March 3, and was buried there 4.

PITROT'S NEWS.

The Mangean Troupe of seven acrobats left March 8 on the *S. S. Saratoga* for Havana, to join the Pubillones Circus for the season, booked by Richard Pitrot.

Mr. Pitrot has also made arrangements with White City of Chicago, and the Coney Island Park, Cincinnati, for the "cinoplasticon," which attraction is also soon to open at the World's Fair in San Francisco. Arrangements are being made also with Lee Shubert for this cinoplasticon.

Mr. Pitrot will put on a big illusion theatre at Luna Park, Coney Island, this coming Summer, under the management of Carl Rosini, and will also bring over from Europe the Original Egyptian Royal Band of the Sultan, composed of thirty-six people, for the Luna Park at Coney Island, N. Y.

Mr. Pitrot will also import from Europe a mid-air auto motor race.

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ACTIVE AND VITAL AS EVER.

The Denver Post of March 2, in commenting upon the Ziegfeld Follies, said in part: "The personnel of the present company suggests hours that are gone. There are many old timers in the cast—men especially—who were notable when 'The Belle of New York' was new. But in the Autumn of their lives they appear as active and as vital as in the brave days when they were twenty-one. This is true of Arthur Deagon and J. Bernard Dyllyn."

◆◆◆

REHEARSING "THE NATURAL LAW."

In an arrangement with Leffler & Bratton, John Cort is about to produce a three act drama by Charles Sumner, called "The Natural Law." The cast includes: Howard Hall, Carl Eckstrom, Otto Kreuger, Austin Webb, Helen Holmes, Maggie Halloway Fisher and Teresa Maxwell Conover. The play will be produced at the Parson's Theatre, Hartford, March 15.

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NOW ACTING MANAGER.

Maurice Silverstein, treasurer of the Bronx Opera House, is also acting as business manager. As stated in a previous issue of THE CLIPPER, Richard Madden resigned the management to join the American Play Company.

◆◆◆

MME. MELBA FOR VAUDEVILLE.

Next season's bookings at the Palace Theatre, New York, will include Mme. Nellie Melba, the world famous prima donna. She is to get a salary of $5,000 a week, it is reported.

◆◆◆

GLICKAUF MANAGING JEFFERSON.

Bert Glickauf has been appointed manager of H. S. Moss' Jefferson Theatre, New York.

◆◆◆

ANN MURDOCK,

Whose picture appears on the front page of this issue, is one of the most recent additions to the realms of stardom. While still a very young woman, she has won an enviable place among the leading actresses in this country. She first came into prominence in the farce, "Excuse Me," produced by Henry W. Savage, in which her work attracted the attention of the dramatic reviewers throughout the United States.

Last season she was engaged by H. H. Frazee for "A Pair of Sixes." In this her success was so pronounced that Mr. Frazee at once signed her for a term of years. In looking around for a leading lady for "A Beautiful Adventure," Charles Frohman selected Miss Murdock, and made arrangements with Mr. Frazee whereby she came under his management. The play failed to find favor, but Miss Murdock's personal success verified Mr. Frohman's judgment in engaging her, and he secured "A Girl of To-day" as a starring vehicle for her.

In this Miss Murdock has again made a pronounced success, and wherever the play has been presented it has been proclaimed one of the season's real hits.

Miss Murdock is not alone one of our youngest stars, but is one of the most talented and magnetic of the younger generation of our actresses. She is painstaking, studious and conscientious in her work, and leaves no stone unturned to secure advancement in the profession. A couple of seasons ago she joined a stock company for the sole purpose of getting an experience which she believed could only be obtained by such a course.

Ann Murdock is the daughter of J. J. Coleman, long a well known manager.

Harrison Sisters
Direction H. Truffurt
(Pat Casey Agency)
Benella, Best Girl Banjoist in the World

TENNEY SAYS: "PROCRASTINATION IS THE THIEF OF TIME." Do is a bad Act! Do justice to your ability NOW and get a Tenney Act, Sketch or Monologue? There's money in it! Call or write. ALLEN SPENCER TENNEY, 1493 Broadway, New York City.

Clipper Post Office.

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, an envelope plainly addressed must be sent for each letter, and a written order for the letter, signed with the full name and address and the line of business followed by the sender, must also be enclosed.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

LADIES' LIST.

Arthur, Grace
Anderson, Marion
Aigle, Mlle.
Alexander, Lillian
Armstrong, Helen M.
Bannon, Ada
Bailey, Frankie
Bennett, Billy
Bolam, Ada
Booth, Beatrice
Baird, Blanche
Barnette, Anna
Burns Sisters
Beaugarde Marie
Belmont, Winifred
Colin, Aileen
Cleveland, Virginia
Cornelia, Emma
Coleman, Frances
Clark, Myrtle
Collins, Jessie
Cushing, Margaret
Carter, Era
Carre, Maybelle & Blanch
Campbell, Edith
Dever, Harriet
Diezn, Nelta
De Leo, Nanna
Dere, Ann
Day, Marion A.
De Nord, Mabel
Demarest Margie
De Young, Rose
Doyle, Grace
Don Carlos Neva
Delmore, Vivian
Day, Jennie
De Forrest Sadie
Devine, Claire
Dickenson, Louise
Daughn, Gladys
Eleanor, Peggy
Earl, Hazel
Enos, Mary
Fair, Pearle
Fields, Margaret
Forsythe, Hattie
Fields, Dolly
Foster, Ethel
Fisher, Emily
Fuller, Mrs. Martin
Fenton, Marguerite
Fiske, Mrs. M. G. M.
Ford, Anna
Guerold, Lulu
Gerard, Dixie
Gray, Amanda
Greene, Mary Lovey
Grant, Mrs C W
Greene, Virginia
Green, Mrs. G.
Gibney, Bertha
Greening Gladys
Helene, La Belle
Harding, Ruby
Hall, Aleta
Hall, Bessie
Heineck, Anita
Hall, Helen Margaret
Howard, May
Hamilton, Alice B.
Hahn, Alice
Hazen, Dot
Haughton, Mrs.
Hatfield, Fanny
Houston, Lillian
Inman, Anna
Inglis, Mamie
Isaachsen, Rosalie
Loraine, Jeanne
Lareau, Mrs. W. A.
Lynolle, Kathleen
Lavarie, Marie
Le Count, Bessie
La Cour Mrs Jap
Lawrence, Alda
McKinley, Kitty
Menow, Mildred
Moran, Anna
Moys, Madge
Miller, Allie
McManus, Currie
Marks, Gertrude
Marlowe, Lol
Moore, Florence
McHenry, Frances
Moorhead, Miss
Mainell, Marcia
Nasworthy, Sadie
Nelson, Gussie
O'Hearn, Gladys
Owens, Mrs F J
Peck, Vada
Prevost, Rose
Pardue, Olive
Quigley, Anna
Richardt, Florence & Irene
Robson Sisters
Rosaire, Mrs. W.
Riedel Margie H
Riedel, Mrs. Chas.
Rozella, May
Randall, Mrs. Geo. P.
Robertson, Gertrude
Reed, Kittie
Shannon, Dorie
Short, Frances
Stirling, Jessie Blair
Stein, May C.
Stevenson, Arline
Tonrjee, Emme
Texera, Belle
Thistlewood, Hattie
Vaughn, Gladys
Vaschion, Jane
Victor, Helen
Williams, Mrs. Alfred
Walters, Leonore
Winters, Dorothy
Watson, Miss F.
Wiley, Edith
Whitney, Chubby
Wentworth, Mae
Wheatcroft, Mrs. Nelson
Young, Virginia
Yale, Anna
Yates, Jennie M.
Zimmerman, Marguerite

GENTLEMEN'S LIST.

Alley, Y. C.
Annis, Clair
Andrews, Hal H.
Albertus, Al.
Adams & Schaefer
Alvin, Frank
Ashcroft, Philip
Alvo, Ernest
Audley Players
Alvin & Nulty
Blake, John
Burke, Luther H
Bennett, Sid
Burrows & Wilbur
Bright, Frank H
Bourkett, John
Baldwin, Guy
Bennett, Harry
Bennett, Kirk C.
Bolter, Nate
Blaine, Jas
Baer, Louis
Bevault, J. A.
Bellis, G. F.
Barlow, A. M.
Barnes, C. J.
Bethell, Glen
Bunnell, Orrillo
Bisson, Nat
Bostic, Mr.
Brooks, J. R.
Breckenridge, Chas.
Bell, Wm. R.
Bachelor's Dinner
Brant, Edwin
Bates, Clyde J.
Barry, W. F.
Bailey, Geo.
Barton, Joe
Bennell, Leo
Barker, Bob
Baker, Dr. John
Briggs, Floyd R.
Burke, John
Brown & Sheridan
Boothe Harold E
Buckley, Wm. C
Blondin, Leo
Brown, Dick
Bell, Wm.
Bailey, R. Newton
Billings, Jas. J.
Bryler, Jas. B.
Blake, John
Cook, Joe
Craig, Richy W.
Colbart, Mauleon & Nazaile
Conners, B. M.
Clifton, J. D.
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Caillouette, V. H.
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Connell, G. M.
Curtis, W. H.
Curtis, Henry J
Don Carlos Nera
Dietz, Edw. R.
Dunning, B.
Dyer, Wm. J.
Daly, Joe
Dejulia, Paul
Dewey, Joe Draper
Dixon, Mr.
Dorsey, Waller Clay
Dion, Hay
Deming, Bob
De Kalb, Ernest
De Vrn, Mr.
Denton, Lord E.
Dakin
De Courcey, Edwin
Dial, Eugene
Dixon, Joe
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Drinkwater Stores Co.
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De Loris, John
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Dumonts, The
De Lorris, John
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Ebner, Billy
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Enoch Bros. Stock Co.
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English, Jas. J.
Evans, D. J.
Finn, Orvan
Fogarty, Billy
Flemings, The
Fitzgerald, E. N.
Foster, Geo. A.
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Fulton, James
Frederick, Wm.
Freedman Geo I
Fenton, Billy
Fox & Dale
Fields & Lewis
Fitzgerald, L.
Foley, Eddie
Forth, Allen
Frank & Teasdale
Foster, Geo. H.
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Gray, Robt.
Gormand, Harry
Gineso, Geo.
Gildmeister, J V
Gillis, Robt. J.
Gough, John
Goodrich, D. W.
Gorman, Bill
Guy, Arthur J.
Germaine Herbert Trio
Greenbaum, Herman
Grey, Byron
Graham, Earl
Gorton's Minstrels
Graull, Robert
Gordon & Gordon
Hall, Reid
Herman, Carl
Howard, Gene
Harris, Earl L.
Hunt, G. M.
Howatt, Ed. Clifton
Howard, Chas.
Henry, Sy
Hickey, Nell
Hutchins, Harry T.
Hoffman, Dave
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Hulke, R.
Howland, Oscar V.
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Hulsey, Seth O.
Harris, Wm.
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Healy, Dan
Hayes, Gordon
Hall & Adair
Howard Amusement Co.
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Joyce, A. W.
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Jamison, Fred.
Jasper, Jules J.
Joseph, Herman Wilbur
Johnson, Jack
Jordan, Gus
Johnson, Geo. O.
Jewell, Jett
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Jack, Bert M.
Kennedy, S. A.
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Krick, Eugene
Kimble Circus
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Keane, Edward
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Kent, S. Miller
Kelly, Claud
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Le Pier, Harry
Lemuels, Wm B.
Logrenia, Chas.
Livingston & Van
Lamont, J.
Logan, Clarence W.
Lynn, Jack
Leavitt, Roy
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Loomis, Doc.
Lee, Mark
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Miller, Joe
Muenster, Wm.
Mayo, Frank
Mack, Sam
McShane, Jack
Marshall, Jack
Millner, Geo.
Mozarts, The
Miller, J. D.
Morrish, Chas.
Moore, F. A.
Mayo, Earl
Miller, Joe
McDorman, O W
Mack, O. M.
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McHarry, Sam
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Morgan, J Doug
Meuling, Ralph
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Nagel, Geo
Norto, Jack
Nelson, C. R.
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Rogers, Joe
Rowland, Ed.
Rauin, Gene
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Russell, Fred A.
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Riley & Stone
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Riley, J. E.
Rush H Edmond
Rochm, Will
Stetson, John W.
Stanley, Edwin
Stewart, Wm. L.
Spann, Byron
Schultz, Fred J.
Scammon, A. Z.
Shamrock, Diamond
Santo Francesco Colo
Southard, Irving
Scammon, Percy
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Samuels Maurice
Stanley, N. H.
Sheridan, W. B.
Sidney, Arthur
Sights, J. W.
Sternard, J.
Smith, Percy L.
Snyder & Hallo
Sherman, Robert
Steiman, Thos.
Silro, Frank
Swem, Tom
Shea, Thos. E.
Sinclair Clayton
Thayer, Jos.
Toelle, Carl B.
Thayre, Wm. B.
Tiernan, John
Trevett Quartet
Teller, Jack
Twista
Tephan, Chief
Taylor & Howard
Trousdale, W.
Turner, Jay O.
Tippel Robert
Tessler, Wm.
Truax, Mr
Thomas, D. O.
Updike, Earl
Veerg, Nicholas
Volta, Dr. J.
Van Dyke, Harry W.
Victoria Four
Valle, F.
Wilbur, Louis
Waite, Warren
Wright & Albright
Wilson, Chas.
White, James
Walters, Jules Co.
Wear, F. W.
Williams Cecil F
Wardell & Hoyt
Weston & Keith
Winkler, Gus
Whitney, A. P.
Wright, C.
Work, Thos.
Wilson Frederick
Wise, H. M.
Wilcox, Dwight
Wythe, Chas. P.
Wilkinson, C. T.
White & Grosjean
Whitfield John T
Wischmann G H
Ward, Herman
Warren, John
Wolfheim, Eugene
Walling, Percy
Yard, Geo.
Young, Leonard
Yerance, C. T.
Yule & Mackey
Young, Geo.
Yeoman, Geo.
Young, Van Lee
Young, H. Wilmot

SEE NOTICE AT HEAD OF LIST.

DOING BIG BUSINESS.

The Bronx Stock Co. is doing capacity business at the Bronx Opera House. The company is exceptionally good and their work is excellent. The members are: Rowden Hall, leads; Julie Herne, leading woman; Helen Radcliff, character woman; Luella Morey, second leading woman; Fred House, light comedian; Walter Marshall, heavy; Margaret Fielding, ingenue; Albert Hebbard, juvenile; Harvey Hockey, character comedian; Carrie Lowe, characters; June Moore, juvenile, and Bertha Wilsey, heavy woman.

THE LYTELL-VAUGHAN STOCK CO. will begin an indefinite engagement at Harmanus Bleecker Hall, Albany, N. Y., March 15.

EMMA BUNTING is appearing in "Help Wanted," under direction of Jack Lait.

BROADWAY'S FOUR WONDERFUL SONGS

WORDS BY SAM M. LEWIS MUSIC BY GEO. W. MEYER
WHAT'LL YOU DO
EVERYBODY'S FALLING FOR IT, JUST LIKE THEY DID FOR "YOU MADE ME LOVE YOU"
SEND FOR A WONDERFUL DOUBLE

WORDS BY CHAS. McCARRON THAT MUSIC BY RAYMOND WALKER
SOUTHERN HOSPITALITY
THIS IS THE GREATEST OPENING AND CLOSING SONG ON THE MARKET

WORDS BY CHAS. McCARRON SHE USED TO BE MUSIC BY RAYMOND WALKER
THE SLOWEST GIRL IN TOWN
A SURE-FIRE LAUGH IS WORTH A FORTUNE. WELL, THIS SONG HAS A MILLION LAUGHS

WORDS BY SAM M. LEWIS WHEN YOU'RE A LONG MUSIC BY GEO. W. MEYER
LONG WAY FROM HOME
SONGS MAY COME AND SONGS MAY GO, BUT THIS SONG WILL LIVE FOREVER

BROADWAY MUSIC CORP. WILL VON TILZER, Pres. 145 W. 45th Street, N. Y.
CHICAGO 123 No. Clark St.

NEW VAUDEVILLE ACTS AND REAPPEARANCES

Elsie Hanneman, Assisted by Nellie Greenhall (Fancy Diving).

22 MIN., OPEN IN ONE. CLOSE FULL STAGE, WITH SPECIAL DROP AND TANK.

Hammerstein's.—Elsie Hanneman has a very much better aquatic act than is usually seen. Her dives and swimming feats are away from the ordinary, and command attention. She was on last in Hammerstein's, nevertheless, very few people left the theatre.

She opens with a song, in one, with a sweet voice. Next, slides are shown of her medals, and then a moving picture showing her in some of her famous fancy diving stunts. The tank is said to be the largest ever built on a stage, and Miss Hanneman requires a special car to carry her "props."

Nellie Greenhall contributed not a little to the success of the act with her fancy diving and her swimming strokes. It is an excellent act. *Myles.*

Tom Linton and Jungle Girls (Musical Comedy).

15 MIN., FULL STAGE (SPECIAL SET).

Harlem O. H. (Feb. 26).—Tom Linton a light comedian, as a missionary, assisted by a tribe of six female cannibals, their King and Queen, a human lion and a great big, flashy jungle stage setting, were worthy of all the good audience comment and enjoyment they caused this particular show. Nothing was left neglected, except, perhaps, a mite stronger comedy and succeeding situations for Linton himself, to make the act a big small-time feature. It is easily one of the best miniature M. C. offerings the Harlem has shown, for dash and vim in the girl end of it.

"Chicken Hag" is rather a back number, but with the girls in knicker suits and caps (with a hen comb atop), to represent chickens and being mostly in that "class" themselves, it gets over. The Queen appeared new in her part, but some well-set queen she is—and Linton should continue being a successful, comic missionary with a lively company of cannibals surrounding him. *Tod.*

Lillian Lorraine (Songs).

17 MIN., ONE AND A HALF AND TWO (SPECIAL SET.)

Colonial (March 1).—Lillian Lorraine is showing new songs, and showing new gowns, a colored orchestra and some increased "little movements of her own," at the Colonial this week. In fact, in her final song, wearing a yellow pantaloon affair, the hip action she got into could be classed "cooch." Miss Lorraine does not need this wiggle stuff, it doesn't fit in vaudeville, and though she apparently gives the impression she enjoys it, the audience tittered. Everything in its place.

Of her four songs, her third, "Gee, I Only Wish That I Could Make My Dream Come True," was best sung. For it, a bedroom scene (in two) is used, with Lillian climbing from the bed, in a pink silk pajama outfit, and repeating the chorus twice, down front. Then back to the bed and dousing lights for curtain. A blue and then a white gown made up the rest of her very showy wardrobe. Her musicians, hidden behind some palms, accompany each number. Vaudeville has cured much for Lillian Lorraine. Now to see what they think of her progressing "dancing." *Tod.*

Gertrude Long and Company (Piano, Songs and Talk)

10 MIN., IN ONE.

Harlem O. H. (Feb. 26)—Here are a couple (man and woman) possessing fine voices (baritone and soprano), though offering an "audience" act that is not new in idea but away from others like it, because they put over the comedy part as well as they sing. The stage card gives one the idea that it's a "single," because Gertrude Long is all that appears in print (also not new). After a classic number by the woman, a pretty plump blonde, in excellent voice, her work is commented on from out front by her partner, and he is finally induced to go up on the stage—a slim, "silly ass, English" type of comedian, well done, in dress suit. His solo is worked up to, and displayed a very good voice, the number accompanied (a bit too heavily) on piano by Miss Long. Considered satisfactory, he is engaged in the act, etc., and their duet, for a finale, landed them a clean cut success. They are on the proper road for the big time. *Tod.*

Colvin and Company (Hypnotist).

27 MIN., FULL STAGE.

Harlem O. H. (Feb. 26).—Colvin is a talkative young chap, with a routine much on the order of others doing the mesmerizing thing, or "whatever you wish to call it," as he says; but twenty-seven minutes is quite five or seven minutes too much of it. Nevertheless the audience he had last Friday night enjoyed his work, and laughed loud and long many times, owing to the series of "spells" Colvin supposedly put half a dozen audience volunteers, as subjects, under. His opening talk could be sliced directly in half, and thereby drop about three minutes, while one or two of the stunts could be discarded, as all resemble each other to an extent. Good for small time. *Tod.*

Rice, Beeson and Lyons (Songs, Talk and Dancing).

18 MIN., IN ONE.

Harlem O. H. (Feb. 26).—Sam Rice's "Who're Yer Laughing From?" catch line, or any of his much other fun stuff never "went over" bigger than it did during his engagement here. Rice is one of those "nut" comiques of the Hebrewish make-up, that can make any of 'em laugh, and assisted here by Lulu Beeson, who can sand-jig as cleverly as she ever did, as well as get a song over and look pretty; and Harry Lyons, to feed him, the act had a great eighteen minutes "going." Packed full of fun, they are a trio who are a corker for the big small-time houses. *Tod.*

Edith Taliaferro.

22 MIN., FULL STAGE.

Palace.—After an absence from the vaudeville stage for many years, Edith Taliaferro, assisted by a very capable company, presented week of March 1, a new act by Tom Barry, entitled, "A Breath of Old Virginia."

It was the most interesting little playlet presented in this house in many moons.

The story tells of the love affair of a Northern gentleman and a Southern lady. It is finely constructed and well acted by the different principals. Miss Taliaferro was excellent as Maty Davis, and received quite an ovation when she first appeared. *Jack.*

Mme. Emma Calve.

20 MIN., FULL STAGE.

Palace.—Seldom has this representative vaudeville house presented such a strong attraction as Mme. Calve. Monday, March 1, was the first vaudeville appearance in this city of this celebrated singer, and the reception accorded her on her initial performance will go down as one of the biggest ever given to an artist in a vaudeville theatre. The large audience simply howled with enthusiasm.

At the Monday night show, Mme. Calve offered two operatic selections and "Swanee River," and as an encore rendered a bit of opera, without the assistance of the orchestra. She showed that she has lost little of marvelous singing voice, and in the songs rendered demonstrated why she is called "the star of the opera."

An ordinary parlor setting is used, and contrary to the rule, Mme. Calve has no piano on the stage, using the house orchestra throughout her whole performance. *Jack.*

Ernest R. Ball (Piano and Songs).

10 MIN., IN ONE.

Colonial. (March 8).—To say that Ernest Ball, composer de luxe of things songlike, is doing a piano and song single now in his own inimitable way is enuf to convince that he was a huge success here. After a few bars of "Rivers of Love Flow On" for getting "on," Ball then gets to the piano and from then on there is a deluge of good singing and playing. He sang one "explanatory" one, "How, When and Where the River Shannon Flows," "They're all Lovely by the Sea," a march comic; "What Could You Expect from a Man Named McCarty," an Irisher that hit big, and finished with a medley of his old compositions. For an encore he requested Julius Lenzberg to join his accompanying "The Colonial Rag." *Tod.*

Four Antwerp Girls (Musical Act).

15 MIN., IN THREE, INDOOR SET.

Bushwick (Brooklyn).—This is an act more of the concert type than vaudeville. However, it is a classical oasis, and can be placed almost anywhere on a big time bill.

Four girls, one sings and has a good lyric soprano voice. The others play the harp, 'cello and violin, piano and mandolin, being used for accompaniment.

The act opens with dimmed lights and girl singing off stage. Then comes a violin solo, then sing "Burgundy," then a 'cello solo, and close with a medley of operas very well rendered. The audience liked them and applauded them into taking four curtain calls. *Myles.*

Lulu Glaser (Sketch).

20 MIN., FULL STAGE.

Palace.—Taking a flyer in vaudeville, Lulu Glaser, assisted by a Mr. Richards and a Mr. Glaser, have choosen a singing playlet, entitled "A Captivating Capture." While the sketch did not arouse much interest, the singing of Miss Glaser and Mr. Richards was timely.

In a character that suited her, Miss Glaser has an opportunity to appear in male attire for some minutes, changing finally to the costume worn by her in "Dolly Varden," and rendering "Blue Jay Bird." The other numbers offered were: "A Little Bit of Heaven" and "Sprinkle Me With Kisses." *Jack.*

Burns and Foran (Songs and Dances).

8 MIN., IN ONE.

City (Feb. 27).—Two slim young fellows who shall soft shoe dance themselves on to better "times" in the near future. But before they can even do that they must cut away their present "too much" English routine of songs and actions. One English number is enough—the "Algy" one went back to dear old London for good with Vesta Tilly. Their opening number should be replaced, also. They have the neat dandy sort of wardrobe, and a clever move is their discarding the "swallow-tailed" coats for hip length, white satin lapelled ones for their double and single stepping to finish. *Tod.*

The Three Norrie Sisters (Dancing and Singing).

8 MIN., IN TWO.

Hammerstein's.—The Three Norrie Sisters were on a little too early to show good results. The girls are clever dancers, but as singers they are all. They danced a soft shoe dance, a Spanish dance, an Irish dance and a rope dance. If the young ladies stick only to dancing they will make a success. The audience liked them, and they received three bows. *Myles.*

Lew Fitzgibbon (Xylophonist).

9 MIN., IN TWO.

Hammerstein's.—Lew Fitzgibbon has a musical act that is plenty good enough for any bill. On first, he received five bows and was forced to do an encore. He plays nothing but popular and rag selections. He uses three xylophones. *Myles.*

Mlle. Renee Florigny.

15 MIN., IN ONE.

Palace.—Making her first appearance to New York vaudeville, March 1, Mlle. Renee Florigny offered a high class piano specialty that went over big at the Monday night performance, last week. She rendered three classic selections and an extra encore number, and showed much skill in playing. *Jack.*

POLI PLAYERS.

Poli Theatre, Scranton, Pa.

The Poli Players in their forty-second week, presented "Rebecca of Sunnybrook Farm" to capacity business, necessitating the taking out of the orchestra. Miss Desmond made a complete success in the star role, looking and acting the role to perfection. Walter Richardson was a handsome Adam Ladd. Mary Hill as Mrs. Perkins, contributed a well chosen character sketch. Arthur Buchanan recalled memories of the original as Cobb. Augustine Glassmire's capable stage direction was given generous scope of which fact he availed himself in giving a beautiful production. "A Marriage for Money" bill March 8-13.

The house is now being managed by James Carroll.

STOCK AT STAUB'S.

On account of the irregular bookings at Staub's, Knoxville, Tenn., a permanent stock company has been organized by J G. Goring, to be known as Staub's Theatre Players, the object being to play all nights except those booked by road attractions.

The company opened March 1, and the plays listed for the first three weeks are: "The Fortune Hunter," "Raffles" and "The Woman," as named. The roster of the company includes: Winnie Wayne, Sue MacManamy, Nellie Kennedy, Maria Hudgen, Lillian Ward, Jack Roseleigh, R. C. Stout, Alfred Beaumont, Edwin Dale, J. Clark Capron, Nat Getnos, George Beesel, Elton Hyos, Russell Snoad, W. B. Wayland, J. P. Goring.

Jack Roseleigh will direct the stage, while productions and stage settings are under the supervision of R. C. Stout.

MASON WILLIAMS IN MOBILE.

The Mason Williams Stock Co. began a Spring and Summer engagement at the Dreamland Theatre, Mobile, Ala., March 1, to good business. The roster of the company is: Johnnie J. Williams, Ruth Willard, Pearl Shape, Frank Davis, Mason and Mason, Bettie McCarney and Dainty Mabel.

A SLIGHT fire on the stage of the Grand, Brooklyn, on March 6, during the performance, was easily extinguished, and the audience was not disturbed. After a short delay the play was resumed.

ALMA CLARK, after a successful season with the Albert Taylor Stock Co., as leading woman, has joined the Keyes Sisters Stock Co. at the Jefferson Theatre, Dallas, Tex.

CORLISS GILES, leading man of the Bonstelle Stock Co., at the West End, New York, did capital work in Forbes Robertson's role in the "Passing of the Third Floor Back." Mr. Giles is a very clever actor and has become very popular.

CONTINUED ATTRACTIONS.

ASTOR—George M. Cohan and William Collier, in "Hello Broadway," eleventh week.
BELASCO—Frances Starr, in "Marie-Odile," seventh week.
BOOTH—"The Trap," third week.
CANDLER—"On Trial," thirtieth week.
COMEDY—"The White Feather," fifth week.
CASINO—"Experience," twentieth week; ninth at this house.
CORT—"Under Cover," thirtieth week.
COHAN—"It Pays to Advertise," twenty-seventh week.
EMPIRE—Ethel Barrymore, in "The Shadow," seventh week.
ELTINGE—"The Song of Songs," twelfth week.
FORTY-FOURTH STREET—Emma Trentini and Clifton Crawford, in "The Peasant Girl," second week.
FORTY-EIGHTH STREET—"The Law of the Land," with Julia Dean, twenty-fourth week.
FULTON—"Twin Beds," thirty-first week.
GAIETY—Ruth Chatterton, in "Daddy Long-Legs," twenty-fourth week.
GLOBE—Montgomery and Stone, in "Chin-Chin," twenty-first week.
HIPPODROME—"Winter Circus," seventh and last week.
HUDSON—Douglas Fairbanks, in "The Show Shop," eleventh week.
HARRIS—Margaret Illington, in "The Lie," eleventh week.
LONGACRE—"Inside the Lines," fourth week.
LITTLE—"A Pair of Silk Stockings," twenty-first week.
LYRIC—"The Only Girl," nineteenth week; seventeenth at this house.
LYCEUM—Elsie Ferguson, in "Outcast," nineteenth week.
MAXINE ELLIOTT'S—Phyllis Neilson-Terry, in "The Adventure of Lady Ursula," second week.
MANHATTAN OPERA HOUSE—"Life," twentieth and last week.
NEW AMSTERDAM—"Watch Your Step," with Mr. and Mrs. Vernon Castle and Frank Tinney, fourteenth week.
PUNCH AND JUDY—"The Clever Ones," seventh week.
PLAYHOUSE—"Sinners," tenth week.
PARK—"Polygamy," fifteenth week; eleventh at this house; preceded by "The Dickey Bird."
REPUBLIC—John Barrymore and Jane Grey, in "Kick In," twenty-first week; seventeenth at this house.
SHUBERT—"To-Night's the Night," twelfth week.
THIRTY-NINTH STREET—Marie Dressler, in "A Mix-Up," tenth and last week.
WINTER GARDEN—"Maid in America," fourth week.
WALLACK'S—Lillian McCarthy and Granville Barker, in "Androcles and the Lion" and "The Man Who Married a Dumb Wife," first three days, seventh week; "A Midsummer Night's Dream," last three days of week, fourth week.

SPECIAL FEATURE FILMS.

BROADWAY—"Rule G," first half; "The Warrens of Virginia," last half of week.
LIBERTY—"The Birth of a Nation," indefinite.
PRINCESS—"Through Central Africa," third week.
STRAND—"The Caprices of Kitty," this week.
VITAGRAPH—"The Juggernaut" and others, this week.
WEBER'S—Sir Douglas Mawson's Antarctic pictures, indefinite.

JEFFERSON.

The bill 4-6 contained interesting material.

The Two Armenias gave a nice exhibition of tight wire work, single and double, the lady being a particularly quick actor.

Paul Florus, on the xylophone, played a classic, then a medley of popular song choruses, and encored "Chinatown" with "Shores of Italy."

James Kennedy and company had a comedy sketch mix-up between a curb broker, a detective, a girl, a messenger and a servant girl, and put it over O. K.

Gene and Arthur, a good lady pianist and singer, and a fine male baritone vocalist, had a pleasing sketch, introducing a recitation, "Life Is One Thing After Another," then the war song, "Don't Take My Darling Boy Away," well sung. As an Italian duo they sang "Marie," and closed with "Abadabadab."

The Raymond Trio, two girl singers and dancers and a man, had "Leave Me Alone" in their repertoire, also a baseball recitation, "The Jack o' Lantern Rag," and finished with all three in male full dress.

Tom Gillen talked about Finnigan and his funny ways and sayings, and also sang with his usual artistic effect. "Something the Man Can't Do" made them laugh.

The Orientels, presented by the Makarenkos, with Mr. M. leading the orchestra for the pretentious music numbers. The scene opens with a man in full dress entering an opium den and smoking a pill. His pipe dream leads him to an elaborate Oriental throne room, with the queen and her attendants, who indulge in vocal and dancing exercises after the dreamer has been crowned as king. He also takes part in the dances and proves himself an adept in all sorts of steps. Madame Makarenko sang well and wore some beautiful gowns. The finishing song, in Russian, had the girls showing in bare limbs. The dream illusion is not carried out at the finish as it might be to good advantage. The Madame made a little speech at the end of the big rounds of applause. Eight pretty girls assist in this pretentious offering.

Pearl Brothers and Burns, the German tenor, the Italian baritone and the male soprano, do more kidding than singing, and the vocal sample creates a craving for more real singing, which, however, they do not satisfy. A real operatic trio at the finish would make them a riot.

The Three Types lend their shapely figures and pretty faces to the screen, to be surrounded by a series of art views, which appear in most instances well placed. The subjects vary widely, including birds, flowers, famous pictures, marine views, etc., to good advantage.

Chaplin, in comedy films, and other pictures complete the show. *Mill.*

Hurtig & Seamon's (Louis Hurtig, mgr.)—Business steadily improves here. For this week, *Bowery Burlesquers.*

Murray Hill (Fred Waldmann, mgr.)—*Twentieth Century Maids* this week.

Olympic (Dave Kraus, mgr.)—*Watson's Orientals* this week.

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"FADS AND FANCIES."

Knickerbocker (Chas. Frohman, Klaw & Erlanger, mgrs.)—*Fads and Fancies*, a musical medley in two acts. Book and lyrics by Glen MacDonough, music by Raymond Hubbell, and staged by Julian Mitchell and Herbert Gresham, was presented for the first time in New York at this theatre Monday evening, March 8, with the following cast:

Professor Glum	Frank Moulan
Chase Clows	Tom McNaughton
Ayling Harte	Paul Morton
Leicester Square	Frank Doane
Alan	Tyler Brooke
Phoebe	Stella Hoban
Mrs. Hunter-Bumpuss	Madge Lessing
Sig. Giovanni Gasolini	Leo Carrillo
The Spirit of Pleasure	Lydia Lopokova
Sally Mander	Laura Hamilton
Gladys	Evelyn Wildner
Ethylle	A. Howard
Lucille	Elise Hamilton
Myrtle	Teddy Hudson
Mabelle	Ethel Delmar
Elsie	Dottie Waag
James Henry George	Frank Conroy
Sylvester Nightingale	George Lemaire
Hawkshaw Holmes	John Miller
Sherlock Pinkerton	James Mack
Miss Murgatroyd	Maude Gray
Mrs. Wallburner	Daisy Rudd
Mushagoogoo, Mrs. Bumpuss' pet dog	David Abrahams
Fido, his dog friend	David Abrahams, Jr
An Irish Geisha	Elise Murray
A Cabaret Dancer	Dorothy Quinnette
Another	G. Davenport
Two Country Girls	June White Dorothy Quinnette

SCENES.

ACT I.—Scene 1—In the Mountains at the End of the Rainbow. Scene 2—In the Foothills. Scene 3—New York Salesroom of the Prestissimo Automobile Co. Scene 4—Another part of the salesroom. Scene 5—The Birthday Party of Mrs. Hunter-Bumpuss' pet dog. Scene 6—Riverside Drive near Claremont. Scene 7—Mrs. Hunter-Bumpuss' Tea House at Lenox. Scene 8—In the Foothills. Scene 9—The Hunt Ball.

ACT II.—Scene 1—Main room of the Mylamiolit Inn on the Electric Speedway. Scene 2—Neversink Terrace, the Venice of Long Island. Scene 3—The Gasoline Divorce Trial in the Court of Sentimental Relations. Scene 4—Piazza of the Imperial Palm Hotel. Scene 5—Ballroom of the Imperial Palm Hotel.

The book is the chief drawback that "Fads and Fancies" will have to overcome in its bid for success as a sort of combination revuette, high class vaudeville entertainment and hodge-podge of musical comedy, with here and there a dash of burlesque. The members of the cast are nearly all vaudeville folk of admitted ability in their respective fields, but few are fitted properly with congenial roles, and the entire entertainment is too loosely strung together.

The costumes are well chosen, expensive and artistically designed, and the chorus is youthful, pretty, vivacious and excellently trained but with the exception of one number, which looks like a genuine song hit, "We'll Take Care of You Here," the songs do not permit of any degree of novelty in the way of staging. The above mentioned song, sung by Madge Lessing, an old Casino favorite, who has been playing in Europe for the past few years, brought out about the cutest and most human bunch of kiddies seen in many a long day on a New York stage.

To be sure, "Old Glory" was waved in the shape of miniature American flags, and this added to the hit the song made, but "We'll Take Care of You Here" didn't need the "kind applause" thing as an adjunct, as it went over on its own merits, aided, no doubt, by the creditable treatment it received by Miss Lessing, the kiddies and the producer.

The comedy bit of the show goes to Conroy and Lemaire, who offered three distinct vaudeville acts, much after the fashion of the delightful dialogues these two unctuous comedians have made themselves famous for in the two-a-day.

The automobile "bit" introduced by Conroy and Lemaire, while strongly reminiscent of "Motoring," was different enough not to infringe on that classic of low comedy. This automobile discussion, with its decrepit old machine, was a scream from start to finish.

Frank Moulan, as an eccentric magician, had fewer opportunities even than Tom MacNaughton, who seemed for the better part of the show mis-cast in most of his laugh-provoking endeavors. Paul Morton rendered several songs and danced nimbly as only Paul Morton can dance, and Lydia Lopokova, Tyler Brooke, and Miller and Mack, the latter two excellent step dancers, left little to be desired in the line of terpsichore in all of its varied phases.

Leo Carillo offered a distinctive character impersonation as Signor Gasolini. Carillo's dialect and mannerisms were highly realistic, and his characterization bears the earmarks of a careful and painstaking character study.

Laura Hamilton rendered a number or two, as did Stella Hoban. Neither left a lasting impression, as the former lacks vocal qualifications, and the latter, seemingly, experience in the delineation of songs. *Harry.*

McKINLEY SQUARE.

(THOS. H. CULLEN, MGR.)

Geo. Kleine's photoplay, "Stop Thief," was the feature film offering for first half of week of March 8, and was enjoyed by the Monday night audience at this theatre.

Robert Duan exhibited marvelous feats of strength, which were all applauded.

Ritter and Weiss presented a song and dance act, but were not very well appreciated.

Dick Crolius and company presented a sketch, entitled "The Tout's Temptation," and got a few laughs. However, it was a little too stiffly and unfeelingly played to be convincing.

Alf Ripon, ventriloquist, was well liked, and received a good share of applause.

Mattie Borham Trio gave a very fine song act, and finished with a dance.

Nellie O'Berita and girls presented a spectacular dancing novelty that went over big. They were dressed as butterflies, and had various colored lights thrown on them, which were continually changed, and the effect was both beautiful and pleasing.

"The Homecoming of Henry" (Vitagraph) and "The Mystery of the Tea Dansant" (Kalem), were the pictures shown. *Emil.*

Proctor's Fifty-eighth Street (John Buck, mgr.)—Bill announced for March 8-10: Queer and Quaint, Seymour and Howard, Eight Black Dots, Kelly and Fern, Schroile and Mulvey, Willard, Hutchinson and company, Parisian Trio, Bello and Eva. For 11-13: Rooney and Russell, Fred Thomas and company, Two Rubes, Joan Frazier and company, Irwin and Herzog, Camille Personi and company, Harry Cutler, and Garcenetti Bros.

Thirty-ninth Street (Lee & J. J. Shubert, mgrs.)—Marie Dressler concludes her engagement here in "A Mix-Up," Saturday night, March 13. Beginning Monday, 15, Lou Tellegen, in "Taking Chances."

"ADVENTURE OF LADY URSULA"

Maxine Elliott's (Geo. J. Appleton, bus. mgr.)—*The Adventure of Lady Ursula*, a romantic comedy in four acts, by Anthony Hope. Revived by Joseph Brooks on Monday night, March 1, with this cast:

Lady Ursula Barrington	Phyllis Neilson-Terry
Sir George Sylvester	Montagu Love
Earl of Hassenden	Robert Whitworth
The Rev. Mr. Blimboe	Cecil King
Mr. Dent	Campbell Gollan
Mr. Castleton	Charles Coleman
Sir Robert Clifford	Frederick Macklyn
Mr. Ward	Leslie Austen
Mr. Devereux	Edward Martyn
Quilton	William Gifford
Mills	Leslie Rycroft
Servant	Eric Snowden
Dorothy Fenton	Virginia Fox Brooks
Mrs. Fenton	Annie Esmond

ACT I.—Lord Hassendon's House at Edgeware, near London.

ACT II.—Sir George Sylvester's House at Edgeware.

ACT III.—Lord Hassendon's Lodgings, St. James, London.

ACT IV.—Same as Act II.

Staged by Frank Vernon.

Anthony Hope's romantic comedy of the eighteenth century, "The Adventure of Lady Ursula" (which was first acted by E. H. Sothern and Virginia Harned at the old Lyceum Theatre, on Fourth Avenue, New York, in 1898), was revived on Monday night by Manager Joseph Brooks as a vehicle for his latest star, Phyllis Neilson-Terry, the young English actress.

There is no need at this late day to dwell on "The Adventure of Lady Ursula." It is a clever comedy, well written, and bristles with humor. While it is old fashioned, it has more merit than many of the new comedies.

Miss Terry, a handsome and statuesque young woman, played Lady Ursula with grace, charm, and with a fine sense of comedy. Her elocution is excellent, and she made an attractive figure in "breeches."

Montagu Love, who will be remembered for his excellent performance as Mr. Jarvis, the "villian" in "Grumpy," had E. H. Sothern's role, as Sir George Sylvester, and he acted it uncommonly well, giving ample evidence that in romantic roles he was just as much at home as in heavy dramatic parts. His comedy scenes were played with a light, but sure touch.

Virginia Fox Brooks, the daughter of the producer, made on this occasion her dramatic debut, and surprised everyone with the smooth and thoroughly excellent performance she gave of the role of Dorothy Fenton. True, it is not a long part, but it is one of importance.

Charles Coleman played with ease and polish the role of Mr. Castleton, and Campbell Gollan, long familiar to our theatregoers, played the swashbuckling Mr. Dent very well indeed.

The other roles were in excellent hands. A feature of the production was the incidental music furnished by a trio composed of instruments of the period of the play. Harpsichord, played by Miss Pelton-Jones; Viola da Gamba, played by Paul Kefer. The old instruments were listened to with great interest between the acts.

Irving Place (Rudolf Christians, mgr.)—*Klein Eva* ("Little Eva"), a three act comedy by O. Olt, was presented for the first time March 3, and found quite a warm welcome, though the plot is highly improbable and the language very strong, especially in view of the fact that the author is a woman. Frl. Wehrmann played the title part well, though it required a good deal of imagination on the part of the audience to take her at sixteen. The rest of the few important roles were played well by Hertha Schoenfeld, Arauka Eben and Annie Rub-Foerster, and Heinrich Marlow and Rudolf Christians. The stage management by Richard Feist was splendid. An innovation, and apparently one highly appreciated by the audience, was the presentation of German (Messter's) war films during the intermission, which made those usually no lengthy and overdrawn intervals seem almost too short. *Berolina.*

Strand (R. Alfred Jones, bus. mgr.)—The feature picture (Bosworth) this week is Elsie Janis, in "The Caprices of Kitty." Her "company" includes: Courtney Foote, Herbert Standing, Vera Lewis, Martha Maddox and Myrtle Steadman. The educational pictures include from "Ostersund to Storlien, Norway, and a study in colors (Pathe) of that interesting animal, the ferret. The laughs are furnished by a very funny Keystone. The Strand mixed quartette—Martha de Lachman, soprano; Carolina Edwards, contralto; Nat Coster, tenor, and Alfred De Manley, baritone—render Verdi's "Rigoletto." Mr. De Manby also sings solos. Next week, Edith Wynne Mathison, in Lasky's film production, "The Governor's Lady."

Bronx Opera House.—"A Pair of Sixes," with Ralph Hertz featured, is the laughing magnet at this popular Bronx theatre. The farce went big with Monday night's audience. March 15, John Bunny (himself) and a big company.

Standard (Harry L. Cort, mgr.)—Arnold Bennett and Edward Knoblauch's "Milestones" will fill a week's engagement. The playhouse was crowded to the doors and, despite the Lenten season, Manager Cort expects a record breaking business all week. Next week, William Faversham, in "The Hawk," with Emili Polini as the leading woman.

Manhattan Opera House (Frank O. Miller, mgr.)—"The Blue Bird" will open a farewell two weeks' engagement at this house evening March 15. "Life" closes a twenty weeks' run here Saturday night, 13.

Keith's Alhambra (Bert Young, mgr.)—Jubilee bill this week includes fifteen acts: Altman and Stone, Wilfred Du Bois, Derkin's dogs, Riggs and Witchie, Keane and Window, Catherine Calvert and company, Harry and Eva Puck, Beaumont and Arnold, Mignon, Long Tack Sam company, Stuart Barnes, and El Rey Sisters.

Keith's Royal (C. C. Egan, mgr.)—Reports are of the best from here. Bill 8-13: Henrietta Crosman and company, the Bennetts Entertainers, Pauline Hall, Muller and Stanley, Van Hoven, Six Water Lilies, "A Telephone Tangle," Eddie Carr and company, and Valentine and Bell.

Proctor's One Hundred and Twenty-fifth Street (Grant Lafferty, mgr.)—Bill 8-10: Julia Gonzales, Nordin Sisters, "What Always Happens," Irwin and Herzog, the Lampinis, Two Rubes, "Song and Dance Revue," Harry Cutler, Joan Frazier and company, Keefe-Langdon and Wheeler, Cavello's Circus. For 11-13: Dave Vanfield, Lyons and Cullen, Maurice Freeman and company, Clara Cubitt Trio, Parisian Trio, Brown and Barrows, Black and White Revue, Gilmore and Castle, and Three Yoscarys.

Keith's Bronx.—The stock company presents "Where the Trail Divides" 8 and week.

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RIVIERA.

(Reviewed Thursday Evening, March 4.)

The show was good and the patrons enjoyed it. Every act was fairly treated.

The Three Brownies, twelve minutes, open in one, full stage, and close in one. The three boys have a neat act and there is plenty of variety. They open with a song, in one. Then go to full stage for an eccentric dance, and close in one for some roller skating. They make a good appearance. Three bows.

A Pathe Frere Daily News proved very interesting.

Sadie Sherman, fourteen minutes, in one. Miss Sherman has an act that will go anywhere. She is a clever young lady and is very versatile. She is pretty and has pleasing personality. She is a good character actress, and during her idea of how a photographer is bored, she proves that she is quite an actress. Her voice is pretty. Four bows and no encore.

"Forcing Dad's Consent" is a good Vitagraph comedy and was appreciated.

Clem Bevins, sixteen minutes, in three, special set. Clem Bevins has a good vehicle in the sketch written by George Totten Smith. It is just suited to him and he portrays the rube character exceptionally well. The two supporting him in this playlet of rural interest are good. The woman is sweet. Four curtain calls.

"Fatty and Minnie He-Haw" is a funny Keystone two-reeler. It was enjoyed thoroughly.

Madeline Harrison and Balalaika Orchestra, fifteen minutes, full stage. Madeline Harrison is a graceful dancer, and the orchestra is as pretty a stringed one as has been seen around these parts in quite a while. There are twelve in the orchestra, and two dancers. Miss Harrison must find it very expensive to carry all those people on the small time. The act opens with an overture. Miss Harrison does a pretty barefoot dance in and out of the chairs of the accompanists. After a selection from "Il Trovatore" by five of the instrumentalists, the hesitation is danced. Miss Harrison's partner is a good dancer and makes a nice appearance. The maxixe and another selection follow, with a pretty posing dance for the finish. Four bows.

Anthony Marlowe, eight minutes, in one. Marlowe is an Italian who makes no attempt at nut comedy to fill in the weak moments of his turn, but fails to get away with it. His attempt at a monologue is very poor. He should stick to playing the harmonica. It is a novel act and is bound to go. His feats with the harmonica are remarkable. Three bows.

Standard Bros., eight minutes, full stage. The Standard Bros. have been reviewed in THE CLIPPER more than once. They offer one of the best acts of its kind in big small time vaudeville. The boys are fearless and perform some difficult stunts. Three bows.

"Stars and Their Courses," an Essanay drama, featuring Francis X. Bushman, closed the show. *Myles.*

"THE PEASANT GIRL."

Forty-fourth Street (Carl Hunt, bus. mgr.)—*The Peasant Girl*, a light opera in three acts. Music by Oscar Nedbal. Additional numbers by Rudolf Friml. Book by Leo Stein, author of "The Merry Widow." Adapted by Edgar Smith. Lyrics by Herbert Reynolds and H. A. Atteridge. Entire production staged by J. C. Huffman and J. H. Benrimo. Ensembles arranged by Jack Mason. Costumes designed by Melville Ellis. Produced by Messrs. Shubert in association with Comstock & Gest, on Tuesday night, March 2, with this cast:

Von Mirski	Ernest Hare
Countess Napolska	Edith Kingdon Hallor
Pan Jan Zaremba	Francis J. Boyle
Jadwiga Pawlowa	Ethel Houston
Wanda Kwailiaskaja	Lotty Yorke
Bronio Von Popiel	Clifton Crawford
Count Bolo Baranski	John Charles Thomas
Helena	Emma Trentini
Guests, Ballet Dancers, etc.	

SCENES.

ACT I.—Conservatory adjoining the Ballroom. ACT II.—Hall in the Castle of Count Baranski. ACT III.—The Park before the Castle.

The old adage that "too many cooks spoil the broth" did not hold good in the preparation of "The Peasant Girl," for it is one of the merriest and most tuneful light operas produced in a long time. It is also rich in comedy.

Previous to the war it was produced with success in Vienna and Berlin under the title, "Polenblut."

The opera has an interesting if not an original plot. It concerns Helena, the only daughter of a rich land owner, who has fallen in love with Count Bolo, a penniless nobleman, who is in turn in love with a ballet dancer. To win his affections she enters his employ as a housekeeper and succeeds in winning his love until the ballet dancer returns, when she is neglected by the Count for his first love. Helena disguises herself as an outraged brother and challenges the Count to a duel. She is discovered before any damage is done, and the Count declares his love for her.

Emma Trentini is the star of the production and scored heavily as Helena. She was in excellent voice the opening night, and it was a rare musical treat to hear her sing her solo in the second act, "The Flame of Love," an unusually tuneful song, written by Rudolf Friml. Another very pretty song was "Love is the Reason," which will soon find its way to the phonograph and to the restaurant orchestra. Of course, there are other solos and duets assigned to the little Italian prima donna, and she sings them charmingly. Her role, for the most part, is played in a comedy vein, and she gets many laughs. She is full of spirit.

Clifton Crawford, absent from the local stage for almost two years, was given a "welcome home" that must have sounded good to him. The bulk of the comedy is furnished by him, and laughter reigns whenever he is on the stage. He does not depend upon grotesque make-up or slapstick stuff to get laughs. He has also written a song for this production called "Mary Had a Lamb," which met instant favor. It is always a delight to witness Mr. Crawford's work.

In John Charles Thomas the producers have discovered a fine baritone singer and a good actor. Tall, erect and handsome is this artiste, and he has personality. He played Count Bolo and scored a personal success. Many of the songs fell to him and he sang them excellently.

A real success was scored by a dancer whom the program designated as Frances Pritchard, who hails from Boston. Still in her teens, she proved a worthy rival to Mrs. Castle. A prettier or more graceful dancer than Miss Pritchard has not graced our stage or our cabarets in some time. She is the talk of the town. Her dancing partner is Clifton Crawford, and their dancing is Art with a capital A.

Other players who contributed to the success of the evening were: Francis J. Boyle, Ernest Hare, Lotty Yorke, Ethel Houston and Edith Kingdon Hallor.

The music for the most part is very tuneful and the book is above the average. The costumes can best be described by the word "gorgeous." The scenery is elaborate, especially the set in the first act. The girls are all pretty and shapely. In a word, "The Peasant Girl" is well worth an evening of anyone's time. *Kelcey.*

West End (Bonstelle & Harrison, mgrs.)—The Bonstelle Stock Co. offer "The Passing of the Third Floor Back" week of 8. The company is holding its own for a good share of Harlem business.

Miner's (Bronx) (E. C. Miner, mgr.)—*The Million Dollar Dolls* 8-13.

Brooklyn, N. Y.—Academy (F. O. Edsall, mgr.) concerts, musical entertainments, lectures, etc.; E. M. Newman travel talks every Wednesday. Metropolitan Opera Co. have had capacity business here on Tuesday nights.

MONTAUK (Edward Trail, mgr.) is dark this week.

BROADWAY (Herbert Ascher, mgr.)—John Bunny and company, in "Bunny in Funnyland," this week.

MAJESTIC (J. R. Pierce, mgr.)—"The Bird of Paradise" this week. Marie Dressler, in "A Mix-Up," next week.

DE KALB (I. Fliegelman, mgr.)—William Faversham, in "The Hawk," this week.

GRAND (William Tiernan, mgr.)—The Grand Opera House Stock Co. present "Too Many Cooks" this week. "Innocent" next week.

GAYETY (William Woolfolk, mgr.)—French Models this week.

STAR (M. J. Joyce, mgr.)—Beauty, Youth and Folly this week.

EMPIRE (J. H. Curtin, mgr.)—The Moulin Rouge this week. Follies of the Day next week.

CASINO (Charles Daniels, mgr.)—The Big Jubilee this week. The Dreamland Burlesquers next.

ORPHEUM (Frank A. Girard, mgr.)—Bill week of 8: Nazimova and company (second week), Cecil Lean and Cleo Mayfield and company, the Misses Campbell, Hans Kronold, Raymond and Caverly, "Pipes of Pan," Hayward, Stafford and company, Robbie Gordone, and Herman Timberg.

BUSHWICK (Benedict Blatt, mgr.)—Bill week of 8: Four Marx Bros. and company, Frank Fogarty, Homer Miles and company, Ryan and Tierney, Caraillo's animals, Burr and Hope, Mindle Bud Harrison, Morrissey and Hackett, and Lupita Perea.

PROSPECT (Wm. Masaud, mgr.)—Bill week of 8: Great Leon, "The Beauties," Hermine Shone and company, Josie Heather and company, Ed. Morton, Prince Lai Mon Kim, O'Brien, Havel and company, Bissett and Scott, and "The Sea of Light."

CRESCENT (Edw. F. Reilly, mgr.)—The Crescent Stock Co. present "Disraeli" this week.

GOTHAM (Pauline Boyle, mgr.)—The Gotham Players present "Rebecca of Sunnybrook Farm" this week. "To-Day" next week.

KEENEY'S, GREENPOINT, FLATBUSH, WARWICK, SHUBERT, OLYMPIC, COLUMBIA, COMEDY, FOLLY, FIFTH AVENUE, JONES, LIBERTY, BIJOU, HALSEY, BEDFORD, FULTON, vaudeville and pictures.

CUMBERLAND, DUFFIELD, LINCOLN, MADISON, OXFORD, ROYAL, motion pictures only.

NOTES.

E. M. NEWMAN'S travel talks, which are given on Wednesday afternoons and evenings at the Academy of Music, are drawing packed houses.

THE Aborn English Grand Opera Co. will open their annual Spring season at the Academy of Music April 10. The engagement is for three weeks.

MANAGER JOHN R. PIERCE, of the Majestic Theatre, has arranged with the Williamsburg Hospital for two benefit performances at the Majestic, Easter Monday and Tuesday evenings, April 5 and 6. "A Pair of Sixes" will be the attraction.

HARRY GREEN was recently elected Exalted Ruler of the Elks.

A SLIGHT fire occurred at the Grand Opera House, Saturday afternoon, March 6, but Noel Travers announced to the audience that there was no danger.

NAZIMOVA is drawing record breaking business in her second week at the Orpheum. Manager Frank Girard announces that many of the big Broadway stars are to appear at the Orpheum during the Spring season.

ROUTE LIST.

Supplemental List—Received Too Late for Classification.

Alcine-Gates Players—Cleveland, indef.
Howe's, Lyman, Pictures—Akron, O., 11-13.
"In Old Kentucky"—Cleveland 15-20.
Klark, Gladys, Stock—Peterboro, N. H., 8-13.
Luken's Trained Animal Show (Harry Luken, mgr.)—Titusville, Pa., 10, 11, Corry 12, 13, Jamestown, N. Y., 15, 16, Dunkirk 17, 18, Warsaw 19, 20.

CHICAGO VAUDEVILLE

(Special wire to THE CLIPPER, March 8.)

Fine weather. All theatres play to capacity. Monday matinee.

Majestic.—(Lyman B. Glover, mgr.) Luigi Bonns Troupe of Acrobats, Frank Mullane, the "Irish Hebrew;" Ralph Dunbar's Singing Bell Ringers; Foster Ball and Ford West in "Since the Days of Sixty-one," Madame Doree and Grand Opera Company in "Great Moments of Grand Opera;" Harry Cooper and Co., in Comedy Skit; Charlotte Walker in "The Might-Have-Beens;" Bert Fitzgibbon, "The Original Daffydill;" The Shinnot Quintette; A Novelty in Black and White. Next week: Montgomery and Moore; Bessie Clayton and Clayton Sextette; Quiroga; The Avon Comedy Four; Bogannny Troupe; Dooley and Rugel; Five Sullys; Elida Morris; Castilians.

Palace Music Hall (Mort H. Singer, mgr.)—The Three Blondys, in gymnastic feats; Jarrow, humorist trickster; Imhoff, Conn and Coreen, in "Surgeon Louder, U. S. A.;" Minnie Allen, comedienne; Sim Collins and Lewis Hart, strong men; Laddie Cliff, English comedian; Kitty Gordon, in "Alma's Return;" Jack Wilson and Franklin Batie, in "Revue;" the Diving Seal, presented by Three Travilla Brothers. Next week: Jean Sawyer, Hagemann's animals, Toby Claude and company, Harrison Brockbank and company, Marshall Montgomery, Conlin and Steele Trio, Hunting and Francis and Taisei Bros.

Great Northern Hippodrome. (F. O. Eberts, mgr.)—Gruber's animals, George Auger and company, in "Jack the Giant Killer;" Four Rubes, in "Get Out of My Theatre;" Mme. Davore and company, musical novelty; Warner and White, dancers; Kipp and Kippy, jugglers; Geo. Primrose, minstrel; Mary Gray, the "Waltz Girl;" Two Jones, "Queens of the Air;" Lewis and Norton, "In These Days;" Mori Bros., Jap entertainers; Chabot and Dixon, singing and instrumentalists; Dixon Girls, in dancing novelty.

McVicker's (J. G. Burch, mgr.)—Gertrude Barnes, Wilson Bros., "California," Johnny Woods, Arthur Whitelaw, Henry and Adelaide, Nichols Sisters, Georalex Trio, Ishikawa Bros., Ferris Wheel Girls.

FOOLING THE PUBLIC.

Si and Mary Stebbins, who are at Proctor's Fifth Avenue, New York, this week, apparently "arrived" from Vermont, at the Grand Central Station, Monday morning, in their Rube make-up, and on inquiring for Room 72, Broadway, New York, were well taken care of and sent on their way by the police. They attracted a big crowd on Broadway.

"NATURAL LAW" IN REHEARSAL.

John Cort has placed in rehearsal, through arrangement with Leffler & Bratton, a new three act drama by Charles Sumner entitled "The Natural Law." The cast includes Howard Hall, Carl Eckstrom, Otto Kruger, Austin Webb, Helen Holmes, Maggie Halloway Fisher and Teresa Maxwell Conover. The play will be produced at the Parsons Theatre, Hartford, on Monday night, March 15.

EDWARD S. KELLER will shortly produce a tabloid of the Dream Girl.

MOTION PICTURE DEPARTMENT

HARRY ENNIS, MOTION PICTURE EDITOR.

CURRENT FILM EVENTS.

BY BIK.

HAZEL DAWN,

The charming comedienne, who has been re-engaged by the Famous Players Film Co. to appear in the principal role of "Niobe." "Niobe" will be a Paramount program release.

PHILADELPHIA NEWSPAPERS LAUD FAMOUS PLAYERS NOTABLE PRODUCTION OF HALL CAINE'S ENTHRALLING NOVEL, "THE ETERNAL CITY"—QUAKER CITY REVIEWERS HAIL PHOTO SPECTACLE AS SUPREME DRAMATIC ACHIEVEMENT.

The mammoth photo production of Hall Caine's immortal novel and play, "The Eternal City," produced in Italy and England by the Famous Players Film Co., the public presentation of which was inaugurated at the Chestnut Street Opera House in Philadelphia last week has been unanimously accepted by the press critics of that city as the supreme dramatic triumph of the screen. No other photo play ever presented in Philadelphia has received such unstinted and unusual newspaper praise.

From the many commendatory passages that have appeared in these criticisms, the following are gleaned:

"Nothing like it could be attempted on even the largest stage in existence. The great spectacle includes dazzling scenes. 'The Eternal City' is a powerful dramatic achievement, bewildering in its magnitude." —*Phila. Press.*

"'The Eternal City' should duplicate the success of 'Cabiria.'"—*Evening Telegram.*

"Most impressive. A notable presentation."—*Phila. Record.*

"The spectacle was georgous, and of such absorbing interest that the audience sat enthralled until it was all over. It is safe to state that motion picture photography has never achieved anything greater than 'The Eternal City.' Brimful of thrilling scenes, photographed against a background of surpassing beauty."—*Phila. Inquirer.*

"Superlative among photoplays—it stands unrivalled—the biggest thing done in photoplays."—*Evening Ledger.*

"Detailed adherence to actual locality with faithful reproduction of historic background will make 'The Eternal City' a much talked-of feature—this work of Hall Caine has gained in clarity of expression and impressiveness of emotional appeal on the screen—remarkable—the most beautiful views ever placed on the screen."—*Morning Ledger.*

FIFTY WOMEN TO SEE PANAMA-PACIFIC EXPOSITION AT EXPENSE OF "RUNAWAY JUNE."

When "Runaway June" and her big company return from beautiful Bermuda, where they are involved in pirate plots, shipwrecks and wonderful submarine adventures, in the development of the George Randolph Chester photoplay serial, they will offer a great prize to the most popular of their women patrons in every part of the United States.

Details are not quite ready for announcement, but one thing is certain, fifty women, who shall be proved to have the most friends in each particular community, will be sent to the Panama-Pacific Exposition and through picturesque California in first class style, with all expenses paid, by "Runaway June." Exhibitors should get busy with the glad news. It will bring money to their houses.

FORREST THEATRE, PHILADELPHIA, TO PLAY "ALIAS JIMMY VALENTINE."

The Forrest Theatre in Philadelphia, the famous Klaw & Erlanger house in that city, the home of "Ben-Hur," "The Follies," Montgomery and Stone, and all of the largest attractions booked through the Syndicate, has arranged for a protracted run, the recent World Film release, Robert Warwick, in "Alias Jimmy Valentine," which has caused a sensation among motion picture exhibitors. The theatre interests are to bill the attraction in the most extensive manner possible, using liberal appropriations for newspapers and billboards.

They will circus Philadelphia as it has never circused before for any motion picture. George J. Bethoff, personal representative of Lewis J. Selznick is the man to whom credit is due for placing this feature in the Forrest Theatre.

KLAW & ERLANGER AND ROBT. HILLIARD WIN INJUNCTION SUIT AGAINST GENERAL FILM CO.—LITIGATION OVER "FOOL THERE WAS" TITLE RESULTS IN DECISION THAT ESTABLISHES PRECEDENT.

Judge M. Warley Platzek, of the Supreme Court of New York, handed down a decision last week in the case of Klaw & Erlanger and Robert Hilliard against the General Film Company, deciding that the title "A Fool There Was" was the exclusive property of the plaintiffs, and that the defendant should be forever enjoined from using the title even on a different play or on a photodrama. The court further decided that the General Film Company should account to Klaw, Erlanger and Hilliard for the moneys received by reason of the infringement. This is believed to be the first time that any court has directly passed upon the question of the exclusive rights of a manager in the title of his play. The law was in a very confused state, it having been held in the Federal Courts that the title to a play is not protected by the copyright law.

In view of the fact that the play, "A Fool There Was," had been copyrighted, Klaw, Erlanger and Hilliard, through their attorney, Mortimer Fishel, instead of suing in the Federal Courts, started an action in the State court, claiming that the title to the play constituted the trade mark, and that any infringement of their rights in the title should not only be enjoined, but the infringer should be required to account for the misuse of the title. It was conceded at the trial that the defendant's play was entirely different from the plaintiff's play and told a different story, and it was conceded that the plaintiff's play was a spoken drama, while the defendant's piece was a photoplay.

The court in its opinion took up each one of these propositions held in favor of the plaintiffs, and order the appointment of a referee so that the defendant should render an accounting to the plaintiffs.

HORSEMAN RISKS HIS LIFE IN YAWNING ICE FISSURE—WORLD FILM'S GREAT RUSSIAN DRAMA, SHOWING CLARA KIMBALL YOUNG IN "HEARTS IN EXILE," HAS THRILLING SCENES ON FROZEN RIVER.

Realism, in these times, is necessary in motion pictures. People want to see the real thing. The real thing in realistic sensations is very often dangerous as well as difficult to obtain.

"Hearts in Exile," the World Film Corporation Russian drama, in which Clara Kimball Young stars as the beautiful Hope Ivanovna, is full of striking scenes of Russian and Siberian life, made with hazardous risks and the penalty of creative enterprise.

In the progress of the plot it is essential to show two horsemen on a frozen river, one in desperate pursuit of the other. The man endeavoring to escape has to plunge into a hole in the ice.

For this purpose, Director James Young selected a sheet of frozen water remote from observation on Saranac Lake, New York, and a rectangular opening of 80 feet by 20 feet was cut into the thick ice.

The first horseman took the plunge into the water at full speed, and sank with his horse so deeply that the onlookers thought he had disappeared forever. He was subsequently rescued, more dead than alive, suffering seriously from the intense cold.

The second horseman fared very little better. He, too, made the headlong plunge right on top of the man he was pursuing, but suffered far less than Gus Fischer, the first horseman, who was in serious straits for several days after his Arctic experiences on the frozen ice.

When this part of the motion picture, "Hearts in Exile," was made, the temperature was five degrees above zero. Director James Young himself walking on thin ice, fell in thirty feet of water, and when he succeeded in freeing himself, his clothes were "frozen stiff as a board." "Hearts in Exile" will be released on April 12.

ARTHUR ASHLEY CONTINUES WITH THANHOUSER CO.—WILL NOT DESERT THE SCREEN FOR VAUDEVILLE OFFERS NO MATTER HOW TEMPTING.

Because of the fact that Arthur Ashley, "the handsome hero of a hundred feature film plays" recently made a vaudeville appearance at a Newark theatre the impression seems to have gotten abroad in filmland that the Thanhouser star had forsaken the movies for the platform.

This is not the case, however, as Ashley wishes it to be known to his numerous friends among the exhibitors that he is still with the Thanhouser Co., appearing in new photoplays and will continue to do so right along. There now, calm your fears as Arthur has spoken and determined his future course.

BILLY "CUT UP" FOR THE CUSTOMERS.

Billy Quirk, Vitagraph's famous comedian, surprised the patrons of Marcus Loew's Avenue B. Theatre, Wednesday night, March 8, by appearing in person. He made a big hit with his funny talk about motion pictures.

THOMAS JEFFERSON, SON OF FAMOUS AMERICAN ACTOR, NOW WITH RELIANCE CO.

Thomas Jefferson, the well known dramatic actor, who, as everyone knows, is a son of the late Joseph Jefferson, of "Rip Van Winkle" fame, is to appear in Reliance and Majestic photoplays. Thomas followed his father, Joseph, on the legitimate stage in "Rip Van Winkle," and received much praise.

The first appearance of this actor will be in the title role of a Reliance drama, "The Tramp," from the pen of Russell E. Smith. Supporting Jefferson in this single reel drama are Miriam Cooper and Elmer Clifton, who were so excellent in D. W. Griffith's picturization of "The Clansman."

R. A. Walsh, who, as a Reliance director, is gaining quite a good bit of prominence, produced "The Tramp."

STELLAR CAST IN NEW ROBERT WARWICK PHOTOPLAY.

In the company selected to support Robert Warwick, in the film version of the George Broadhurst story, "The Man Who Found Himself," a Wm. A. Brady-World Film production, the following players are now at work under the direction of Frank Crane:

Arline Pretty, who has been King Baggott's leading woman in many productions; Douglas McLean, who is remembered for his playing in the "As Ye Sow" picture, in which Alice Brady was starred; Ruth Finley, one of our most dependable actresses, who had just finished an engagement in the William A. Brady organization playing "The Things That Count," and Paul McAllister, who has been starred in various productions, and whose most recent work has been with Clara Kimball Young, in "Hearts in Exile."

Several scenes in connection with this production have been taken at Sing Sing, and as some one has said "it seems that Bob Warwick likes his friends there." He spent three days in Warden Osborne's institution making "Alias Jimmy Valentine," and he may make other scenes in various productions at that famous place 'up the river."

ONE REEL STAR COMEDIES TO BE RELEASED THROUGH WORLD FILM.

General Manager Lewis J. Selznick announces a new departure for the World Film Corporation. It is to release the one reel star comedies that are being made by the World Comedy Stars Film Company, of which Phil Gleichman is president.

This policy of one reel stars with Broadway reputations, while a departure in one sense, is not in another. The World Film has steadfastly maintained its belief in Broadway stars, and while its features have been four and five reels in length, it has never made one reel comedies.

It was, therefore, only natural that the productions of the World Comedy Stars Film Company could fit in in the general ideas back of the World Film Corporation.

With such names as Lew Fields, now appearing as a star in "The High Cost of Loving," famous for his association with the Weber and Fields' Co., and one of the best known comedians on the stage, who made his debut before the camera in "Old Dutch;" Richard Carle, who recently was with Marie Cahill in "Ninety in the Shade," at the Knickerbocker Theatre, New York, formerly star of "The Tenderfoot," and later co-star with Hattie Williams in "The Doll Girl;" Kathryn Osterman, recently starred in "A Persian Garden" as well as "Piff, Paff, Pouff;" Tom Wise, enjoyed in "A Gentleman from Mississippi," and now in "The Song of Songs," at the Eltinge Theatre, New York; Lulu Glaser, famous as "Dolly Varden," "The Madcap Duchess" and "Dolly Dollars;" Jeff De Angelis, star of "Fantana" and "The Beauty Spot;" Florence Tempest, the most fascinating boy in vaudeville, noted for her work with "Tempest and Sunshine;" Paula Edwardes, who, as "Winsome Winnie" and "The Princess Beggar," is pleasantly remembered, and other stars soon to be announced.

The first release will be Richard Carle, in "The Dancing Beetle." The date is March 15.

WORLD FILM CORPORATION

LEWIS J. SELZNICK, Vice-President and General Manager

Announces the Exclusive Distribution of the one-reel STAR COMEDIES of

World Comedy Stars Film Corporation

After prolonged negotiations with every established marketing company, Lewis J. Selznick had no trouble in convincing Mr. Phil. Gleichman, President of the WORLD'S COMEDY STARS FILM CORPORATION that this was the greatest and most thoroughly organized distributor who could most advantageously market an unusual programme like this.

These Star Features Are Specially Written for Such Famous Stars as

LEW FIELDS

RICHARD CARLE, KATHRYN OSTERMAN, TOM WISE, LULU GLASER, JEFF de ANGELIS FLORENCE TEMPEST, PAULA EDWARDES

AND OTHER STARS SOON TO BE ANNOUNCED.

The one-reel feature comedies open up a new field of exploitation for live exhibitors. They enable you to offer a box-office attraction—a real comedy with a well-known author and a famous star—a play that everyone in your neighborhood will want to see. At very little cost you get the benefit of the wonderful publicity which these stars have enjoyed—to strengthen your regular features—or to add as a feature to a regular program.

FOR FURTHER INFORMATION COMMUNICATE WITH THE NEAREST BRANCH OF THE

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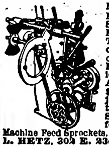

MOVING PICTURE Machines. Complete for Standard Size Film, $30.00; Moving Picture Camera Tripods, $17.00; Stereopticons complete, any style of light, $12.00; Calcium Light Jets, $2.25; Acetylene Gas Generators, $2.50; Arc Lamp, $1.00; Rheostats, $2.50; Moving Picture Objectives, $2.75; Moving Picture Lens Jacket, $2.25; Stereopticon Lens, any focus, 50c.; Moving Picture Machine Feed Sprockets, 55c. L. HETZ, 302 E. 23d Street, N. Y. City.

RUBE MILLER WITH KRITERION.

A. M. Kennedy, general manager of productions of Kriterion service, has succeeded in obtaining the services of Rube Miller, who for the past year has been directing comedies for the Keystone comedies.

Mr. Miller will have a company working in Santa Barbara, and his productions will be released through the Kriterion service in the near future, under the Kriterion Star Comedy Brand. Great credit to Mr. Kennedy, as much was due to his personal efforts in securing this able director.

STRAND INSTALLS ARTISTIC LOBBY INNOVATION.

Not satisfied with having the most wonderful picture house in town, the New York Strand Theatre has added a new attraction to the already beautiful lobby, consisting of a number of costly gold frames encased in mahogany shadow boxes, lined with red velvet, wherein the handsome hand decorated water color advertising now is displayed.

The change has made a wonderful improvement and the lobby resembles a veritable art gallery.

HERE'S A REEL CHANCE TO GET SOMEBODY'S GOAT.

The Bechtels—William and Mrs. William—whose connection with the Edison Company is of such long standing as to be almost coincident with the beginning of that concern, occupy a little house almost opposite the studio. Having no children of their own, they adopted a good many of the animals that were used, at one time or another, in Edison pictures. For instance, there is the great dane who was in "Frederick the Great" as the lonely old Emperor's only friend, and several more of the canine kind; a pair of chatty monkeys that are called on whenever an Italian blackmailer wishes to make up as an organ grinder; a few trained mice that go with mouldy dungeons and such disagreeable places; canaries, parrots, pigs, and one moth-eaten goat.

Now, however, that the grandchildren and the great-grandchildren have begun to appear, this kind hearted couple are at their wits' ends what to do with them all, and lately a sign has gone up on the Bechtel home on Decatur Avenue, Bronx, N. Y., offering to give away personally or by parcel post all but the original pairs of pets.

SUBCONSCIOUSLY INFLUENCED, AS IT WERE—"AND THEN THEY MARRIED AND LIVED HAPPY EVER AFTER."

That Cupid sometimes lurks in the exhibition rooms of film exchanges has been proved by the announcement of the engagement of H. C. Mason, assistant secretary of the National Board of Censorship, to Mary Hazard, a member of one of the censoring committees.

Mr. Mason has a committee at the Pathe Exchange, 115 East Twenty-third Street, New York, one day each week to view the Pathe releases. Until Miss Hazard was assigned to this committee only several months ago, the two were strangers.

However, as they sat side by side, and saw endless heroes making love to endless heroines on the screen—saw also how almost invariably it was a case of "and then they got married and lived happily ever after," gradually they found that love on the screen was finding an echo in their own hearts.

NPCo

A PLEASING PICTURE

Of contentment with all its glittering trappings is that of a glowing fireside, with the family group snugly enjoying the cheerful radiance of the hearth.

To sit in a motion picture theatre and see such scenes as are depicted above is a pleasure indeed, especially so when the pictures are projected upon the screen with the clearest definition and the absence of flicker.

To be assured of perfectly clear pictures, the satisfaction of your patrons and perfect projection service, we recommend the use of POWER'S CAMERAGRAPH No. 6A, the recognized motion picture projecting machine.

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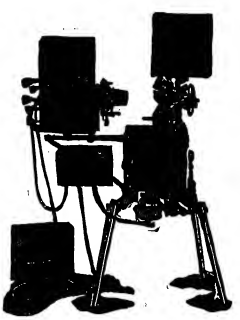

TIMELY PICTURE TOPICS.

BY LEN.

DOROTHY GREEN.

One of the prettiest and most versatile motion picture actresses currently appearing on the screen. Miss Green, who played a leading role in "The Country Boy," in a recently Lasky release is to be seen shortly in a star role in "Wine and Woman," now in course of production at the Peerless studios, under the direction of Frederic Thomson. "Wine and Woman" will be released on the World Film program.

JOHN BARRYMORE, IN "ARE YOU A MASON?" NEXT FAMOUS PLAYERS COMEDY FEATURE.

The prominent star, John Barrymore, who attained phenomenal popularity throughout the world as an irresistible screen comedian in the two Famous Players Film Co.'s comedy triumphs, "An American Citizen" and "The Man From Mexico," surpasses both his former screen successes in the five part film adaptation of Leo Ditrichstein's excruciatingly funny farce, "Are You a Mason?" to be released March 22. This subject was selected as the vehicle for Mr. Barrymore's return to the screen because it represents, more than any other comedy of similar reputation, the type of dramatic humor best adapted to the inimitable talents of this star.

In "Are You a Mason?" Mr. Barrymore portrays the character of Frank Perry, a dashing young married man of exuberant spirits and vivid imagination. When his wife announces that her chief desire in life is to have him become a Mason, Perry grasps the opportunity it affords for staying out several nights, explaining his numerous absences from home by the logical statement that he is spending his evenings at the Masonic Lodge, undergoing the ordeals of initiation.

One night wifey delightedly announces that her father, Grand Master of the Masons, is coming to visit them. Perry's agonized efforts to keep his mother-in-law from discovering his deception, and the fearful tangles in which he becomes involved thereby, culminating in a situation which is one of the funniest climaxes ever conceived, furnish the humor of the farce, which is further heightened by the fact that the "Grand Master" has also deceived his family, is not a Mason, and is constantly manufacturing other deceptions to safeguard his first falsehood.

How he is finally caught and cornered by his clever son-in-law, who emerges victoriously from the chaos he has created, ends the comedy in a roaringly laughable manner.

SYDNEY M. BABER RETURNS TO FAMOUS PLAYERS' LONDON OFFICE.

Sydney M. Baber, manager of the London office of the Famous Players Film Co., who recently arrived on his first visit to this country, to consult with the officers of the Famous Players on a foreign campaign for their product, sailed last week for London on his return voyage. While in this country Mr. Baber accompanied Mr. Zukor to the Los Angeles studios of the Famous Players Film Co., and for the first time saw some of this concerns features, which have enjoyed a tremendously popular vogue in England, in active course of production.

On his double tour across the continent, Mr. Baber was enabled to study film conditions in America from the exhibiting and exchange point of view at close range, and he returns to England with the mastery of the American film distributing and exhibiting principles that will undoubtedly culminate in many startling innovations in London motion picture circles.

While in California Mr. Baber, on behalf of hundreds of English exhibitors who authorized this request, invited Mary Pickford to London, where they promise her the greatest reception ever accorded a foreign or native star.

"RUNAWAY JUNE" PLAYERS INDULGE IN RECREATIVE PASTIMES IN SUNNY BERMUDA.

Firmly believing in the old adage that "all work and no play makes Jack a dull boy," Director Oscar Eagle, who has charge of the "Runaway June" company now in Bermuda, producing the last four episodes of the George Randolph Chester serial for Reliance, encourages his photoplayers to have as good a time as possible outside of working hours. Evelyn Drew, w. plays Mrs. Villard in the screen story, is an expert swimmer, and with her assistance, Mr. Eagle has organized a "Runaway June" swimming class. Norma Phillips, who plays June, and Marguerite Loveridge, who plays Tommy Thomas, are rapidly getting into the championship class, although neither could swim when they reached Bermuda.

The company is quartered at the Frascatti Hotel, on the Flattes, outside of Hamilton, and they were entertained in a body at dinner last week by the governor and his staff. A return invitation brought many of the British officers to a dinner party given by Director Eagle in the grill at the Hotel Hamilton.

Tennis and cycling are among the principal pastimes of the party, and an interesting series of cycle races resulted in the established supremacy of J. W. Johnston, who plays Ned Warner, the deserted husband, and Grace Adey. The tennis honors went to Harry Weir, the assistant director, in singles and to Arthur Donaldson, "the man with the black Van Dyke," and Frank Holland, in doubles. Evelyn Dumo, who plays Marie, June's maid, won the ladies' singles, and she and George Siddons, the chief camera man, carried off the prizes for mixed doubles.

Every Sunday, a little Christian Science service is held, Arthur Donaldson, J. W. Johnston and his wife, who is with the party, Miss Phillips and Mildred Holland, sister of Frank Holland, who is also a guest, all being ardent believers in Mrs. Eddy's doctrine. Marguerite Loveridge is a regular attendant at these services and the others regard her as a probable convert.

Siddons the photographic expert, is a temperance man and he has invented a non-alcholic cocktail, and as there seems to be no other cause for the sudden appearance of hirsute adornment on his abnormally high forehead, the men of the company have named it "Siddons' Hair Tonic." They use it freely.

One of the most popular of the "Runaway June" diversion with the Frascatti's guests is the vocal club, known as "The Sixty's." It consists of a double quartet, made up of the Misses Drew, Phillips, Adey and Loveridge and the Messrs. Arthur Forbes, Harry Weir, Ware Edmund Jones, the scenario man for "Runaway June," and Dr. R. Ralston Reed of Morristown, N. J., who is stopping at the hotel. The balmy evenings on the piazza are made gay with the sweet singing of this melodic octette.

Dr. Reed, who is here on pleasure, had a chance to use his professional skill on Thomas O'Day, who plays a detective in the photoplay. O'Day slipped on the rocks in one of the scenes and fell ten feet, cutting a long gash in his scalp, which the physician sewed up with seven stitches.

MUTUAL TO RELEASE NEW SERIES OF MASTERPIECES—"THE QUEST," AN AMERICAN FEATURE, THE FIRST.

The Mutual Film Corporation announces a series of features for release twice a week, beginning March 22. These will be known as Mutual Masterpictures, and will be four and five reels in length. The first release will be an American distinctive creation, "The Quest," a story of love and romance, with the South Seas as the chief setting for its scenes. In this picture Margarita Fischer will be featured, with Harry Pollard, Joseph E. Singleton, Nan Christy and Lucille Ward in important roles. A burning ship, blown up by dynamite, is one of the more thrilling scenes. "The Quest" is a picture of singular beauty, and was selected because of its merit to lead off the series.

The second Masterpicture will be "The Lost House," by Richard Harding Davis, a four reel Majestic product, featuring Lillian Gish, Wallace Reid, F. A. Turner, A. D. Sears and Elmer Clifton. The story is a vital, vivid action picture, different from "The Quest" in type, but like it in its love theme.

"THREE WEEKS" SUPRESSED IN CINCINNATI.

Mayor Spiegel, of Cincinnati, vetoed the O. K. of the Ohio Censors, and closed down on "Three Weeks," which had been showing at the Alhambra. He ordered the film to be withdrawn, and Manager Wiegel bowed to the edict. Mayor Spiegel called "Three Weeks" a "glorification of the crime of adultery," and put his official foot upon it.

PENN. EXHIBITORS' LEAGUE ACTIVE IN MOVEMENT TO AMEND OR REPEAL STATE CENSOR LAW.

A bill calling for the repeal of the Pennsylvania moving picture censorship law has been introduced in the State Legislature by Representative Stein, of Pittsburgh. The Motion Picture Exhibitors' League is carrying on a big campaign for the repeal of the law, or at least the elimination of certain objectionable features of the act. Both sides are giving wide publicity to the matter by giving exhibitions to prove their case.

MITCHELL BILL HAS HEARING IN THE STATE LEGISLATURE AT ALBANY, N. Y.—MANY SPEAKERS ARGUE FOR AND AGAINST PROPOSED RESTRICTIVE CENSOR LAW.

Canon Chase, Brooklyn clergyman, was the chief speaker for the Mitchell bill, which proposes to establish in New York State an official censor board of five to censor motion pictures, and which came up for a hearing last week before the Assembly Judiciary Committee in the legislature chamber, at Albany, N. Y.

Assemblyman Mitchell, who drafted the bill, in speaking of so-called conditions that prompted him to guard the poor public's morals, declared that motion pictures was a fitting subject for reform school and State prison when it came to educating criminals in the gentle and refined arts of administering knockout drops and the blowing of safes.

Sarah T. Seward, another earnest reformer who is ambitious to preserve the morals of the youth of the fair city of Brooklyn, spoke for the passage of the bill. Miss Seward who is the head of the Brooklyn Unity Child Welfare Association, cited films which she feared might have bred fear and horror in the minds of children. She also deplored the alleged appearance of U. S. sailors, as shown in certain other photoplays, in gambling dens, saloons and houses of ill repute.

Now, of course, we all know that the Jolly Jack Tar when on shore leave, frequents "gambling dens," etc. Of course not, so Miss Sewards' complaint received due consideration.

Geo. H. Bell, License Commissioner of New York, was against the bill and said so. He told the committee that his office had full power to cancel the licenses of any objectionable movie houses and that he was empowered at present with all the functions and privileges that the bill proposed to duplicate in the State Censor Board of Five.

Lillian Beitz, of the Brooklyn Neighborhood Association, Walter W. Irwin, attorney for the Vitagraph Co., Dr. James C. Hamilton, of the National Board of Censorship, Chas. C. Shea, representing the American Federation of Musicians, Joseph C. Price, of the National Board and Jacob Schechter, attorney for the Universal Co., were others who spoke against the bill. "The National Board of 155 is doing effective work and sufficient for all the needs of censorship in the State," said Mr. Schechter. Others speaking against the bill reiterated Mr. Schechter's statement.

D. W. GRIFFITH SPEAKS AGAINST CENSORSHIP LAW PENDING AT ALBANY—LEAGUE FOR POLITICAL EDUCATION HOLDS MEETING AT CORT THEATRE AND DENOUNCES MITCHELL BILL.

The League for Political Education held an enthusiastic meeting afternoon of March 3 at the Cort Theatre, New York, on which occasion the subject of film censorship was discussed in all of its varied phases. Norman Hapgood, editor of *Harper's Weekly*, in speaking of the restrictive bill that is now pending in the Legislature at Albany, which was introduced by Assemblyman Mitchell recently, declared that public morals are elastic and cannot be determined by law, and that the co-operation now in effect between the film manufacturers and the National Board of Censorship was an ideal example of democracy.

Mr. Hapgood cited the censor movement in England as an illustration of what he termed ridiculous interference, and asserted that the establishment of a New York State Board of Official Censors for motion pictures would create an undesirable form of autocratic government, greatly to be deplored.

The Rev. Chas. S. MacFarland, general secretary of the Churches of Christ, in America, was another who spoke strongly against the pending measure. Dr. MacFarland told of the movement that is rapidly growing to install motion picture outfits in the various churches of all denominations throughout the country, and said that it seemed regrettable that a part of the people showed a marked tendency to resort to legal measures in the regulation of moral questions and a disposition to speedily forget the moral question at stake.

John Collier, former chairman of the National Board of Censorship, offered plenty of facts and figures, showing the expediency and efficiency of the National Board.

Regarding the recent decision of the U. S. Supreme Court, in the case of the Ohio and Kansas official censor boards, Mr. Collier declared that the doctrine of free speech, to his mind, was in danger.

In this relation Mr. Collier said that he feared the imminent possibility of magazines and newspapers being placed in the same catalogue as pictures and muzzled by restrictive laws in the free expression of opinion.

D. W. Griffith, genius who is responsible for the masterly film conception, "The Birth of a Nation," now playing to packed houses at the Liberty, New York, was the last speaker of the afternoon. Mr. Griffith, who went even further than his predecessors and condemned all censorship, said in part:

"All art has its origin in a vision. Whether the final expression of the idea shall take the form of sculpture, painting, music or the written word, it was first a vision. Therefore, the motion picture, which is an expression of that vision, should properly take its place among the arts.

"And I firmly believe, as many great thinkers have told me, that the motion picture is the greatest force for the molding of public thought that we have to-day. If that is so, the motion picture should not be hampered by censorial restrictions.

"Public sentiment would not permit the showing of films which are intrinsically evil, any more than it will countenance the running of plays which transgress the bounds of decency too far. Why, then, should photoplays be subject to the whims of a few people who are empowered to act according to their own dictates, and from whose decisions the manufacturer has absolutely no appeal?

"If, however, we must have some form of supervision I cannot conceive of a better form than that which we already have in the National Board of Censorship."

"The manufacturer will not invest money in great films when he knows that they will be torn apart by the ignorant people whom political factors have placed in power. He knows that Ohio will object to one thing, Pennsylvania to another, Cincinnati to something else, and that by the time his film has been shown in a few States he will have nothing left."

Continuing, Mr. Griffith advocated the making of one sort of photoplay for children and another for adults only. The great producer conceded the necessity for close supervision in the sort of films to be shown children.

"Local censorship," said Mr. Griffith, during the course of his address, "is the greatest evil with which the motion picture maker has to contend."

TELEGRAMS SENT TO THE LEGISLATURE.

Several telegrams were prepared by members of the League for Political Education, and sent to the Legislature, in Albany, Wednesday, March 3, as an outcome of the meeting held to consider Assemblyman Mitchell's bill, which came up for a hearing the same day. The meeting was solid for the non-passage of the Mitchell Bill, as the tenor of the speeches plainly indicate.

MICHIGAN NOW WOULD LIKE TO CENSOR THE MOVIES—BILL INTRODUCED WOULD CREATE CENSOR BOARD OF THREE.

Notwithstanding the fact that Kansas, Pennsylvania and Ohio already have State film censor commissions, and that the Hughes Bill is now pending in Washington, which calls for the creation of a Federal Censor Board, one more State has declared itself in on the censor game. On March 1 a bill was introduced in the Detroit Legislature by Representative Koovers, providing for a board of three to censor motion picture films that are shown in the State.

If the bill is passed, the board will be under the supervision of the State Labor Department, with headquarters at Lansing. A fee of $1 will be collected, if the measure becomes a law, for every 1,000 feet of film inspected.

Without the board's official O. K. no picture film can be shown throughout the State of Michigan. For disobedience of the proposed law a fine of from $25 to $300 will be imposed.

DETROIT M. P. E. LEAGUE TO GIVE A BALL.

The Detroit M. P. E. of A. branch, will give a ball, April 18. A committee composed of H. O. Pierce, Herbert Fowser, Rex Minkley, Peter Jeul, has the arrangements in charge. Several big motion picture stars from New York and the coast are expected to be in attendance.

WOODRUFF LIKES HIS PART IN "A MAN AND HIS MATE."

Henry Woodruff, the well known legitimate star, late of the New York successes, "When We Were Twenty-one" and "Brown of Harvard," is enthusiastic over his role in the picturization of the play and novel of H. R. Durant's Western drama, "A Man and His Mate," now being produced at the Reliance studio, in four parts, by John G. Adolfi.

Mr. Woodruff's role is that of a horse thief and morphine fiend, who is cured of his evils by the girl he learns to love. He plans to go to New York to visit his people, and intends to return in a short time financially equipped to explain the situation to the boys on the ranch, and he and the girl will be married.

On his getaway he takes a shot at a swindler who is trying to sell the girl's father a salted mine. This fake promoter dodges the shot, and the girl's father, who is on his way back to the ranch with the pay role, receives the shot and is killed. When the young man returns and matters are adjusted, he and the girl get away.

TABLOID TALES OF PICTURELAND.

BY HEX.

JAMES DURKIN, who has just finished making a screen version of Anna Karenina for the Fox Film Corporation, will leave that concern shortly and sign up with one of the Paramount program manufacturers.

♣

H. J. RUBENSTEIN, formerly engaged in turning out Ruby features has been appointed Publicity man for Thanhouser.

♣

EDWIN THANHOUSER is now the chief mogul of the Thanhouser Film Corporation. Mr. Thanhouser who was out of the game for a few years has inaugurated several changes up at the New Rochelle studio. The new policies will be anounced shortly.

♣

JACK FARREN, manager of the Victoria Theatre, Rochester, N. Y., was a New York visitor last week. Mr. Farren signed up several star photoplayers for an early appearance at the Victoria.

♣

FRANK WOOD is going to be a regular leading man shortly. Oh well, we always thought that Frank *would* be a leading man someday. (London humor) old chap.

♣

MARY NASH, the emotional actress, is going to appear in "The Unbroken Road" for the Life Photo Film Corporation. It's to be a six reel feature.

♣

WEN MILLIGAN "went and done it, b'gosh," The debonair newspaper man was married Thursday, March 4, to Mildred Schultz. Best wishes.

LEWIS J. SELZNICK
ANNOUNCES
THE ACQUISITION OF ONE OF THE MOST
DRAMATIC PHOTOPLAYS
"THE FIGHT"
THE FAMOUS HUDSON THEATRE, N. Y. KNOCKOUT
FOR THE
WORLD FILM CORPORATION
THE STARS IN "THE FIGHT" ARE
MARGARET WYCHERLY
AND
JOHN E. KELLERD
Bayard Veiller who wrote "Within the Law" is the Author of "The Fight"
and George W. Lederer, Stage Fixmotions, the Producer
"The Fight" Will Be Released on the World Film Corporation Schedule March 15
For further information communicate with the nearest
branch of the
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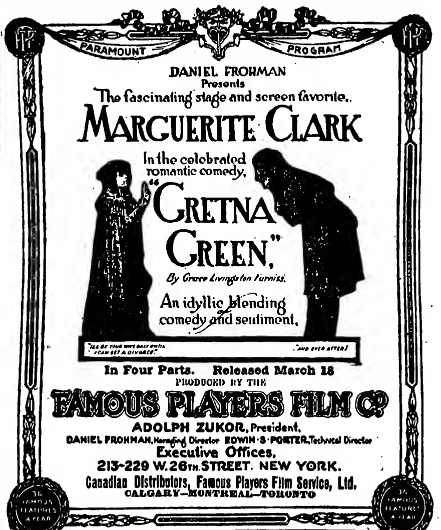

PARAMOUNT PROGRAM
DANIEL FROHMAN
Presents
The fascinating stage and screen favorite.
MARGUERITE CLARK
In the celebrated
romantic comedy,
"GRETNA GREEN,"
By Grace Livingston Furniss.
An idyllic blending
comedy and sentiment.
In Four Parts. Released March 18
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Canadian Distributors, Famous Players Film Service, Ltd.
CALGARY—MONTREAL—TORONTO

MARY MILES MINTER.

The clever child artiste who is to be starred in the screen version of Chas. K. Harris' famous song, "Always in the Way." The Dyreda Art Film Corporation is making the feature photoplay, which will be released on the World Film program.

THEODORE MITCHELL put over some great advance press work for D. W. Griffith's sensational success, "The Birth of a Nation," which bids fair to break box office records at the Liberty Theatre, New York.

♣

CHAS. B. DILLINGHAM, the New York theatrical manager, while on a tour of the Pacific Coast recently visited the American studios. Mr. Dillingham renewed acquaintance with several actors and actresses that have appeared from time to time in his productions.

FRED THOMSON, producer of "The Christian" and other notable features, is making a five reeler over at the Peerless studio entitled "Wine and Woman." Dorothy Green is featured in the principal female role.

♣

BILLY BARRY, the handsome press agent of Powers Cinemagraph is another publicity man who is ably maintaining his high average as a creator of "different" advertising matter.

♣

J. C. GRAHAM is now in charge of the good ship, United Film Service. Mr. Graham has had an extensive experience in the film business. He was at one time general manager of the Universal.

♣

ARTHUR LEEDS has been made script editor for the Edison Co.

♣

BENNIE ZEIDMAN, who used to rejoice in the title of Bennie of Lubinville, is now Bennie of Reliance-ville, according to a missive received from that enterprising young man.

♣

ANTHONY PAUL KELLY, one of our best little Screen Clubbers, resigned last week as scenario editor for the Universal. If you hear anyone say "Has anybody here seen Kelly," you can tell your inquisitor that Kelly can be seen at the Peerless studios, where he started to hold down the editorial desk last Monday.

♣

HARRY MYERS, the Beau Brummel Victor director is very proud of a cigarette case presented to him by the King of Norway.

♣

KING BAGGOTT went up to Sing Sing prison last Sunday and delivered a little talk to Warden Osborne's guests. Several of King's latest releases were shown.

♣

H. C. HATHAWAY, of Eau Claire, Wis., has purchased the Rex Theatre in that city from A. D. McDonald.

♣

MOTION PICTURE ACTOR KILLED ACCIDENTALLY.

Clarence Chandler, a motion picture actor, was shot and killed during the taking of a battle scene in the San Fernando Valley near Los Angeles, Cal., Feb. 10.

AMERICAN DISTINCTIVE CREATIONS

"THE QUEST"

IN FIVE PARTS

A Powerful, Imaginative, Spectacular Production of Realism and Love

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Distributed exclusively through the United States and Canada by the Mutual Film Corporation

AMERICAN FILM MANUFACTURING COMPANY
CHICAGO

"THE BIRTH OF A NATION."

Liberty (Klaw & Erlanger, mgrs.)—The most wonderfully constructed, most artistically photographed, most realistically acted and elaborately produced spectacle that has yet been shown on a moving picture screen seems like superlative praise, when applied to D. W. Griffith's "The Birth of a Nation," the master photodrama in twelve reels, which was shown for the first time in New York last Wednesday evening, yet the foregoing description is only faint commendation when one stops to compare this epoch-making feature film with others of the most pretentious sort that have gone before.

The story, based on Thos. Dixon's book, "The Clansman," was treated in an intensely dramatic fashion by the producer, and the tale simply throbs with heart interest, while the spectator is overwhelmed by the magnitude of the spectacular effects, terrific battle scenes, stirring ensembles, superior blending of light and color schemes, and subtle mastery of the art of that most elusive phantom "screen technique," as evidenced by the king wizard of all motion picture directors. Atmospherically realistic, superbly acted and correct in most minute details, "The Birth of a Nation" will go down in photoplay history as an achievement that may be equalled, possibly surpassed, but never forgotten.

Aside from the artistic value of "The Birth of a Nation," the picture, now in its second week at the Liberty, bids fair to break all previous records as a drawing attraction for the branch of the amusement industry it so pre-eminently represents.

Below are a few facts relative to the creating of such a stupendous spectacle as "The Birth of a Nation." A casual perusal will show the infinite care, unremitting toil and herculean effort, not to mention the thousands of dollars expended in the making of the greatest triumph of the photodramatic art produced to date.

Mr. Griffith was eight months making the entire production. During that time he employed a small army of men and women to get the desired results.

Over eighteen authorities were consulted to get the proper atmosphere into the scenes in which President Abraham Lincoln appears. The great majority of these authorities agreed that as near as the time of the assassination could be set was 10.13. This calculation is based upon the most authentic reports of the hour that John Wilkes Booth entered Ford's Theatre on the fatal night.

It was a brilliant Spring night in Washington, but historians record that just before the shooting the temperature fell quite a bit. This detail is covered in the picture, when you note President Lincoln change his position in the box and slip a warm cape over his shoulders.

Another detail in the Ford's Theatre scenes fixes definitely the facts of the actual shooting. Contrary to current opinion, the president was not shot from the stage. The picture shows the action as it has authentically been reported by a majority of the authoritative writers on the subject.

The portions of Ford's Theatre shown in the story are exact reproductions of the surroundings on the night the president was assassinated. The actual distances were faithfully followed in the scene, even to the twelve foot leap which Booth made from the box after firing the fatal shot.

In the great battle scenes, which are given in the earlier portions of the production, Mr. Griffith employed many novel appliances to get his effects. For the first time in making motion pictures he utilized the telephone most extensively. Imagine a stage director handling thousands upon thousands of players in one scene and directing them by telephone.

This was done by laying underground wires to all parts of the battlefields. The director had a switchboard of ten wires directly in front of him, and in this way kept in touch with every part of the big conflicts.

The great battle scenes were also the first ever taken by a motion picture camera at night. The scenes showing the escape of the refugees from Atlanta, the bonfire effects in Piedmont, and the great red battle effects were all realized by night photography. Elaborate preparations for these were secretly laid and several inventions were made on the ground to accomplish the desired end. Patented illuminators were distributed over an area of two miles to get one midnight battle scene.

An amusing incident happened while one of the great battle scenes was being photographed at night. Mr. Griffith kept his plans so carefully concealed that it was not known what he intended doing. The night the big light came off many citizens miles away from the actual scene telephoned into the newspapers, and the following morning several papers appeared with stories of a mysterious naval engagement the night before, in which the long, thunderous roll of heavy cannonading had been distinctly heard by citizens miles inland from the sea.

The novelty of midnight photography is carried to a striking point in one of the vast pictures. Here under the glare of the giant illuminators and bursting bombs one can see a line of trenches stretching over a territory of more than three miles.

In the meeting of Generals Grant and Lee, at Appomattox, a historic incident is revealed. When General Robt. E. Lee wanted to make some marginal notes on the papers of the final surrender, he asked for a pencil, and to the surprise of the numerous generals assembled it was found that not a person in the company owned one. Finally an officer in General Lee's staff found a pocket ink stand in his kit, and it was with ink from this that the historic document was written. It will also be noted that General Grant and several of his staff were not expecting the surrender, and were present in private uniforms.

Twenty-five thousand yards of material were used to make the costumes for the women in the spectacle. There were over four hundred different kinds of dresses and gowns made. It took five months to make the costumes. Twelve thousand yards of white material was used in the costumes for the Ku Klux Klan. Twenty dressmakers worked eight hours a day for four months on these.

In one of the scenes, Elsie Stoneman wears a sealskin dolman that was purchased in an antique shop. It is over one hundred years old. In another scene Margaret Cameron wears a grey ruffle dress of the war period. It required one hundred and fifty yards of material to make the ruffles in this costume.

Every costume in the production was passed upon by Mr. Griffith before it was admitted to the picture. In every instance photographic tests were made to see if the colors harmonized with the scene before the picture was taken. Over one thousand changes were ordered before the right scheme was hit upon.

All artillery effects of the battle scenes were loaned by the Ordnance Department of the U. S. Army for use in the picture. Every piece of field ordnance, shown saw actual usage in the Civil War.

The Petersburg battle scene was laid out upon plans made by West Point engineers, copied directly from the maps of the actual battlefield in the War Department, at Washington. Numerous veterans who fought in that campaign were on the directing tower with Mr. Griffith, and furnished him with personal recollections of the contest while the picture was being made.

In all scenes showing official groupings, such as President Lincoln's rooms and the meetings between Grant and Lee, the furniture used in the pictures is an exact replica of that used on the days in question. It required weeks and months of research to verify every small detail. *Len.*

WORLD FILM NOTES.

The latest addition to the film men in New Orleans is Maurice F. Barr, formerly connected with *The New Orleans Item*. Mr. Barr is traveling for the World office, out of the Crescent City.

The World Film Corporation, Dallas, Tex., office, will soon move to new quarters, at 1905 Commerce Street, from their cramped space in the Andrews Building.

Jessie R. Sacks, one of the Pittsburgh branch of the World Film Corporation, is spending a two weeks' vacation in New York, and is stopping with her sister, whose husband is Lewis J. Selznick, vice president and general manager of the World Film Corporation. Miss Sacks has been anticipating this trip since last June. During her absence from the office, Ethel Herring is taking her place.

Herbert Waterous, son of the famous Metropolitan Opera House basso, has joined the forces at the World Film studios at Fort Lee for the time being, and, together with several other students of the Art Studios League, is appearing in various scenes under the direction of Frank Crane, in the photoplay, "The Man Who Found Himself," in which Robert Warwick is being starred.

J. Walter Lamb, who was the second prize winner in the first period of the profit-sharing plan of the World Film Corporation, has been appointed manager of the Atlanta branch of the World Film Corporation. Mr. Lamb left Feb. 27 to start on his new work. Prior to his appointment by General Manager Selznick, Mr. Lamb was salesman in the New York Exchange of the World Film Corporation.

Joseph Klein, branch manager of the World Film Corporation in Detroit, was in New York City on a short visit which combined business and a call on his family.

W. M. Byrd, special representative of the World Film Corporation, is making a tour of the entire Southern States in the interest of his company, having visited the Oklahoma Convention, and is now in the Southeastern territory. He will visit the conventions of theatre owners in Florida and Mississippi soon, as well as visiting the larger cities of all the Southern territory from the Atlantic to New Mexico.

OUT OF TOWN NEWS

New Orleans, La.—Tulane (T. C. Campbell, mgr.) "A Pair of Sixes" March 7-13.

DAUPHINE (Lew Rose, mgr.)—Tony Kennedy and his burlesquers. Specialties by Mary Louise and Bob Wheeler went big last week. "The Follies of Youth" is their offering 7-13.

CRESCENT (T. C. Campbell, mgr.) — Feature films.

ORPHEUM (Arthur B. White, mgr.)—Good business. Bill 8-13: Swor and Mack, Mme. Mariska Aldrich, Will Oakland and company, Henriette De Serris and models, Trovato, Frank North and company, and Stone and Hughes.

NOTES.

THE YIDDISH PLAYERS Co., who were at the Crescent week of Feb. 21, disbanded here 27, and caused the arrest of manager and backer, Mrs. Sarah Braaskyn, for back salaries. She was released on bond after Labor Commissioner McGivnay took charge of the case, according to Sec. 1, Act 62. The backer was compelled to pay the salaries, and the members left for different sections.

BERT LEVEY, of the well known Levey Circuit, was a Crescent City visitor week of March 1, on a business trip.

KATHERINE EDSON AND HARRY GRAY, the Parisian dancers, began an indefinite stay at Kolb's Tavern, week of March 1.

Reading, Pa.—Academy (Phil. Levy, mgr.) De Koven Opera Co., in "Robin Hood," March 9; Boston English Opera Co., in "Il Trovatore," 11; "Under Cover" 12, Fay Foster burlesquers 13.

ORPHEUM (Neal Harper, mgr.)—The Orpheum Players present "Maggie Pepper" 8 and week. Minnie Remaly and Robt. Hyman scored hits last week, in "A Fool There Was." Miss Remaly gave a correct impression of the Vampire, and Mr. Hyman, of the Fool.

HIPPODROME (C. G. Keeney, mgr.)—Bill 8-10: Five Martells, Manhattan Trio, Vanfield Children, Paull and Boyne, and Helen Primrose. Extra for night of 8 only, Four Arlingtons, Readings own musical act. Last half: Three Types, Rosebud Minstrels, Percy Warren and company, Harry Bachelor, and Francis and Price.

NOTES.

A SONG recital will be given by Mrs. C. Raymond Van Reed, of this city, in the ballroom of the Berkshire Hotel, evening of March 23, assisted by Edith Kramer, pianist.

CALVIN F. BONAWITZ, 643 Church Street, this city, is pleasing the Southland with his singing, as a member of a concert company.

Bay City, Mich.—Washington (E. C. Beatty, mgr.) feature moving pictures.

BIJOU (E. C. Beatty, mgr.)—Bill March 7-10: Hendrick's Belle Isle company, the Apollo Trio, Zeno and Mandel, Niblo and Reilly, Grace Dunbar Nile and company, and the Bijouscope. For 11-13: Master Gabriel and company, Billy Bouncer's Circus, and others.

GROTTO (W. T. Favorite, mgr.)—Vaudeville and moving pictures.

WENONAH, STAR, ALADDIN, FAMILY, PICTURELAND, AVENUE, BROADWAY, PARK, TEMPLE, and CROWN, moving pictures only.

Grand Rapids, Mich.—Powers' (Harry G. Sommers & Co., mgrs.) "To-Day" March 11-13, "The Whip" 15-20.

MAJESTIC (Orin Stair, mgr.)—"Bought and Paid For" 7-13.

EMPRESS (Dan'l McCoy, mgr.)—Bill week of 8, Bessie Clayton and company, the Jacksons, Kramer and Morton, Linton and Lawrence, Nellie V. Nichols, Pipifax, and Paulo and Whipple, Houston and company.

ORPHEUM (Harvey Arlington, mgr.)—Bill week of 8: Fitch Cooper, Gladys Corlell, Dufty, Cross and Mooney, Madame Marion, Mathes Trio, Onetta, Rashetin and Sylvester, Lloyd Sabine and company, and Jno A. West and company.

San Diego, Cal.—Spreckles (Dodge & Hayward, mgrs.) Rose Stahl in "A Perfect Lady" March 8-10.

EMPRESS (John G. Wray Stock Co.)—present "Damaged Goods" week of 7.

SAVOY (Scott A. Palmer, mgr.)—Pantages vaudeville week of 8: Harry Girard and company, Hilliar, Quinn Bros. and Marion, Hamilton and Barnes and Vivian Marshall's Diving Beauties.

PRINCESS—Lewis and Wolfe Musical Stock Co. Co.

GAIETY and CASINO, Vaudeville and pictures.

BROADWAY and SUPERBA, Paramount feature films.

ISIS—Famous Players feature films and Francavilla, vocalist.

Fall River, Mass.—Bijou (L. M. Boas, mgr.) bill March 8-10: Lida McMillan and company, Hanlon and Clifton, the Four Musical Avollos, Morton and Moore, Alice Hanson and company, and pictures.

SAVOY (C. E. Benson, mgr.)—Bill 8-10: The International Sextette, "The Buyer from Pittsburgh," Mason and Murray, Les Kellors, Yeager and White, and pictures.

PREMIER.—For week of 8: Carolyn Elberts and Premier Players, in "A Runaway Match;" the Eight "Hello, Broadway Girls," and pictures.

ACADEMY (L. M. Boas, mgr.)—Pictures only.

Racine, Wis.—Orpheum (Maurice Hankinson, mgr.) for week of March 7, the Jack Bessey Stock Co., "The Shriners," "The Girl Next Door," "The Power of Wealth," "The Great John Ganton," "The Blue Mouse," "A Neglected Wife" and "A Small Town Girl," moving pictures.

WHITE HOUSE (Wm. Draeger, mgr.)—Vaudeville and moving pictures.

MAJESTIC, GRAND, RACINE, BIJOU, AMUSE, AMERICAN, REX and CASINO, feature films.

THE WORST blizzard of the winter and heavy wet snow raged here 5, 6.

St. Joseph, Mo.—Lyceum (C. U. Philley, mgr.)—Submarine pictures, March 11-13.

MAJESTIC (Fred Cosman, mgr.)—Vaudeville and pictures.

CRYSTAL (Fred Cosman, mgr.)—Vaudeville and tabloid musical comedy.

ORPHEUM, ROYAL, EMPRESS and COLONIAL, pictures and singers.

Hot Springs, Ark.—Auditorium (Frank Head, mgr.) Maude Powell, violinist, March 8: "September Morn" tabloid not decided.

PRINCESS (Doc Owens, mgr.)—Vaudeville and pictures.

CENTRAL, LYRIC and ROYAL, pictures.

NEXT WEEK'S BOOKINGS

U. B. O. CIRCUIT.
March 15-20.

ATLANTA—FORSYTH: Claude & Fanny Usher—Adelaide & Hughes—Kimberly & Mohr—Zenda Troupe—Courtney Sisters—Josephine Dunfee—"Red Cross Mary"—Rice, Sully & Scott.

ALTOONA and JOHNSTOWN, PA.—Split week: Eight Royal Dragoons. To fill.

BROOKLYN, N. Y. — ORPHEUM: Kajiyama—Harry Beresford & Co.—Harry & Eva Puck—Bickel & Watson—Donaghue & Stewart—Helen Ware & Co. To fill.

BROOKLYN, N. Y.—BUSHWICK: The Veterans—Trixie Friganza—Mlle. Lucille & Cockie—Lady Sen Mei—Six Water Lillies—Keane & Window—Cole & Denahy—Misses Campbell—Henrietta Crosman & Co.

BROOKLYN, N. Y.—PROSPECT: Five Annapolis Boys—Bert Leslie & Co.—Long Tack Sam Troupe — John & Winnie Hennings — Belle Baker—Cowboy Minstrels—Reynolds & Donegan—Bison City Four—Hayward, Stafford & Co.—Dancing La Vars.

BOSTON — KEITH'S: Julia Curtis — Mullen & Coogan—Mr. & Mrs. Jack McGreevy—Gordon & Rica—Six Military Dances—Newhoff & Phelps—Morris Cronin & Co.—Salon Singers.

BUFFALO—SHEA'S: Ed. Morton—Fanny Brice—Hans Kronold—Lyons & Yosco—Marx Bros. & Co.—Una Clayton & Co.—Angelo Armento Trio — Great Leon — Sprague & McNeece—Tighe & Babette.

BALTIMORE—MARYLAND: Kremka Bros.—Gertrude Hoffmann & Co.—Britt Wood—Al. Herman—Schooler & Dickinson—Edith Helena.

BIRMINGHAM—MAJESTIC: Lightner & Jordan. To fill.

CINCINNATI—KEITH'S: Rochez's Monkeys—The Berrens—Andrew Kelly—Adler & Arline—"The Lonesome Lassies"—Lew Dockstader—McCormack & Irving—Cameron Girls.

CLEVELAND—KEITH'S Toyo Troupe—Willa Holt Wakefield—Diamond & Brennan—Frank Mullane—Mr. & Mrs. Jas. Kelso—Mme. Herrmann & Co.—Nellie Nichols.

COLUMBUS—KEITH'S: Florence Tempest & Co.—Chester Johnstone & Co.—Seven Romans—Marlon Murray & Co.—Jas. Thornton.

CHARLESTON, S. C.—VICTORIA. First Half: Reine Davies & Co.—Billy Van—Kirksmith Sisters. Last Half: Will Ward & Girls—Cecelia Wright—Helen Lowell & Co.—Fisher & Saul.

DETROIT—TEMPLE: The Gleesons & Houlihan—Scenes from Grand Opera—Kramer & Morton—Australian Woodchoppers—Rosie Lloyd—Henry Lewis—Frank Keenan & Co.

ERIE—COLONIAL: Arnaut Bros. — Ismed—Edward Farrell & Co. To fill.

FORT WAYNE—KEITH'S: Pipifax & Panlo—Connolly & Wenrich—Whipple, Huston & Co.—Louise & Sterling—Darrell & Conway—Allen Dinehart & Co.—Doc O'Neil.

GRAND RAPIDS—EMPRESS: Whitfield & Ireland Co.—Dave Ferguson—"Song Revue"—Ruth Roye—Mang & Snyder—John P. Wade & Co.

HARRISBURG—ORPHEUM: Bert Levy—"Safety First"—Frances & Rose—Cantor & Lee—Burns & Fulton.

HAMILTON, CAN.—TEMPLE: Jewell Comedy Four. To fill.

INDIANAPOLIS—KEITH'S: Fritz & Lucy Bruch—Will Rogers—Geo. Brown & Co.—Houdini—Bond & Casson—Clayton White & Co.—Three Leightons—Les Agousts.

JACKSONVILLE — ORPHEUM: Ruby Helen—Ward Baker—"Silvers"—W. S. Harvey & Co.—The Langdons—Raymond & Heider.

LOUISVILLE—KEITH'S: Sam Mann & Co.—Jed & Ethel Dooley—Primrose Four—Chick Sale — Howard & Simon — Lucy Gillette—Bounding Patersons.

LONDON, CAN.—KEITH'S: Hope Vernon. To fill.

NORFOLK—First half: Madden and Fitzpatrick—Alexander & Scott—Hal Stevens & Co. Last half: Les Montforts—Marie & Billy Hart—Martin Van Bergen.

OTTAWA, CAN.—DOMINION: "Colonial Days"—Azard Bros.—Harry Breen. To fill.

PITTSBURGH—GRAND O. H.: Cardo & Noll—The Gladiators—Chas. Howard & Co.—Loretta Twins—"On the School Playgrounds" Hawthorne & Inglis—Robins.

PROVIDENCE—KEITH'S: Marie Dorr—McDevitt, Kelly & Lucy—Three Jeanetts—Evelyn Nesbit & Co.—"The Lawn Party"—Marion Littlefield & Co.—Duffy & Lorenze.

PHILADELPHIA—KEITH'S: Paul Conchas—Boland & Holtz—The Le Grohs—Ernest Ball—Walter Le Roy & Co.—Claudius & Scarlet—Mack & Orth—Nazimova & Co.

MONTREAL, CAN.—ORPHEUM: Moran & Wiser—Merle's Cockatoos—Weston & Leon—Fisher & Green—Geo. MacFarlane—McMahon & Chappelle—"Dream Pirates."

N. Y. CITY—HAMMERSTEIN'S: Nan Halperin—Queenie Dunedin—Gould & Ashlyn—Van & Schenck—Valeska Suratt & Co.—Fred J. Ardath & Co.—Stuart Barnes—Mlle. Dorlo's Dogs—Kenneth Casey & Co.

N. Y. CITY—COLONIAL: Lai Mon Kim—Diamond & Grant—Bert Wheeler & Co.—Rooney & Bent—Beatrice Herford. Four to fill.

N. Y. CITY—ALHAMBRA: Nonette—Billy McDermott — Brooks & Bowen — Matthews, Shayne & Co.—Ford & Hewitt—Seven Bracks—Orville Harrold. To fill.

N. Y. CITY—ROYAL: Clara Rochester—Frank Fogarty—Corradini's Animals—Toney & Norman—Cooper & Smith—Eva Fay—"The Beauties." To fill.

ROCHESTER — TEMPLE: Bert Errol — Edwin George—"Society Buds"—McMahon, Diamond & Chaplow—Clark & Verdi—Frank Gilmore & Co.—Five Satsudas—Van Alstyne & Loos Bros.

RICHMOND—LYRIC. First Half: Marie & Billy Hart—Les Montforts—Martin Van Bergen. Last Half: Madden & Fitzpatrick—Hal Stevens & Co. To fill.

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SPRINGFIELD, MASS.—POLI'S PALACE: Maxine Bros. & Bobby. To fill.

SCRANTON—POLI'S: Claude Gillingwater & Co.—Leonard & Russell—De Var & Zamela. To fill.

SYRACUSE—GRAND: Hymack—Fred Sosman—Brunelle Girls & Stephens—Marie Nordstrom. To fill.

SAVANNAH—BIJOU: First Half: Will Ward & Girls—Cecelia Wright—Helen Lowell & Co.—Fisher & Saol. Last half. Reine Davies & Co.—Billy Van—Kirksmith Sisters.

TORONTO, CAN.—SHEA'S: Miller & Lyle—Harry B. Lester—Franklin & Green—Farber Girls—Regina Connelli & Co.—Dian's Monks—Four Tosca Sisters—Shannon & Annis.

TOLEDO, O.—KEITH'S: Ward & Cullen—Hanlon Bros.—Three Blondys—Eva Tanguay—Elsie Faye Trio.

UNION HILL, N. J.—HUDSON: Eddie Foy & Seven Foys—Bancroft & Broske—Sally Fields—Cabaret Dogs—Harry L. Mason.

WASHINGTON—KEITH'S: Meyako Trio—Moore—"Aurora of Light"—Van Hoven—Karl Jorn—Lulu Glaser & Co.

ORPHEUM CIRCUIT.
March 15-20.

CHICAGO—MAJESTIC: Montgomery & Moore—Bessie Clayton & Co.—Quiroga—Avon Comedy Four—Boganny Troupe—Dooley & Rugel—Five Sullys—Elida Morris—The Castillians.

CHICAGO—PALACE: Joan Sawyer & Co.—Haveman's Animals—Toby Claude & Co.—Harrison Brockbank & Co.—Marshall Montgomery—Conlin & Steele Trio—Hunting & Francis—Talsci Bros.

DES MOINES—ORPHEUM: Cantwell & Walker—Bell Family—Rives & Harrison—John R. Gordon & Co.—Santley & Norton—Robla—Brown & Rochelle.

DENVER—ORPHEUM: Moore & Littlefield—Ela & French—Mme. Jomelli—Eadie & Ramsden—Ann Chandler—Brent Hayes—Brown-Fletcher Trio.

DULUTH—ORPHEUM: Leo Zarrel Trio—Helen Scholder—Al. Rover & Sister. To fill.

KANSAS CITY, MO.—ORPHEUM: Four Danubes—Nine White Hussars—Costa Troupe—Jose Collins—Fred V. Bowers & Co.—Hopkins Sisters—Wellenstein & Freebey.

LOS ANGELES, CAL.—ORPHEUM: Rigoletto Bros.—Chas. Grapewin & Co.—Hugh Herbert & Co.—Edwin Stevens & Co.—Mijares—Alexander McFayden—Creighton Bros. & Belmont—Horelik Troupe.

LINCOLN—ORPHEUM: McRae & Clegg—Schwarz Bros.—Chas. F. Semon—Jack E. Gardner Co.—McKay & Ardine.

MINNEAPOLIS—ORPHEUM: Geo. M. Rosener—Sebastian & Bentley—Chicko—Minnie Kaufman—Mason, Keeler & Co.—Mme. Yorska—Carus & Randall.

MEMPHIS—ORPHEUM: Blanche Walsh & Co.—Nat Wills—Williams & Wolfus—Willie Weston—Katmer & Brown—The Gaudsmidts—Pantzer Duo.

MILWAUKEE—MAJESTIC: Charlotte Walker & Co.—Mabel Rigelman—Genevieve Warner & Co.—Bull & West—Johnny Johnston & Co.—Two Alfreds—Jarrow.

NEW ORLEANS—ORPHEUM: Elizabeth Murray—Trevitt's Dogs—Ana Tasker & Co.—Blanche Walsh & Co.—Kolb & Harland—Anthony & Mack—Lawrence & Hurl Falls.

OAKLAND, CAL.—ORPHEUM: Ray Samuels—Bertish—Cervo—Valerie Bergere & Co.—Dooley & Evelyn—Loughlin's Dogs—Me Belle & Ballit.

OMAHA—ORPHEUM: Four Amaranths—Asahi Quintette—Billy B. Van & Beaumont Sisters—La France & Bruce—Solti Duo—Brenner & Wheeler—Ideal.

PORTLAND, ORE.—ORPHEUM: Parillo & Frabito—The Sharrocks—Hyams & McIntyre—Kremolina & Darras—Jack Kennedy & Co.—The Cromwells—Bonita & Lew Hearn.

SALT LAKE CITY—ORPHEUM: "Woman Proposes"—Elsa Ruegger—Loyal's Animals—Newhouse, Snyder & Co.—Ellinore & Williams—Haviland & Thornton—Marie Fitzgibbons.

SIOUX CITY—ORPHEUM: Davies Family—W. C. Fields—Jas. Thompson & Co.—Hal & Frances—Dherbert's Manchurians—Cross & Josephine—Mr. & Mrs. Jimmie Barry.

SAN FRANCISCO, CAL.—ORPHEUM: Prelle's Dogs—Kingston & Ebner—Big City Four—The Girl from Milwaukee—Howard & McCane—Melville & Higgins—Sam & Kitty Morton—Orssy & Dayne—Maria Lo—Chas. Weber.

SACRAMENTO, STOCKTON & SAN JOSE, CAL.—Split week: Harry Watkins—Edge of the World—Hussey & Boyle—"The Wall Between"—Whiting & Burt.

ST. PAUL—ORPHEUM: Barnes & Crawford—Mr. & Mrs. Gordon Wilde—McConnell & Simpson—Bankoff & Girlie—Lee & Cranston—Two Carletons.

SEATTLE, WASH.—ORPHEUM: Kerville Family—Seven Colonial Belles—"The Green Beetle"—Max Laube—Lina Abarbanell—Brown & Newman—Gallon.

ST. LOUIS—MAJESTIC: Kitty Gordon & Co.—Jack Wilson & Co.—Nell O'Connor—Spinette Quintette—Willard, Simms & Co.—Cartmell & Harris—Jack & Forls.

WINNIPEG, CAN.—ORPHEUM: Bowers, Walters & Crooker—Alan Brooks & Co.—Abe Attell—Geo. Damerel & Co.—Morton & Moore.

Deaths.

IN FOND MEMORY OF
J. H. (JACK) SUTTON
DIED MARCH 11, 1913

HIS WIFE
ADELAIDE SUTTON

VERA POLE, March 8.
KARL KONIG, March 4.
MILO DICKENS, March 4.
CHARLES P. WHITE, March 1.
CHARLIE ADAMS, March 5.
LOUIS N. GADWELL, March 3.
MAX C. ANDERSON, March 8.

RENE DAVIS opens 15 on the Orpheum time.

HARRISON BROOKBANK'S "Drummer of the 76th" is playing a return engagement at Chicago and opens on the Keith Circuit next week.

KEITH'S Garden Theatre, Atlantic City, N. J., will probably open 29, with Charles G. Anderson, manager. W. J. Gennan will manage Steeplechase Pier.

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Exclusive ACTS of any kind or description written to your order for your exclusive use at $2 each. Order that Sketch now. Send a two dollar bill and give particulars. Exclusive Acts, $2. Cash with order. E. L. GAMBLE, Playwright,
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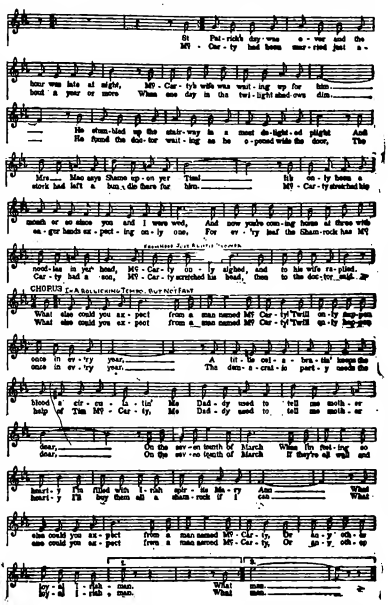
St. Pat-rick's day was e-ver and the
Mc-Car-ty had been mar-ried just a
hour was late at night, Mc-Car-ty's wife was wait-ing up for him.
bout a year or more When one day in the twi-light shad-ows dim
He stum-bled up the stair-way in a most de-light-ed plight And
He found the doc-tor wait-ing as he o-pened wide the door, The
CHORUS
What else could you ex-pect from a man named Mc-Car-ty
once in ev-'ry year,
dear, On the sev-en-teenth of March
else could you ex-pect from a man named Mc-Car-ty, Or an-y oth-er
loy-al I-rish-man. What man.

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MAUD LAMBERT

The well-known Prima Donna of the "MAID IN AMERICA" Co. created a sensation last Sunday evening at "THE WINTER GARDEN, N. Y., where she introduced for the first time anywhere in public

ERNEST R. BALL'S NEW IRISH "DITTY"

McCARTY

(WHAT ELSE COULD YOU EXPECT FROM A MAN NAMED McCARTY OR ANY OTHER IRISHMAN)

The melody is one of the most tuneful and rollicking this well-known composer has ever written, and the lyric by J. Will Callahan is brimful of that good-natured "Celtic humor," the combination of which can't help but forcibly appeal to the hearts of the general public. It is being sung with great success by MR. BALL himself, at the Colonial Theatre, N. Y.; GEO. MacFARLANE, at Keith's Theatre, Providence; JACK ALLMAN, at the Alhambra Theatre, N. Y.; and will be sung by FRANK FOGARTY at Keith's Royal Theatre, Bronx, N. Y., week of March 15.

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For the benefit of our traveling friends and those who are located permanently out of town, we print here lead sheet and words from which you can study it, and in the meantime write or wire for your orchestration,—but—whatever you do, LEARN IT NOW, put it on AT ONCE and don't overlook the great opportunity of singing this rip-roaring, applause getting Irish Song on

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SCHILLER BLDG., Randolph St., Chicago, Ill. TOM QUIGLEY, Mgr.

PALACE.

(ELMER F. ROGERS, MGR.)

The second week at this house of MME. EMMA CALVE began Monday matinee, March 8, and the same wonderful reception as on her first appearance greeted her efforts. Her repertoire has been changed somewhat: "Serenade," "Le Clairon" ("The Trumpeter") and "Chanson Boheme" were offered. "Dixie" was rendered as an encore number. Albert Megerlin, a young Belgian violinist, rendered solos during a change of costume, and scored heavily.

As a special attraction LULU GLASER, assisted by a small company, presented a new singing playlet, entitled "A Captivating Capture," that has very little to recommend it. (See New Acts.)

The real knockout of the entire bill was captured by HENRY LEWIS, an entertainer with songs and stories that kept the audience in an uproar of laughter every second he was on. He occupied the stage for fully twenty-two minutes, and only retired after he had made a short speech. Lewis, as a comedian, is one of the best appearing in vaudeville to-day. His ideas are original and the way he puts his material over stamps him a leader in his line.

CLAUDE GILLINGWATER, with EDITH LYLE, gave their successful sketch, "Wives of the Rich," and duplicated the success scored several months ago. Mr. Gillingwater, who is also the author of this excellent little playlet, has changed the finish, putting in several comedy touches that seemed to please the large audience.

When it comes to putting over songs and telling funny stories, HARRY HINES and GEORGE FOX (in number two position) are there a hundred ways. The boys went over big at the matinee. "I Want to Be a Fireman" and "When You're a Long, Long Way from Home" were easily their best songs.

HARRY TIGHE and BABETTE, also presenting several songs and a little chatter, opened the intermission, and won their audience with lively tunes. The act opened rather slow, which proved a handicap that both could not overcome until almost at the conclusion of their performance.

BELLE BAKER, with a repertoire of new songs, all written by that genius, Irving Berlin, made her usual good impression. She rendered in rotation: "When It's Nighttime Down in Dixieland," "Come Back, Tango," "Leave Me Alone," "Cohane Owes Me Ninety-seven Dollars" and "The American Rag." The last song, a new anti-war song, was the only number that didn't come up to expectation, and will probably be withdrawn.

The TERADA BROS., with a Japanese perch risley act, opened and started the show off in great shape. The top-mounter performs some very difficult feats that met with the approval of the crowd.

One of the best and biggest Arabian troupes that have made their appearance here this season is the ABOU BEN HAMID TROUPE. The boys closed the show and held everybody seated with their really remarkable stunts. It is an act that could be featured on any program. The troupe is handsomely costumed and the routine well arranged.

Jack.

COLONIAL.

(AL. DARLING, MGR.)

A "quiet show for the most part" is how the current week's bill went off Monday night, with Helen Ware, Lillian Shaw, Ernie Ball and Roxy La Rocca running as named for the lead, and the house probably twice as full as it was the previous Monday, with Mrs. Leslie Carter's name blazing on top in the lights out on the front of the house.

HELEN WARE has value received in the sketch, "It Doesn't Happen," which Channing Pollock wrote for her present vaudeville tour. This distinguished dramatic star is given great opportunities for emotional work in this novel story of how a woman lies to her husband's old college chum, telling him that her daughter, whom he desires to make his wife, is his own child, to save her girl from the hands of the same man who made her former life wretched. Miss Ware and her support, John Harrington, as the husband, and Byron Beasley, as "the man," gave sterling performances in their respective parts.

LILLIAN SHAW, in following position, next to closing, sang her barber shop wop one to open, then "the waitress," and finished with "the wife," in which she mixed both German and Hebrew dialect. For an encore she sang "Don't Take My Darling Boy Away," and scored solidly with it, the audience not overlooking the fact that in her previous number, "she wouldn't take a million for the boy—or give a nickel for another."

ERNIE BALL (New Act) was given a fine reception, and although the right side of the stage looked lacking something or someone, Maud Lambert was imagined there. Ball is doing a grand piano and song turn by his lonesome.

ROXY LA ROCCA was a huge hit in number two spot. La Rocca is as much of an expert with personality as he is a genius on the harp. The instrument is a beauty and capped with a crown studded with gems, programmed as having been presented to him by King Manuel III, of Italy. La Rocca, however, requests his audience to join in whistling to his melodies rather too soon. It's time enough to give that privilege on his last number. His personality wins his audience as much as his playing.

BEN WELCH kept the house in a pretty steady run of laughs, but they appeared to be laughing at most of his material for a second time. His newer stuff hit way up big.

"STEP LIVELY" (New Act), De Haven and Spingold's new revuette, finishes up too abruptly and left the house in a somewhat disappointed mood. The start is good and works along well, especially held up by numbers led by Georgie Mack and June Junan, Sylvia De Frankie's funny school kid song, and the dancing and patting over of two numbers by another pretty girl, who does good work, though not the possessor of a strong singing voice. The "Jumping Jack" number, under a flickering spot, is the big flash hit, but not strong enough to make the oddly titled "Step Lively" finish full worth how it begins.

WILLIAM PRUETT and COMPANY, closing the first half of the show, presented a miniature one act opera, "A Holland Romance," which was presented on the small time last season as "Dutch Courtship." Mr. Pruett's "I Want What I Want When I Want It" solo, and Etta Hager's great big good soprano voice stand out most prominent in the present offering. Charles Orr and Lillian Van Arsdale complete the cast, and make it all a very pleasing romantic singing wrangle.

TAMCO KAJIYAMA, the Japanese writing marvel, did unusually well, opening after intermission, writing straight, upside and backwards, besides reading headlines and writing others backwards, at the same time holding a conversation with his audience.

REDFORD and WINCHESTER, comedy jugglers, gave the show a speedy start after an unusually interesting reel of the Hearst-Selig Weekly, and GORDON and RICA, who sing and dance before they get to real work on the elevated cycles, closed the show. It was surprising that the audience held in that long, for neither of this duo possesses a singing voice, yet they use two doubles, and a solo by Miss Rica before showing on the wheels. Then, wait there's yet to be seen any doing what Paul Gordon does at the top of those reared cycles, and with Miss Gordon, changed to fleshings, straddled about his neck. He's a leader here—but one double number and some talk to open, and ten or twelve minutes instead of seventeen, would land them more than the present routine does.

Tod.

KNOWLES AND WHITE successfully broke in last week another sketch by James Madison, entitled "Winning Widow." Dick Knowles has long been recognized as a clever light comedian of unusual promise, while Miss White has also numerous opportunities in the new sketch to stand out as a comedienne which she takes full advantage of. A long route has already been offered them.

SENNETT'S ENTERTAINERS open this week in vaudeville at the Royal, New York.

EDWARD VAN WYCK, the well known manufacturer of circus and juggling apparatus, of Cincinnati, is just recovering from a serious automobile accident, in which he lost the sight of one eye.

JAMES R. THORPE (Ramsa), of Thorpe and Winfred, Thorpe and Costello, and known as Ramsa, of Ramsa and Arno, is paralyzed and in destitute circumstances, and would like to hear from his friends, at 643 Avenue B, Bayonne, N. J., care of Mrs. M. Frayer.

HAMMERSTEIN'S

(LONEY HASKELL, MGR.)

Hammerstein's drew a capacity house Monday afternoon, March 8. Eddie Foy, Willa Holt Wakefield and an excellent bill all helped to make the show a winner.

"Fatty's Chance Acquaintance," a very funny Keystone comedy, opened the show and put everybody in a good mood.

LEW FITZGIBBON, the xylophone player, is billed "The Brother of Bert." He is far too clever to go along on another man's reputation. (New Acts.)

BISSET and BESTRY went very good in number two position. The boys are clever dancers and have some good steps. The team work is excellent. The eccentric dance is clever. They received four bows.

KURTIS' EDUCATED ROOSTERS is an interesting act. The birds are remarkably well trained and the audience liked the act very much. It is a purely novel act.

THE HAZEL KIRKE TRIO is a very neat act. Seymour Firth at the piano played a trifle too loud, and while accompanying Miss Kirke and her partner, should tone down a trifle. Miss Kirke is a pretty blonde and possesses a pleasing voice. The young man, Barret Greenwood, is very good, and puts the finishing touch to the act. For closing they sang a medley of Firth's song successes.

COOPER and SMITH were a big hit in their offering, "The Hotel Gossip." The team has some clever talk and songs, and were thoroughly enjoyed by the large audience. They were forced to take two encores. The scandal dialogue and song is very funny.

NONETTE repeated the success she made at the "Corner" a few weeks ago. She has discarded her piano accompanist. Her big song was Will Rossiter's success, "I'm a Long Way from Tipperary." She also sang "Virginia, Come Back to Me," and played "Mother Machree," "More Than the World to Me" and a medley of "rags." Her new gypsy dress is pretty.

EDDIE FOY and the SEVEN LITTLE FOYS, assisted by MRS. FOY, closed intermission and were a howling success. Foy's youngest son almost eclipses his father in comedy. The transparent drop showing the family at home in New Rochelle is a good idea. There is only one Eddie Foy, and the audience was made to realize it. Every one of his children is talented and, altogether, they gave a most enjoyable turn.

HYMACK opened intermission, and received a big hand. The human chameleon has one of the most novel acts in vaudeville. "At Missitt Junction" is a good act, and Hymack's remarkable ability to change his wearing apparel was fully appreciated.

WILLA HOLT WAKEFIELD charmed the house. She is billed "The Lady and the Piano," the piano is immediately forgotten when she makes her appearance. She has a world of personality, and the audience would have liked to have her stay much longer than the time allotted her. She has an excellent new routine of songs.

Slang was more than predominant when BERT LESLIE and his company occupied the stage. "Hogan in London," the latest of the Hogan series, is very funny, and is equally as good as the previous Hogan stories. Bert Leslie can justly bill himself the "King of Slang." Elva Bates was good as the widow; Chas. Peterman was well liked as the butler, and Legal Robinson pleased as the cabman.

BEN WELCH was easily the laughing hit of the bill. He had the audience in convulsions over his funny stories and parodies. His original way of putting over the Hebrew comedy is always a big hit. He used a special drop of the slums of New York.

"THE FALL OF ANTWERP" kept the audience seated during the entire performance. (New Acts.)

A Pathe Daily News closed the show.

Mylen.

AMERICAN.

(CHAS. POTSDAM, MGR.)

The American Roof was comfortably crowded Monday night, and the patrons enjoyed a very good show. The surprise of the bill was how big the Arab act went. They captured all the hit honors, and were closely followed by Gray and Graham.

"I'm an American, That's All," an illustrated song, opened the show. The man who sang the selection possessed a very good voice.

KERSLAKE'S PIGS, ten minutes, in three, special settings. This is one of the most novel acts that is traveling over Loew's Circuit. The pigs are as well trained as any dog act, and really perform many remarkable tricks. The audience seemed to enjoy the novelty, and made Lil Kerslake take three bows.

GIRARD and WEST, nine minutes, in one. For a neat, refined singing and dancing act there are very few who can beat Girard and West. They are a good looking couple and are well mated. They are good singers and dancers. They sang "You Great Big Dancing Doll," "My Wife is Dancing Mad," "I Forgot the Number of My House," and the young man gave a really good imitation of Bernard Granville's dancing. Four bows.

MONIT ARAB TROUPE, ten minutes, full stage. This is one of the best Arab troupes that has played this house. Usually this kind of an act goes "cold" in this house. Monday evening the act was the hit of the bill. They perform some hair-raising tricks, and their sure-fire finish is always certain to get them a big hand. They were forced to do an encore. Six bows.

JOHN NEFF, sixteen minutes, in one. For sixteen minutes John Neff served the patrons with an original idea of "nut" stuff. He is billed "the world's greatest musician?" He picks up a different instrument, and just as he is about to play it he thinks of a joke and forgets about the music. His jokes are all taken from the biggest of stars, and he tells his audience that he has "lifted" them bodily. It is a funny turn and is bound to go big anywhere. Four bows and an encore.

WALSH-LYNCH and COMPANY, fifteen minutes, full stage, special set. The act was reviewed in THE CLIPPER at the Seventh Avenue Theatre two weeks ago. It is an excellent comic act, with plenty of dramatic spice. The characters are very well portrayed. The young man had a very bad cold and could hardly do justice to his work. Three curtain calls.

The Keystone comedy billed for intermission was not shown because of the act following it.

W. W. WATERS, twelve minutes, in one, special drop. Waters has a decidedly novel act. He opens with a song about moving pictures. Then a picture, entitled "Sherman Was Right," is thrown on the screen, and it shows a number of people supporting him. He does the speaking and they act their answers. In that way they enact an interesting love story. It is admirably worked out and must have required quite long studying. Three bows.

GRAY and GRAHAM, eighteen minutes, open in three, special set, and close in one. Back from their European triumphs, Fred Gray and Nellie Graham were most heartily welcomed at the American. They have an exceptionally neat musical act that is over bubbling with good comedy. Fred has lost none of his cunning, and his glass of water bit, and the old hat, still go as big as ever. The comedy of the Scotch half of the act is very funny. Miss Graham plays the instruments extremely well. Five bows and encore.

CLIFFORD and BURKE, fifteen minutes, in one. The first thing this act should do is to cut the material down to about ten minutes. As it is, the talk is too long, and the audience drift away from the artists. They come out in black and tan faces, and their comedy is very clever. The act is very nicely performed. Three bows.

NICHOLS-NELSON TROUPE, eight minutes, full stage. The troupe have a very good routine of work and kept the big house fully interested in their act. They juggle hoops and diabolos, and are artists in their line of work. Three curtain calls.

Number two of the Episodes of Elaine, "the Hour of Three," was exceptionally interesting and exciting. The picture is fast becoming one of the big features of the bill.

Mylen.

HUNTING AND FRANCIS are rounding out a very prosperous season with their comedy sketch "The Love Lozenge" by James Madison. The same author will prepare for them an entirely new vehicle for next season.

THE Billy Bryant Stock Co., at the Broadway Theatre, Logansport, Ind., report that business has been unusually good. The current bill is "Thorns and Orange Blossoms." The Broadway Theatre has a seating capacity of twelve hundred.

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CHRIS. O. BROWN NOTES.

Nella Webb left New York March 2, for San Francisco, accompanied by her husband. After a week at the Exposition they will sail from San Francisco March 30, to play two weeks in Honolulu. She will leave Honolulu, April 10, for Sydney, Australia.

The conditions in the vaudeville way in Australia, according to advices from Hugh D. McIntosh, are getting better weekly. In many of the legitimate theatres in Australia, deductions in performer's salaries have been agreed upon or enforced, but the Tivoli Circuit, controlled by Mr. McIntosh, has faced the conditions of war without hardships. The situation in Australian vaudeville on this circuit is the brightest that is offered to performers anywhere in the British Empire. When it became necessary to adjust engagements to the circumstances of war, the problem was solved by a slight curtailment of contracts, but salaries went on as before.

Sophie Tucker has been negotiating with the New York office of the Rickard's tour, and it is likely that she will contract for twelve weeks in Australia with an option of fifteen or twenty more, also for a tour through India and South Africa.

Oliva's Seals startled the Australians, and since her performance at Melbourne, the S. R. O. sign has been displayed at every performance. This is the first real diving act that the Australians have seen, and it created a sensation.

"September Morn," or "The Follies," musical show, that has been running at Sydney for the past six weeks, has been transferred to Melbourne. A cable says that the performance met with the same success that it did in Sydney. The reason of the removal of "The Follies" from Sydney to Melbourne was to clear the deck for the grand entry of our own James J. Corbett. All Australia is awaiting his appearance in Sydney. The advanced sale has been phenomenal. Jim will open about March 8. He has been much heralded, and it is up to him to deliver the goods, which, I am sure, he will.

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CHAMBERLAIN BROWN NOTES.

Georgia Harvey will be with Nigel Barrie in his new vaudeville act.

Charles Clear, from the Gaiety Theatre, in London, is the first member of the new Rita Gould Revue engaged. Mr. Clear is at present in Canada with "The Quaker Girl," in the Clifton Crawford role.

Margot Williams is the leading woman in "The Sea Wolf."

Alice Lindahl is playing a special engagement in "Bought and Paid For," at Wilmington, this week. Miss Lindahl is playing the Julia Dean role.

Zoe Barnett, who is now on tour in "The Red Rose," is besieged with offers to head revues in San Francisco this Summer.

Ethel Valentine will close in "To-day" on Saturday, in Buffalo.

A new piece, entitled "Some Boy," will open on 20, in Bayside. In the cast will be H. Cooper Cliffe, Dorothy Aldert, Wilfred Seagram and Daisy Belmore.

Doris Moore is still on tour in "Peg o' My Heart."

Chamberlain Brown has placed under contract the past week, Adele Blood, Leonard Hollister, Yvette, Deirdre Doyle, Alice Gordon and Carl Brickert to act for them exclusively.

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HENRY PINCUS BURIED.

The body of S. Henry Pincus, a native of Philadelphia, who formerly was identified with varied amusement interests of the city, and who died suddenly in Houston, Tex., Feb. 25, arrived in Philadelphia, March 1, and the funeral took place at the home of his brothers, Walter and Florian Pincus, 1334 N. Fifteenth Street, March 3.

Mr. Pincus was born in Philadelphia fifty-six years ago, and the early part of his life was devoted to mechanical invention. The folding opera chair, with the attached hat holder, was one of his products, and he held the first patents on machines for intermittent light transmission.

In the amusement world, Mr. Pincus first was associated with the late Dion Boucicault for a number of years, and later re-established the elder Sothern. He built the Winter Circus at Broad and Cherry Streets in Philadelphia, and, with the late William J. Thompson as the financial backer, created Washington and Brandywine Springs Parks, in that city and Wilmington, Del.

Later, coming to New York, Mr. Pincus was associated with the Keith interests for several seasons was the lessee of the Madison Square Garden Roof. It was during his production of "Mam'zelle Champagne" at that amusement resort that Harry K. Thaw killed Stanford White. Mr. Pincus was an Elk, and a member of the Pen and Pencil Club. The uniquely decorated room on the top floor of the club house was his donation to that organization.

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FOLLY O. C. CHANGES.

Announcement of the lease of the Folly Theatre, Oklahoma City, Okla., by the interests which now operate the Empress and the Lyric there was announced March 1, in connection with the granting of a charter to the Folly Theatre Company by the secretary of state.

The Empress and Lyric management each will have a half interest in the Folly, which changed management Feb. 28. The old policy of entertainment is retained for the present at least, said T. H. Boland, of the Empress. But it is planned to remodel the house later.

The incorporators are: E. Crook, T. H. Boland, John Sinopoulo, R. H. Powell. The present manager of the house is the owner, F. M. Tull.

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WEE GEORGIE WOOD, who sailed for England March 3, will return next year.

BESSIE KAPLAN will be seen this month at the Palace.

OUT OF TOWN NEWS

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.) — "The High Cost of Loving," with Lew Fields, had good business week of March 1. San Carlo Grand Opera Co., in repertoire, week of 8. "The Things That Count" next.

COLUMBIA (Fred G. Berger, mgr.) — "Hypocrites," Herbert Bosworth's moving pictures, 1-6, was well received. A series of scenes of a big hunt of game in Africa were shown, preceding the feature photoplay. Good business ruled. "The Blue Envelope," a new farce in three acts, week of 8. "Hypocrites" closed its engagement Sunday night, 7. "Twilight Sleep Talks," by Twilight Sleep Mothers, matinee 10.

NATIONAL (Wm. H. Rapley, mgr.) — Mrs. Patrick Campbell, in "Pygmalion," with excellent support, gave a delightful performance, and drew good business 1-6. "The Trail of the Lonesome Pine" week of 8, "The Poor Little Rich Girl" next. John McCormack Friday matinee, March 19.

POLI'S (Louis J. Fosse, mgr.)—The Popular Players, 1-6, in "Dorothy Vernon of Haddon Hall," had a splendid opportunity to show their worth. Rockliffe Fellowes gave a fine performance. Graham Velsey, Daniel Hanlon, Robert Lowe, Maude Gilbert, Theresa Dale and Helen Tracy, were all good. It was one of the best performances of the season, and was enjoyed by large audiences. "Nobody's Widow" week of 8, "The Three of Us" next.

CASINO (A. Julian Brylawski, mgr.)—The Dream Girls, a musical tabloid, and other acts, with new pictures, program week of 8, usual Casino specialties are added. Price of admission reduced. Matinee, one thousand seats at ten cents. Evenings and Sundays ten and twenty cents. Sunday concerts do well.

COSMOS (A. Julian Brylawski, mgr.)—Bill 8-10: The Summer Girls, the Brandts, Rose Valerio Sextette, Deltorelli and Glissando, La Vine and Temple, "Presto," Hearst-Selig Weekly. Sunday concerts do capacity.

GAYETY (George Peck, mgr.)—The Behman Show drew good business 1-6. Sam Howe and His Show week of 8. Ed. Lee Wrothe and Ginger Girls next.

B. F. KEITH'S (Roland S. Robbins, mgr.)—Gertrude Hoffmann, in her new revue in twelve scenes, with half a hundred players, and lasting more than an hour's time; Paul Conchas, Harry Beresford and company, Lucille and "Cockie," Glen Ellison, Dancing La Vars, the Pathe Weekly News Pictorial. Sunday concerts do capacity.

MAJESTIC (John Grieves, mgr.)—Stock did good business 1-6. Big burlesque stock company, in "The Three Married Men," week of 8.

NOTES.

THERESA DALE, the new addition of Poli's Popular Players will have an opportunity in "Nobody's Widow" to confirm the many good things said of her.

THIS being Lent, the usual Lent business is being done at all houses. "Congress" closed a remarkably long session March 4, and this attraction has carried many a one away that will never return and the local houses will be getting ready very soon for the Summer attractions, stock companies, etc.

MUCH has been said about the "Boys in Blue" being refused admission on account of their "uniform," but there is no manager in the Nation's Capital who will refuse any one of "Uncle Sam's" boys if he presents himself in proper condition.

MANAGER LOUIS J. FOSSE is always smiling nowadays because he sees the line at the box-office waiting for tickets.

THAT little affair that Eddie Talbert of the Columbia is interested in is not very far off. He says that he will personally see that a good big piece of cake will go direct to THE CLIPPER office.

MANAGER BERGER states that at the matinee March 10, "Twilight Sleep Talks," that woman ushers will conduct patrons to seats.

THINGS look brisk around the Columbia and everyone is smiling as the time is fast nearing the opening of the season of The Columbia Players. Mr. Berger says it will be the best company ever.

IF GEORGE W. BARBIER AND CARRIE THATCHER are not among the Columbia Players, there will be—well wait.

Cleveland, O.—Opera House (A. F. Hartz, mgr.) Julia Sanderson, Donald Brian and Joseph Cawthorn, in "The Girl from Utah," March 8-13; followed by Annette Kellermann, in "The Model Girl."

COLONIAL (F. Ray Comstock, mgr.)—Wm. Hodge in "The Road to Happiness" 8-13, Louis Mann in "The Bubble" 15-20.

KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Bill week of 8: "Midwinter Festival Week," Mr. and Mrs. Carter De Haven, La Mila, Fridkowsky Troupe, Jas. Thornton, Fred Bowman, Lydell, Rogers and Lydell, The Seebacks, Hope Vernon, Jane Connelly and Players, Cardo and Noll and "On the School Playgrounds."

METROPOLITAN (Fred E. Johnson, mgr.) is dark week of 8. Another stock company may be formed in the near future or house may remain closed.

PROSPECT (J. W. Lyons, mgr.)—"The Shepherd of the Hills" 8-13, "In Old Kentucky" 15-20.

CLEVELAND (H. D. Zirker, mgr.)—Arling Alcine and Carolyn Gates have taken over Holden & Edward's interests in the Holden Players and as The Alcine-Gates Players, "Old Heidelberg" is the initial production, 8-13.

MILES (Chas. Garner, mgr.)—Bill week of 8: "On the Riviera" (headliner), Murray Bennett, The Bowman Bros., Bernard and Harrington, La Dolne, Amoros and Mulvey, and photo plays.

PRISCILLA (P. E. Sens, mgr.)—Bill week of 8: The Novelty Minstrels, Howard's Bears and Dogs, Miss Salome Park and company, The De Peron Trio, Barbour and Lynn, Parker and Butler and pictures.

GORDON SQUARE (Harry Durocher, mgr.)—Bill 8-10: Mlle. Albee's Pets, the Five Foolish Fellows, and other acts to fill. Alexander the Great, the man monkey, headliner for last half.

STAR (Drew & Campbell, mgrs.)—Bert Baker and Bon Ton Girls 8-13.

EMPIRE (Bert McPhail, mgr.)—The Cracker Jacks 8-13, City Sports 15-20.

KNICKERBOCKER (E. N. Downs, mgr.)—Elsie Janis is seen in pictures, her first film work, "The Caprices of Kitty" 8-10. Julian L'Estrange, in "The Commanding Officers" will be shown the latter half of the week, with appropriate orchestra numbers.

DUCHESS (A. A. Comey, mgr.)—"The Blue Mouse," with Madge Lessing, and "Souls Enchained," featuring Lyda Borelli, are features, with orchestra, week of 8.

STANDARD (Jos. Grossman, mgr.)—"The Fairy and the Wolf," "The Fallen Idol," Max Figman, in "Jack Chanty," and "M'Liss" are features week of 8.

Akron, O.—Colonial (Louis Wise, mgr.) bill week of March 8: Charles Mack and company, Mullen and Coogan, the Musical Hormans, Lohse and Sterling, Friend and Downing, and Ziegler and Sangster.

GRAND (Louis Wise, mgr.)—Lyman Howe's pictures 11-13.

MUSIC HALL is dark.

MAIN, NATIONAL, SPICER, MAIN, BANK, ORPHEUM, DREAMLAND, THORNTON, IDEAL, ALHAMBRA, EMPRESS, PLAZA, WINTER, WALHONF and PASTIME, moving pictures.

Zanesville, O.—Schultz (Arthur Moreley, mgr.) "Bringing Up Father" March 13.

ORPHEUM (Harris Bros., mgrs.)—Vaudeville and pictures.

IMPERIAL (Al. White, mgr.)—Shubert-Brady features and General Film Service, to big business.

QUIMBY'S (W. C. Quimby, mgr.)—Home of Paramount features.

GRAND (John Dougherty, mgr.)—Universal service.

AMERICAN.—Motion pictures only.

HIPPODROME is dark.

Portland, Me.—Jefferson (M. J. Garrity, mgr.) J. W. Gorman's Musical Comedy Co., with Pat Ott, play a return engagement March 8-13. Motion pictures are shown, and novel features include a baby show, for prizes, Wednesday's matinee; amateur try-outs Friday evening, and the Saturday matinee free to children.

KEITH'S (Louis E. Kilby, mgr.)—The Keith Stock Co. present "Damaged Goods" 8-13. "The Talk of New York" 15-20.

NEW PORTLAND (M. C. Blumenberg, mgr.)—Vaudeville and pictures. Bill 8-10: Hadji Nassar Troupe, Foster and his dog, the Drews, Wilber C. Sweatman, and Case and Alma. Bill 11-13: "The Song Festival," Marconi Brothers, Handel and Hoyt, Helen Dickson and the Roderick Girls, and Cyril and Stuart.

GREELY'S (James W. Greely, mgr.)—Harry Lauder's Social Maids week of 8, and motion pictures. Souvenir silver spoons are presented the first two hundred ladies attending Friday's matinee.

STRAND, EMPIRE and NEW NICKEL, motion pictures.

Providence, R. I.—Opera House (Felix Wendelschaefer, mgr.) "The Miracle Man" March 8-10, "Innocent" 11-13.

COLONIAL (A. H. Spink, mgr.)—Colonial Stock Co., in "Maggie Pepper," 8-13.

KEITH'S (Chas. Lovenberg, mgr.)—Bill 8-13: Mrs. Leslie Carter and company, George MacFarlane, Will Bros, Al Herman, Hazel Cox, Vernon, Toney and Norman, Eddie Howard and Cummings and Gladying and company.

SCENIC TEMPLE (Eddie Healey, mgr.)—Bill 8-13: Tom Mulgrew, Eddie Heley, Chas. McConna, Alice Bagley, Mabel Grand, Alice Kehoe and others.

WESTMINSTER (Geo. Collier, mgr.)—Harry Hasting's Big Show 8-13.

UNION (Chas. Allen, mgr.)—Bill 8-13: Master Leons, Keno and Wagner, Exposition Concert Band, "The Rose of Virginia" and Rush Ling Toy.

EMERY (Martin Toohey, mgr.)—Bill 8-10, Maurice Freeman, Shriner and Richards, Armstrong and Clark, Dolce Sisters and Warmwood's Animals. For 11-13: Hanlon and Clifton, Dugan and Raymond, Nell McKinley, Dora Dean and Phantoms, one to fill.

CASINO, BIJOU, NICKEL, GAIETY and HIP, pictures only.

TOM MOLONEY, of the Scenic Temple Stock Co. gave a very clever impersonation of Charlie Chaplin (the movie star) last week, his work being by far one of the best bits of character work he has done in the Temple this season.

PRUDENCE BARR, MAE DAVENPORT, EMMA HAGERTY, GRACE SMITH and MARGARET LAW are seen with the Colonial Stock Co., in "Maggie Pepper," this week. Miss Laura Tintel is in her regular ingenue part.

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) Mrs. Patrick Campbell March 8-13, "The Bird of Paradise" 15-20.

ACADEMY (Tunis Dean, mgr.)—"The Yellow Ticket" 8-13, Maude Adams 15-20.

AUDITORIUM.—Poli Players, in "The Big Idea," 8-13; "Get-Rich-Quick Wallingford" 15-20.

COLONIAL—"Excuse Me" 8-13, "The Trail of the Lonesome Pine" 15-20.

GAYETY (M. Southerland, mgr.) — September Morning Glories 8-13, Heart Charmers 15-20.

PALACE (Wm. Ballauf, mgr.)—Ginger Girls 8-13, Billy Watson Show 15-20.

MARYLAND (Fred Schanberger, mgr.)—Bill 8-13: Flo Irwin and company, Australian Woodchoppers, Mack and Orth, Lillian Lorraine, D'Amore and Douglas, Boland and Holtz, Florenz Tempest and company, and Marie Dorr.

HIPPODROME (Chas. E. Lewis, mgr.)—Bill 8-13: Bert Melrose, Fred James, El. Cota, "Clown Life," Monarch Comedy Four, Haydn, Burton and Haydn, and Burke and Burke.

VICTORIA (Chas. E. Lewis, mgr.)—Bill 8-13: Baldwin Comedy company, Porter White and company, Corrigan and Vivian, Gallerini Four, Beutetti Sisters, and the Two Bryants.

GARDEN (George Schneider, mgr.)—Bill 8-13: Mlle. Amata and company, Harry Jolson, Earle and White, Alice La France, Three Veldes, and Honora.

Louisville, Ky.—Macauley's (John T. Macauley, mgr.) "High Jinks" March 11-13, William Gillette, Blanche Bates and Marie Doro, in "Diplomacy," 15, 16.

KEITH'S (J. L. Weed, mgr.)—Bill week of 7: Nat M. Wills, Haveman's animals, Clayton White and company, Connolly and Wenrich, Bond and Casson, Hale and Paterson, Chester Johnstone and company, and Three Hickey Bros.

GAYETY (O. T. Taylor, mgr.)—"The Cat and the Fiddle" 7-13, "Help Wanted" 14-20.

BUCKINGHAM (Horace McCrocklin, mgr.) — Auto Girls 7-13, Garden of Girls 14-20.

IT was with deep regret that the managers and theatregoers of Louisville learned, by telegram, of the death of George ("Honey Boy") Evans.

MAGNOLIA GARDEN (S. Glasser, mgr.)—Bill 7-13: Stuart and Sterling, Eva Chambers and Prof. Nelson's Orchestra, are features.

MASONIC, ALAMO, NOVELTY, MARY ANDERSON, MAJESTIC, ORPHEUM, STAR, CASINO, COLUMBIA, WALNUT, CRYSTAL, OLYMPIC and HIPPODROME, pictures only.

Indianapolis, Ind.—Murat (J. G. Barnes, mgr.) Guy Bates Post in "Omar the Tent Maker" March 8-13, Indianapolis Orchestra 14.

ENGLISH'S (Ad. F. Miller, mgr.)—David Warfield in "The Auctioneer" 9, 10, John Drew 12, 13, Dorsey's Pictures 15-18, William Gillette, Blanche Bates and Marie Doro in "Diplomacy" 19, 20.

LYCEUM (Anderson and Ziegler, mgrs.)—"Within the Law" 8-13, feature pictures next week.

KEITH'S (Ned. S. Hastings, mgr.)—Bill week of 8: Adelaide and J. J. Hughes, Chick Sale, Frances Nordstrom and company, Hawthorne and Inglis, McCormack and Irving, Elsie Faye Trio, Bounding Pattersons and The Gladiators.

LYRIC (Barton and Olsen, mgrs.)—Bill 8-10: Marie Stoddard, Margaret Braun and Sister, Dolly Marshall, Winter and Fields and Four Elliott Sisters.

COLUMBIA (G. E. Black, mgr.)—The Garden of Girls week 8.

FAMILY (J. G. Argenbright, mgr.)—Musical tabloids "The Two Buzzards" and "The Promoters" week of 8.

ISIS, MANHATTAN, KEYSTONE, PALMS, COLONIAL and ALHAMBRA, feature pictures.

Evansville, Ind.—Wells' Bijou (O. Lar Offutt, mgr.) is dark.

NEW GRAND (Wm. McGowan, mgr.)—Bill March 8-10: Three Kratons, Dolly and Mack, Lorraine and Dudley, Bertie Heron, and Hong Kong Mysteries. For 11-14: Josie Flynn and Minstrel Maids, Henry Toomer and company, Great Howard, Dean, Dorr and Dean, and the Heuman Trio.

MAJESTIC (Chas. Sweeton, mgr.)—Demetral vs. Hursan Ali, wrestling match, 10; Country Circus 20.

ORPHEUM and NORTHSIDE (Chas. Sweeton, mgr.)—Amateurs, vaudeville and motion pictures.

PRINCESS, SAVOY, CRITERION, RIVERSIDE, NOVELTY, COLONIAL, FRANKLIN, VIRGINIA, COLUMBIA, FULTON, VALAOA, STADIUM, GOVERNOR, ALHAMBRA, JEFFERSON, WOODLAWN, WALNUT, FAVORITE, CASTLE HALL and ALAMO, motion pictures only.

Paterson, N. J.—Majestic (W. H. Walsh, mgr.) bill March 8-10: "The Noisy Student," Fadin-O'Brien Trio, Peace and Terminal, and Walsh Sessome and company. For 11-13: "The Noisy Student," Carter and Waters, Miller and Keul, Mr. Quick, and pictures.

ORPHEUM (L. Roble, mgr.)—Harry Hastings' Big Show week of 8.

LYCEUM (E. Wilbur, mgr.)—Thurston week of 8.

Atlantic City, N. J.—Apollo (Fred Moore, mgr.) "Damon and Pythias" pictures March 7-10, Margaret Anglin, in "Lady Windemere's Fan" 11-13, Thurston, the magician 15-17.

NEW NIXON (Harry Brown, mgr.)—Vaudeville 8-10: Jules Levy Family, Carolina Duo, Caufield and Driver, George Moore and Olive North, no musical show week of 8, because of preparations for the local Elk's Minstrel Show, which will be presented March 12, 13.

Spring season opens 15, with Hurtig and Seamon's Taxi Girls.

VIRGINIA, CRITERION, BIJOU, CITY SQUARE, COLONIAL, COZY, CENTRAL and CHELSEA, photo plays.

Trenton, N. J.—State Street. Bill March 8-10: W. H. Crane, in "David Harum" (pictures), Three Types, Keeley Brothers and company, Jimmy Reynolds, and Egomar and Brooks. Wednesday only, "Exploits of Elaine," feature picture. Bill 11-13: "Three Weeks" (pictures), Bicknell, Gibney and company, Ethel Manson, Ritter and Wells, and animated song, "Let By-Gones Be By-Gones."

Hartford, Conn.—Parsons' (H. C. Parsons, mgr.) "The Blue Bird" March 11, "The Sea Wolf" 12, 13, Raymond Hitchcock 19, 20.

POLI'S (James Thatcher, mgr.)—Poli Players, in "Within the Law," 8 and week.

GRAND (Moe Messing, mgr.)—George Stone and Etta Pillard, with Social Maids, 8-10; Happy Widows 11-13.

PALACE (Wm. D. Ascough, mgr.)—Bill 8-13: Hanlon, Stewart and Keeley, Marion Weeks, Musical Cuttys, Seymour Family, and Cole, Russell and Davis.

HARTFORD (H. H. Jennings, mgr.)—Bill 9-10: Moffet-Claire Trio, Foster and Foster, Fennell and Tyson, and Pallenburg's bears.

MAJESTIC, STRAND and PRINCESS, motion pictures.

Norfolk, Va. — Wells (Otto Wells, mgr.) "Hypocrites" (pictures) week of March 8, San Carlo Opera Co. 17, 18.

COLONIAL (G. M. Knight, mgr.)—"Stop Thief," as presented by the Colonial Players, week of 1, proved to be the most attractive offering yet put on by this company, and business was excellent. "Maggie Pepper" is offered week of 8.

ACADEMY (Otto Wells, mgr.)—Vaudeville and motion pictures continue to do good business at this house.

STRAND, WONDERLAND, AMERICAN, ARCADE, CROWMAN, COLUMBIA, ELITE and FOTOSHO, motion pictures.

Glens Falls, N. Y.—Empire (Joe Miller, mgr.)—"The Blue Bird" March 8, war pictures 9, 10, Tina Lerner, in McCune-Franklin concert series, 11.

WORLD IN MOTION (P. J. Doran, mgr.)—Photoplays. The patrons of this theatre were pleasantly surprised, 3, by a visit and talk by Wally Van, of the Vitagraph forces. He was accompanied by Anita Frezer, Albert Roccardi and Donald McBride. "Wally" was in this vicinity about a week, directing the closing scenes of his new play, "Love, Ice and Snow," which is staged in Schroon Lake and Lake George.

MAJESTIC (Buckley & Sirous, mgrs.)—Paramount photoplays.

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RUNAWAY JUNE
NORMA PHILLIPS APPEARING IN RUNAWAY JUNE
HAROLD FREEMAN

DON'T SEND FOR THIS
Great Novelty Ballad
IT'S IN YOUR HANDS NOW -- COMPLETE
BUT SEND FOR THE ORCHESTRATION AT ONCE AND BY THE TIME IT REACHES YOU WILL KNOW THE SONG
RUNAWAY JUNE

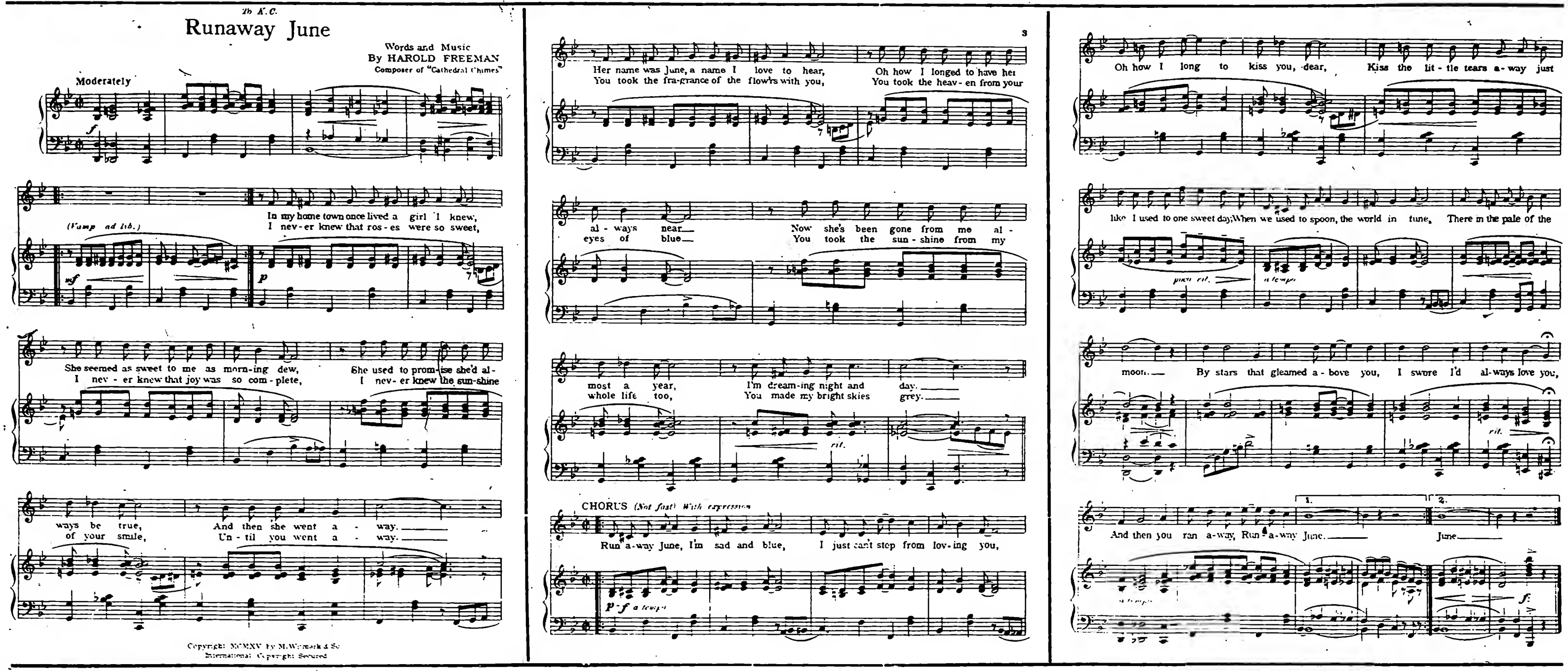
NOTE: "RUNAWAY JUNE" is known in every City, Town and Hamlet where there is a Show-House, on account of the tremendous success of the great motion picture serial, "RUNAWAY JUNE," now running—with NORMA PHILLIPS (the "Mutual Girl") as the heroine

RUNAWAY JUNE
NORMA PHILLIPS APPEARING IN RUNAWAY JUNE
HAROLD FREEMAN

To K.C.

Runaway June

Words and Music
By HAROLD FREEMAN
Composer of "Cathedral Chimes"


Moderately
(Vamp ad lib.)
In my home town once lived a girl I knew,
I nev-er knew that ros-es were so sweet,
She seemed as sweet to me as morn-ing dew, She used to prom-ise she'd al-
I nev-er knew that joy was so com-plete, I nev-er knew the sun-shine
ways be true, And then she went a-way.
of your smile, Un-til you went a-way.
Her name was June, a name I love to hear, Oh how I longed to have her
You took the fra-grance of the flow'rs with you, You took the heav-en from your
al-ways near, Now she's been gone from me al-
eyes of blue, You took the sun-shine from my
most a year, I'm dream-ing night and day.
whole life too, You made my bright skies grey.
rit.
CHORUS (Not fast) With expression
p-f a tempo
Run a-way June, I'm sad and blue, I just can't stop from lov-ing you,
Oh how I long to kiss you, dear, Kiss the lit-tle tears a-way just
like I used to one sweet day, When we used to spoon, the world in tune, There in the pale of the
poco rit.
a tempo
moon. By stars that gleamed a-bove you, I swore I'd al-ways love you,
rit.
1. 2.
And then you ran a-way, Run-a-way June. June
a tempo
f

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THE CLIPPER'S HEALTH DEPARTMENT.

By DR. MAX THOREK, Chicago,

Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

CLIMATE AND CONSUMPTION.

This article is written at the request of L. Lo C., White Haven Sanitarium, White Haven, Pa.:

Too much has been said and written about climate in tuberculosis. This has a tendency to confuse most people. While it is true that certain climates are better adapted for the treatment of consumption than others, it should be put down as a rule that *"in any case of tuberculosis that climate is most suitable where the sufferer feels well, eats well, sleeps well and gains strength and flesh."* The stage of the disease has an important bearing in the selection of a suitable climate. As a general rule high altitudes are best suited for early stages of the disease, low altitudes for advanced cases. If a person has been the victim of active tuberculosis for some time, the stay in a suitable climate should not be less than *two full years*. And, should marked benefit be derived from such altitude, *stay as long as you can*. Cases who had hemorrhages from the lungs (severe and frequent) and those complicated with weak heart, also individuals subject to nervous disorders, had better remain in low altitudes.

The climatic requirements for any consumption are: *purity of air, equability of atmospheric conditions, abundant sunshine, dryness* and *proper altitude*.

Purity of air is of utmost importance. Thus is explained the fact that mountain air and that of the virgin forests are so helpful in tuberculosis. Forests and particularly pine groves favor atmospheric purification, since they generate ozone, which oxidizes the impurities contained in the air. A dry atmosphere has advantages, *but that dryness is not essentially an element* is shown by the fact that patients often do well at places having comparatively high relative humidity, such as Florida, Southern Georgia, Southern California and the resorts on the South Coast of England.

In America the essential climatic factors necessary for the consumptive are found in the following regions: The Adirondacks, Colorado, Arizona and New Mexico. They are especially recommended for the Winter months, for during that time they offer a uniform cold atmosphere, combined with much sunshine and good purity. A camp, or tent life in the open air, cannot be too strongly recommended to the consumptive. In the early stages of the disease patients do well at such places as Thomasville, Ga.; Southern California, and at *Lakewood, N. J.*

Some of the latter places offer the advantage of affording an opportunity of gaining a livelihood.

From time immemorial, certain places of the globe have been lauded as ideal for the treatment of tuberculosis. At the present day we read so frequently of one region after another being free from consumption, and of this or that health resort being veritable sir-cures for tuberculosis, that, could we accept the statements of their advocates, "the conclusion would follow that well nigh all of them are detached fragments of the original Paradise, replete with all that can make life enjoyable, and walled around from the incursions of death."

Dr. W. H. Walsh says: "Probably the earth offers few known spots more favorable to the tuberculized British patient than Nubia, yet the native Nubians on their own soil are occasionally destroyed by consumption." New Zealand is popularly believed to give perfect immunity from consumption, and it is surprising that even incomplete mortality returns show that more than *ten per cent. of the people there die from consumption*.

Dr. E. M. Wight writes of the inhabitants of the Cumberland tableland in Eastern Tennessee as a "people without consumption," while local physicians sing the praises of the Laurentide forest and lake region of North Ontario as having a Canadian population free from consumption. So the records read, but actual facts cruelly banish the illusion, and concerning them all we have finally to admit the truth of the statement of Dr. Bennett, who, while praising the towns of the Riviera, is yet forced to say that: "The perpetual Spring, the eternal Summer, the warm, Southern, balmy atmosphere described to the reader in such glowing terms only exist in the imagination of the writers."

Moral: Stay where you can do the best under the circumstances for yourself and those who need and love you.

ANSWERS TO CORRESPONDENTS.

BUST DEVELOPERS.

MRS. E. S. D., HANOVER, PA., WRITES:

DEAR DOCTOR: Will you kindly inform me, through THE CLIPPER'S Health Department, whether it is possible to develop the bust. I have used advertised medicines and derived no benefit from them. Is it possible to develop the bust? What can you recommend for it?

REPLY.

Bust developers, as a class, do not accomplish anything. You can do most with massage and building up your entire body. Massaging the breasts with cocoa-butter morning and night is as good as anything. Try to get stouter by good nourishing food, exercise plenty and carry out the massage as directed. Remember that when you buy a "bust developer" you are, at best, buying a "promise," and you know promises do not develop busts. Besides, there is no medicine in existence that will, when taken internally, develop any particular part of the body. The idea of an internal medicine as a bust developer is most ridiculous.

CESSATION.

AN OLD TIMER, BOSTON, MASS., WRITES:

DEAR DOCTOR: Have noticed during the past four or five weeks a slight surging or bubbling in my right ear. There is no pain connected with it. It will stop for a few minutes and begin again. It continues day and night. It is annoying—especially at night. May this be a forerunner of "cessation?" Should a woman, forty-six years of age, who seems in perfect health, prepare in any way for that "event?" Should she diet? I am a constant reader of THE CLIPPER and an old timer, and would be pleased to get your opinion.

REPLY.

It seems to me that you have wax in your ear. Warm some sweet oil and pour it into the "buzzing ear." Keep it there for a short time, inclining the head to prevent its leaking out. Dry the ear then thoroughly. It may be that by removing the wax the unpleasant noises will vanish. The "change" would have nothing to do with the disturbances in the ear. There is no preparation necessary for the "cessation." As long as the person feels well otherwise, she need not diet or take precautions other than under ordinary circumstances. Should your ear condition not improve, after removing the wax, then the cause would have to be ascertained by a thorough physical examination.

NEURITIS.

MR. H. L. S., PHILADELPHIA, PA., WRITES:

DEAR DOCTOR: For the past year I have suffered from what the doctors claim to be neuritis. They do not seem to be able to cure me. At every change of weather the pains are almost unbearable, which, of course, prevents me from filling my engagements. Kindly advise me what to do. I am a member of the W. R. A. and T. M. A., and a constant reader of THE CLIPPER.

REPLY.

The first thing to do in a case like yours is to ascertain what causes the neuritis. It is then, and only then, that intelligent treatment can be instituted. If the cause in your particular instance can be found and properly eliminated, recovery would undoubtedly follow. Neuritis may be caused by the following conditions: Exposure to cold (the so-called rheumatic neuritis), injuries, compression of a given set of nerves, poisoning of the system from chronic indulgences in alcohol, blood diseases, auto intoxications and infections of various natures. The course of neuritis is usually prolonged and must be systematic and thorough. Taking this or that medicine without going thoroughly into the details of the case is worse than useless. Place yourself in the hands of a good physician and give him a chance to ascertain the cause of your neuritis and properly remedy it. Will be glad to know how you are getting along.

CATARRHAL DEAFNESS.

MRS. S. T. M., EAST BOSTON, MASS., WRITES:

DEAR DOCTOR: Can you tell me what to do for deafness caused by catarrh? It bothers me constantly. Have consulted several specialists. One advised having my tonsils taken out, which I did, without curing the catarrh. Another told me it is a waste of money to try to cure catarrh. I can hear if the person speaking is close to me, but if away, say four or five feet, I cannot hear ordinary conversation. I can hear voices but cannot distinguish the words. I am a dancer. It would be impossible for me to wear an ear-drum; besides, I detest ear-drums. I am anxiously awaiting your reply.

REPLY.

You should get busy and be under the care of a competent otologist (specialist in diseases of the ear) until better. The fact that one or two physicians fail in a given case is not sufficient reason to become pessimistic. The underlying condition in your case may be catarrh, which should be subjected to thorough and systematic treatment. The removal of the tonsils could not have harmed you in any way. In fact, tonsillar conditions are sometimes responsible for conditions such as yours, hence the advice of your physician was proper. Either of the following conditions may be the cause of your trouble: Chronic inflammation of the middle ear, obstruction of the Eustachian tubes, foreign bodies, neurasthenia, anemia, exudation, senile changes, and systemic diseases. So you see any of these may be responsible for your trouble, and unless the real cause is found out and eliminated, you cannot get relief.

COD LIVER OIL.

MISS F. G. H., LINCOLN, NEB., WRITES:

DEAR DOCTOR: would you recommend cod liver oil to build one up?

REPLY.

Consult your stomach. If your stomach will digest it and not rebel, you may use it. If it causes digestive disturbances, as it so often does, leave it alone.

PIMPLES.

MR. P. L., HOBOKEN, N. J., WRITES:

DEAR DOCTOR: I wish you would kindly let me know, through THE CLIPPER, what I can do to rid myself of pimples. I have been bothered with them now for about six months. They come and go. At present I have a great many. Have been washing my face with peroxide about once a week. Do you think it does it any good?

REPLY.

Regulate your bowels. Do not eat indigestible food stuffs. Drink plenty of water. Steam your face every night before going to bed. Apply hot towels. Peroxide on the face cannot do you any good. After applying heat, massage the face with sulphur salve twice a week. If you don't improve get some acne-vaccine and have your physician inject it as required.

RED CIRCLE PILLS.

MR. F. D. W., JOPLIN, MO., WRITES:

DEAR DOCTOR: A performer recommended to me red circle pills. What do you think about them?

REPLY.

Ask Jim Marco (Marco Twins).

FUNCTIONAL HEART TROUBLE.

MISS B. E. D., SAN FRANCISCO, CAL., WRITES:

DEAR DOCTOR: I am a girl twenty-four year of age—a performer. I have never been troubled with heart disease or anything else as far as I can remember. I began smoking cigarettes a year and a half ago and have been troubled since with palpitation and shortness of breath. I am doing a bicycle act, and these attacks will come on very often—enough to make me desist from work. I am almost distracted from worry, as I am the support of an old mother and two brothers. What can I do? Am I curable?

REPLY.

Do not worry. *Stop smoking* and you will *get well*. You are suffering from a tobacco heart, no doubt. Your will power in throwing away cigarettes is what is going to get you well. Do not get discouraged. Your folks need you, and if you do as I say you will be restored to a useful life.

MR. S. D., Minneapolis, Minn.: Have answered your letter personal general delivery. Wonder if you received it? Am interested.

Miss F. G., Buffalo, N. Y.; Mrs. Y. T. D., New York; Mrs. F. D. D., Washington, D. C.; Miss Gertrude H., Cincinnati, O.; have answered your letters, general delivery. Mrs. Arthur Stamley, Hot Springs, Ark., have sent you long wire. Let me hear from you. Miss A. K., Zell, S. D., answered your letter by mail.

AUDIENCE SIT THROUGH FIRE.

That fire has no terrors for a Manchester (N. H.) audience as compared with the attraction of an Auditorium "vaudeville and pictures" program, was demonstrated evening of March 2, when with smoke filling the house from a small blaze in a jewelry store next door, the show had to be stopped and the people invited to leave the theatre.

House Manager Lorenson went upon the stage and explained the situation to the one thousand or more people in the audience, and advised them to file out. This they finally did, but with evident reluctance, and in an entirely leisurely and orderly manner.

◆◆◆

THE BELGIAN FUND.

Pictures of the war, for the Belgian Relief Fund, were shown Sunday evening, Feb. 28, at the Park Theatre, Woonsocket, R. I., by Edwin F. Weigle, and were witnessed by an S. R. O. audience.

The theatre was donated for the occasion through the generosity of Managers Donahoo & Gunning.

◆◆◆

SOPHYE BARNARD AND LOU ANGER are presenting their "Safety First" act at the Poli, Scranton, Pa., this week.

THE BOY SCOUT TRIO made quite a hit at the Broadway, Philadelphia, headed by Frank Richardson.

MILLER AND GLOGAU.

When Leo Feist started to go after the popular music department about five years ago, Bob Miller, a tenor, who hailed from the City of Culture (Boston), came into the employ of the firm. Several months before Jack Glogau started to work as a new beginner pianist. As a few years passed on and the firm became established with hit after hit, Miller and Glogau began to work together, putting over the different ballads in a way that created talk with all the opposition publishers, so much so that it didn't require much work on any song that they sang before it became popular and whistled all over the city. Not only have these boys helped to put over hits in New York, but have done work all over the country from Maine to the 'Frisco Coast. They have been trained in every department of the music business.

The boys have captured more trophies than any other team in the business, and have captured cups with the best field of singers competing. Bob Miller has even been associated with writing songs such as "Belle of Killarney" and "Let's Go Back to Loveland." Jack Glogau has already got a little reputation as a writer of some of the best stage songs during the season of 1914, especially "Celebration Day In Tennessee," "At the Yiddish Wedding Jubilee," "The A. O. H.'s of the U. S. A.," and his big hit, "On the Shores of Italy." His new efforts, that he hopes to collect heavy royalties on, are "My Own Venetian Rose" and "Why Not Sing Wearin' of the Green." Bob Miller and Jack Glogau are big favorites at all the theatres and cabarets in New York, and will soon spring a little surprise on all their friends in the way of (?) well, just watch them.

PAUL DIESE.

F. HENRI KLICKMANN.

Two of Chicago's most popular boys, known and liked by everyone along the "Rialto," are being showered with congratulations upon the tremendous overnight success of the waltz ballad, "The Kiss That Made You Mine," of which they are the composers, jointly. Not since "Nights of Gladness" has a waltz melody so taken the cafes and cabarets by storm, and it is on every program, or used by request nightly, in every amusement house in Chicago.

Paul Biese is the rotund and good natured gentleman in charge of the music at the Palace, also at the "College Inn" at the Sherman House. Paul has a host of professionals among his legion of friends, who are taking this song hit for their acts.

F. Henri Klickmann, the talented pianist, formerly at the Planters and the "College Inn," has the music of several big successes to his credit as a composer. Among them, "Sing Me the Rosary," "I Will Love You When the Silver Threads Are Shining Among the Gold," "Just a Dream of You Dear," "Original Fox Trot," etc.

The words of "The Kiss That Made You Mine" are by J. Will Callahan, writer of "Roll Along, Harvest Moon," "Diane of the Green Van," "They Sang 'Annie Laurie,'" etc.

BELLE RUTLAND,

Of Walton and Rutland, meeting with success in vaudeville.

World of Players.

JACK LORD writes: "Things are running along fine with Dave Newman's Tabarin Girls. We made a couple of changes in the cast week before last—the first change since last Fall. Nina Calvert joined in Spartanburg, S. C., coming from her home in New York. This is her second season with Newman. She is a charming and clever little girl. Eunice Robinson also joined recently. One of our bills is a decided novelty for a nine people musical tabloid company, as it has seven distinct and important parts. That we are getting away with it in good shape speaks well for the ability of our chorus girls, as they all play parts. Our chorus girls' contest, which we frequently hold, looks like a vaudeville bill on the small time, and not too small at that. This is our thirtieth week without a lay-off, and the ghost has never even hesitated. Regards to friends."

JOLLY RUTH GARNOLD entertained a number of her friends at her home, March 1, in honor of her birthday. She received many valuable presents and beautiful floral tributes. Leo Berger was guest of honor, March 1 being his birthday also. This is the fourth year Jolly Ruth and Mr. Berger have celebrated together. Singing, dancing and merry-making was indulged in until 11 P. M., when a delicious buffet lunch was served. The following were in attendance: Mr. and Mrs. H. E. Lennox and Valerie, Mr. and Mrs. Phil Shoffer and Matilda, Mr. and Mrs. S. Cooper, Mr. and Mrs. O. E. Wienberg of Chicago; Mrs. Pauline Adamets, Mable Bennett, Helen Goff, Clara Adams and Lillian Coleman, Ed. Emerson, Tom Buck, George Edwards, Mr. Joubert and Charles Adamets. Miss Garnold refuses to reveal her age.

'TIS FALSE, JACK DALTON!

---Just a tip:

---some gink has slipped out a mouthful of soft stuff about me giving the firm the "Good-Bye."

---The dope is all wrong!

---After March 1st, Castelberg's will be located at 322 W. Baltimore St., Balto., Md., and

---I'll be with them!!!

HARRY F. KLEINTANK

—The Diamond Man with a Reputation!

NEW PARKING RATES.

Effective February 17, 1915, the following rates, rules and regulations will apply in behalf of each of the carriers parties hereto:

For any passenger car, or in any other class or kind of car occupied by one or more persons, used for dining or living purposes, and for any baggage car, loaded or unloaded, parked for the convenience of the party, while at a station or on a siding on the lines of the carriers parties hereto, excepting as otherwise specifically provided for in tariffs, lawfully filed with the Interstate Commerce Commission, a charge of two dollars ($2.00) per car per day of 24 hours, or fraction thereof, (with maximum charge of thirty dollars ($30.00) per car per month) computed from the time of the arrival of the car at such station or on such siding to the time of its departure therefrom, will be made for the parking of any such car, except that no charge will be made for the first 24 hours for the parking of any such car. The foregoing charge does not include the cost of sanitary facilities required.

The parking of any such car at any station or on any siding will be contingent upon the ability of the carrier to furnish the necessary parking facilities: each carrier therefore reserves the right to refuse to park any car.

The collection of the parking charge will be made by the agent of the carrier on whose tracks the car is parked.

The above rules and regulations passed by the railroads in the Southeast of the U. S. which affect all the companies using private cars, are made the subject of a special letter sent out by Wm. Todd to all private car owners and show managers.

He writes in part:

"The time had arrived right now, that the little showman must put all little selfish motives behind him—and fight for All, otherwise in a year or two, he will find himself put out of existence by the railroads. We must fight or fall together. The writer has faith in the smaller showman's business sense. While sad to relate, most have lost all faith in any hope of getting them together to fight. Hence this effort. I am only one of many, alone, I don't stand any chance. But, together, we can and must Win! It depends on each one of you, as much as myself. I trust you are with me.

Here is the new Parking Charges—Passenger Tariff, No. 6224, effective Feb. 17, 1915, for the whole Southeastern Passenger Association. I may add this was in effect last Summer in the Eastern States, and goes into effect very shortly in the rest of the whole U. S. All show cars, including carnivals, must pay two dollars per day parking charges for each car, private or baggage, or for fraction of twenty-four hours. Only twenty-four hours allowed free, no time to load or unload. It makes no exceptions of legal holidays or Sundays.

Every man write the secretary of the Interstate Commerce Commission, Washington, D. C., protesting against all these rates. A[illegible] for per diem for the showman's cars. We must lay our case before the I. C. C. in the regular way, have good attorneys to represent us, and have a showman there who understands the am[illegible] shows and their wants." Just writing them [illegible] get us anything, but it will show them how [illegible] are effected by these unjust rates, what [illegible] mean to us, and will help them to see the [illegible] showman's side of it, too. I trust you are with [illegible] heart, purse and soul! That's what counts [illegible] the finish.

I am at your service. We have stack[illegible] of mail with advice. What we need is money. If you have money it also shows your advice [illegible] suggestions are worth something. Address [illegible] mail and funds here. I trust we can find [illegible] men who have the courage and moral bac[illegible] to fight for their rights. Remember, no[illegible] the time for action! Yours truly, WILL[illegible] TODD, P. O. Box 73, Fayetteville, N. C.

NOTICE

HALF TONE PICTURES in the reading pages of THE CLIPPER will be inserted at these prices:

Front Page Cut..........$65
Double Column..........$10
Single Column..........$5

ST. PATRICK'S DAY IS NEAR

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Deaths.

IN MEMORIAM OF MY FATHER
CHAS. S. GRANT
Who Died March 5, 1912
Lovingly His Daughter
ANNA GRANT

Col. Frank P. Stone.

Col. Frank P. Stone, who was widely known through his connection with Austin & Stone's Museum, in Boston, Mass., for many years, died from pneumonia at his home in Wellesley, Mass., March 4, after a week's illness. The funeral was held Sunday, 7.

Col. Stone was one of the best known theatrical men in New England and for more than a quarter of century he conducted Austin & Stone's Museum on Tremont Row. In his particular field he was the pioneer, and as a manager was always looking for the best talent obtainable. Freaks were his hobby, and he brought them to the museum from all parts of the world.

He was born in Biddeford, Me., and before he was five years old went with his parents to Charlestown, which, at the time, was a separate municipality. He received a good education in the public schools of that city, and his first business venture was a small retail candy store on upper Washington Street. Then he turned his attention to the show business. His first venture was regarded at the time as a very foolish and risky one, but his indomitable pluck and wonderful knowledge of what the people wanted enabled him to make a success of it. This enterprise was the opening of the Alhambra, in Cockerell Hall, on Hanover Street, near Prince Street. It was a dime show, and contained curiosities. Boston had never had anything of the kind before.

This was the pioneer of dime shows in Boston and was run with great success for some time. Then he secured a lease of the building on Tremont Row, and in 1881 opened Austin & Stone's Museum, which was one of the sights of Boston up to about three years ago, when the old museum building was torn down. Col. Stone was also at one time connected with popular amusements at Coney Island, N. Y., where he was also interested in the Aquarium. He was a lover of horses, and in his private stable at one time had several fine turnouts and owned a large and valuable farm.

Col. Stone was a member of various social, benevolent and military organizations. He was a member of the Ancient and Honorable Artillery Company, having served as first sergeant and lieutenant. He was also a member of the National Lancers and was a Thirty-second Degree Mason. He was well known as an entertainer, and hundreds of his friends have visited his famous farm in Wellesley and the "Stonewall" estate in Roxbury, which was his home for many years.

A brother, Charles H. Stone, of Roxbury, Mass., and a sister, Mrs. Edward Archer, of Charlestown, survive him. Mrs. Stone died several years ago.

Rose Manning.

Rose Manning (Josephine E. Thornton in private life), an old actress, died Feb. 19, in St. Anna's Home, Philadelphia, Pa., after a long illness. Interment was private, at Mt. Moriah Cemetery. Miss Manning was born in England, June 19, 1841, and was brought to this country in babyhood.

She made her first stage appearance with Prof. S. Roberts and James E. Murdock, and subsequently played with Charles Rodgers and Mattie Vickers, and starred with the Gus Homer company and Harry Lindley's "Castaways." At one time her Shakespearean repertoire comprised fifty roles. Miss Manning created the role of Aunt Adda, in Fred Schwartz's "Thou Shalt Not Kill," at the Grand Opera House, Philadelphia, and also played one season in the old Ninth Street Theatre Stock Company.

Her last engagement was with "Human Hearts." She was Mrs. Alexander McVeigh Miller's heroine for her novel of "Wild Rose." Miss Manning herself made several theatrical sketches. She had made her home for some time at 4720 Chester Avenue, Philadelphia, as housekeeper for William J. Benners Jr. A brother, Albert Thornton, of Germantown, and Mrs. Jane Tramplleasure, of Philadelphia, survive her.

E. M. Gardiner.

E. M. Gardiner, the old theatrical manager, familiarly known to the Chicago rialto as "Pop" and "Ed." Gardiner, died there Feb. 6. He was born in Cortland, N. Y., Feb. 27, 1829, and in another fortnight would have been eighty-six years of age. He passed away at his home, No. 1804 West Monroe Street, Chicago, after a few days' illness, of heart failure, attended by his faithful wife, his physician and a host of friends and neighbors.

E. M. Gardiner's first important engagement began in Philadelphia in 1870, when he became manager for Frank Mayo, with whom he remained for fourteen prosperous years. Later he managed his own and other road companies, "The Streets of New York," "Davy Crockett," McKee Rankin, Haverly's Minstrels, etc. He was proprietor of Gardiner's Transfer Company, in Chicago, for many years, and when the business was absorbed by a larger corporation, he became collector for Brink's Express Company. He was active up to the week of his death, in the office of the National Life Insurance Company. His only daughter died in 1912. Mrs. Gardiner, seventy-eight years of age, survives him. Both Mr. and Mrs. Gardiner are the last of their families.

Eva Smith (in private life, Mrs. Roy Penmaker) died at her home in Caldwell, N. J., March 5, after suffering from a complication of diseases for the past five years. She was particularly well known in the show business. Her husband and a number of relations in Pennsylvania and Virginia survive her. Funeral services were held at her late home, 370a Bloomfield Avenue, Caldwell, Sunday 7, and interment made in Caldwell cemetery.

Nick Harvey.—The many friends of the Harveys will regret to learn of the death of Nick Harvey, who died recently in Albuquerque, N. Mex., after a long illness. Maye Harvey, wife of the deceased, will make her future home in Okistook, Okla.

George Evans.

George "Honey Boy" Evans, one of our best known minstrels, died March 5, in the Union Protestant Hospital in Baltimore, Md. For more than a year he had suffered from stomach trouble, and had not taken part with his company for some time. The news of his death came as a shock to his friends here, who had believed that he was regaining his strength.

For many years Mr. Evans had been the idol of audiences that love the blackface shows. In his youth he was a sweet singer and of late years he held the stage because of his wit and a gift of infectious laughter that never failed to make his appearance a delight. He was born in Pontolyn, Wales, on March 10, 1870, and when a young man he traveled in this country with several medicine shows. He was with the East India Moon Plant Company and with the Bamboo King of Trampisna Company until the company was stranded in St. Louis in 1890, and he became a bellboy in a hotel there.

A year later his real professional career began with his appearance at Balser's Music Hall, in Canton, O., as a member of the Columbia Quartette. The next year found him with Haverly's Minstrels at the Casino Theatre, in Chicago, and thereafter he appeared with Cleveland's Minstrels, Primrose and West, in vaudeville, and for a time in "The Runaways," a musical comedy. He also appeared in vaudeville from time to time for many years.

In 1908, George M. Cohan and Sam Harris got together the finest minstrel troupe that had been seen and heard in America in many years, and they put George Evans at the head of it. He was called "Honey Boy" because of a song he wrote, "I'll Be True to My Honey Boy," and the company was called the Honey Boy Minstrels. In the cast with him then were: George Thatcher, Matt Keefe, Vaughan Comfort, Eddie Leonard, Jim Gorman, James Meehan, Frank Coombs, Julian Eltinge, and others who could sing, dance and make merry.

After two years of success, Evans bought out the interests in the show of Cohan & Harris and with Jim Corbett as interlocutor, held the old crowd together fairly well. Evans was always the big hit of the show with a monologue and a gigantic black cigar and the songs he sang were of his own composition. The best known of them were "Standing on the Corner, Didn't Mean no Harm," "Come Take a Trip in My Airship" and "Down Where the Watermelon Grows."

Mr. Evans was widely known as a baseball "fan." Several years ago he offered a cup to the player in either of the major baseball leagues who finished the season with the best batting average. "Ty" Cobb won the cup.

He was a member of the Friars. He is survived by his wife.

Roland Carter, aged forty-four years, a vaudeville actor, died March 2, at the French Hospital, 450 West Thirty-fourth Street, New York. Mr. Carter had been ill a long time. He was first stricken in January, 1914, while playing the Pantages Circuit with his act, "In Vacation Time," but recovered in five weeks, and resumed work on that circuit. The following June he was again stricken with a form of paralysis, affecting the right side of his body and limbs. He underwent treatment at several hospitals in New York, and last September a change for the better took place, and the use of his limbs was partly restored and he was able to be up and around. From that time he continued to show improvement, and was hopeful that he would fully recover. On Feb. 24 last, a change for the worse took place, and on Saturday, 27, he was removed to the hospital. Early Sunday morning, 28, he suffered a second stroke of paralysis and became unconscious and remained in that state until the end. Mr. Carter occupied a private room in the hospital, and Mrs. Carter, his wife (professionally known as Hetty Urma), was in constant attendance, nursing her husband during his long illness. The funeral was held March 3, and the remains taken to St. Joseph's Roman Catholic Church, at One Hundred and Twenty-fifth Street and Morningside Avenue, this city, where mass was celebrated. The body was laid to rest in Calvary Cemetery, L. I. Besides his wife, Mr. Carter leaves a sister and three brothers, one of whom, George Roland, is well known in the profession. He was a member of the White Rats Actors' Union.

James Kelly, who made a fortune on the variety stage, and considered at the time of his death, as one of the quaintest characters in Yonkers, N. Y., died of heart failure in St. Joseph's Hospital, Feb. 26, where he had been a voluntary inmate for many years. He was more than sixty years old. Mr. Kelly introduced fancy skating exhibitions, and when others followed suit all over the country, he put on the first hippodrome boxing act. He retired from the stage years ago, and soon dropped his fortune, which at one time reached $150,000. He was admitted to St. Joseph's Hospital, suffering with partial paralysis later, and liked the surroundings so well, he agreed to turn over his Actors' Fund pension in return for board, and he remained there. His trouble was brought on from raps received in a rough and tumble act, when Kelly and Murphy were members of Brady's "After Dark" Company for five years. He was one of the most grateful for the many years kindness shown him by the Actors' Fund. "Jimmy" Kelly was a big card in this city for many years, and was always among the first to volunteer at any benefit performance.

Joseph Wagner, acting manager for Maude Adams, died of heart failure, March 1, in the Bushill Sanitarium, Philadelphia, Pa., aged thirty-eight years. Mr. Wagner was unmarried. He began his career as treasurer of the Hollis Street Theatre, Boston, Mass., and later became business manager for Richard Mansfield, and while in this capacity attracted the attention of Charles Frohman, who engaged him as a manager. He had also been acting manager of Francis Wilson and other stars and was regarded by Mr. Frohman as one of his most efficient managers.

Hugh Gibson, actor, aged fifty-eight years, died in Bellevue Hospital, N. Y., March 4, of a stroke of apoplexy with which he was stricken in the Pennsylvania Station, Monday, 1. He became ill in Detroit, Mich., and was brought to New York for special treatment. Mr. Gibson was a brother of E. T. H. Gibson, formerly treasurer of the Illinois Central Railroad. Another brother is C. D. T. Gibson, of No. 357 West One Hundred and Fifteenth Street this city.

Edgar H. Keltner, of the vaudeville team, the Keltners (Edgar H. and Pansy), died at the home of his wife's parents, in Omaha, Neb., Feb. 22, after a serious illness of two weeks.

Eugene W. Bensley.

Al. Foalell sends us the following:

Eugene W. Bensley, who passed away very suddenly early Tuesday morning, March 2, in Philadelphia, was attending a performance at the Arch Theatre, that city, the previous night, and during the performance was stricken with an internal hemorrhage, as he was suffering at the time with Bright's disease. He was taken to the hospital, where he became unconscious and died soon after. Mr. Bensley was born at West Farms, N. Y., Feb. 10, 1870, and had just passed his forty-fifth year. He began his theatrical career at the age of seven years, with his father, James Bensley (who died twelve years ago), at the Harry Enoch's Varieties, in Philadelphia, in their wonderful crystal pyramid novelty act, which created a great sensation and was the only act of its kind at the time. At the age of nine he was featured at Madison Square Garden, New York, with the Great Barnum Show, in a high wire act, with his father, known as the "Great Bensley and Son." They traveled with the John H. Murray Great Railroad Shows, Cooper & Bailey's, Howe's Great London Shows, the Van Amburg Show, Ringling Brothers, Sells Brothers, Tony Pastor's Road Show, and during the Winter season played in all the leading variety theatres from Coast to Coast here.

After his father's death, twelve years ago, young Bensley took up foot barrel juggling and traveled with the Forepaugh shows, Barnum and Bailey, the Ringling Brothers, the Gollmar Bros., Andrew Downies, Sig. Sautelle's Shows, the Sells & Downs, and Frank A. Robins shows. The Guy Bros. and Al. Field's Minstrels, and played all the parks, fairs and expositions.

Mr. Bensley was a wonderful equilibrist and an all 'round gymnast and was in harness up to within a few weeks of his death. He had gained a great reputation and made thousands of friends, both in and out of the profession, who will mourn his loss. As great a performer, so he was a friend, having one of those smiling and even dispositions never-to-be forgotten.

The funeral took place 6, from his late residence, the Bensley house, 627 Vine Street, Philadelphia. After Mass of Requiem at St. Augustine's church, interment was in Holy Cross cemetery. A heart broken mother and wife survive him.

Stanley Lawton, who was a member of the Imperial Theatre orchestra, in St. John, N. B., Can., since last June, and who, before that spent twenty years in the famous band headed by Sousa, passed away Feb. 23, at the General Public Hospital, in that city. Mr. Lawton was considered the best professional musician St. John ever produced, and the news of his death will be heard with regret by a world wide circle of friends. He was born in St. John, fifty-six years ago, his father being a member of the firm of Lawton & Vassie. He worked for a time in the dry goods business with his father, but soon took up music as a profession, and was one of the charter members of the old Philharmonic Club of St. John. He left his native city and went to Washington, D. C., where he joined the famous marine band, under John Philip Sousa, and when Sousa organized his own band Lawton went with him and became famous as a member of Sousa's saxophone quartette. He went on several world's tours with Sousa, and three years ago went from South Africa to Los Angeles. He went to St. John direct from the Sousa engagement last June, and became a member of the Imperial Theatre orchestra. He is survived by a niece, Mrs. H. Fielding Rankine, resident in St. John. Many floral tributes were received. The funeral took place 25.

Harry A. Robinson died March 5 at his residence, 28 West Sixty-third Street, New York City, aged forty-seven years, after a year's illness. His devoted wife and sisters, Ethel Robinson and Mrs. J. A. Granger, of Chicago, Ill., were with him at the end. Mr. Robinson was manager of the club department for the Western Vaudeville Managers' Association, of Chicago, for a period of six years, and had made many valued acquaintances, business and socially, during that time. He possessed a charm of manner which made him well liked by all who came in contact with him, and his death will be mourned deeply by many. The remains were taken to Chicago and interred in Graceland Cemetery.

Charles Fiske, for the past eight years a member of the Gorman-Ford Co., dropped dead of heart failure, at Rochester, Ky., Feb. 19, as he was adjusting a drop for the first act. His death was a sad blow to every member of the company, as he was admired by all who knew him. The body was shipped to his late home at Cape Vincent, N. Y., where his wife (non-professional) and one child survive him. The Gorman-Ford Company layed off three days in respect for deceased.

John W. Parks, an old time circus proprietor, died recently at the National Home of the Benevolent and Protective Order of Elks, in Bedford City, Va., aged ninety-three years. The body was brought to New York and funeral services were held at the Elks' Club in West Forty-third Street. Mr. Parks was the five hundred and eleventh member of the New York Lodge, No. 1, in membership, now upward of 6,000.

Edward Mackway, who was a member of the company at Wood's Museum, in Chicago, Ill., in the early seventies, died Feb. 21, at his home in Oak Park, Chicago, aged seventy-three years. He had lived in that city continuously for more than seventy years, being taken there from New York by his parents when two years of age. He is survived by his wife and six children.

Clarence Chandler, a motion picture actor, was shot and killed in the San Fernando Valley, near Los Angeles, Cal., Feb. 20, during the action of a mimic battle. All pistols had been loaded with bullets to produce a realistic scene in shooting down a cabin door. A shot before the signal was given, felled Chandler. He died immediately.

Joseph Sullivan, forty years old, a former actor, dropped dead in Mullin's saloon on the Bowery, New York, from heart failure, Saturday morning, Feb. 27. For years he was known as "The Minstrel of the Bowery," and the sweetest singer that had ever entertained the men of the cheap lodging houses. The body was removed to the Morgue. A subscription list was made up to save the dead singer from a pauper's grave.

Luella Larsen, wife of John J. (Jack) Martin, a well known comic opera comedian, died in Chicago, Ill., Feb. 18. Mrs. Martin was formerly a member of the Sam Bernard, Frank Daniels, and the Bostonians companies. Interment was at Harpers Ferry, Ia., the home of her parents. She is survived by her husband and one son, John Jr., aged seven years.

Henry Pincus, formerly manager of Madison Square Garden, this city, died at a hospital in Houston, Tex., Feb. 25. Mr. Pincus was one of the original promoters of the N. Y. Hippodrome, and was connected with several theatrical companies during his residence in New York. He went to Houston three years ago and engaged in the advertising business. His wife and a daughter, Ruth, in New York, survive him.

Rena Washburn, known in private life as Mrs. Paul Ahlgrin, died Feb. 8, in Cleveland, O., after an illness that covered several years. During her career she was connected with the following companies: Rice & Barton, "Hot Old Time," W. B. Watson, Rose Sydell, Imperials, Jersey Lillies, High Rollers, and Pat White company. She is survived by her husband and one sister, Lillian Washburn.

William Farquette, a song writer, was found asphyxiated in his room at 924 North La Salle Street, Chicago, Feb. 27. Death is believed to have been accidental. Farquette had been employed by the Harry Von Tilzer Music Pub. Co. He is survived by his parents, in Rochester, N. Y.

William P. Cothran, owner of the Dreamland Theatre, Mobile, Ala., and well-known in theatrical circles in the South, died suddenly at Gulfport, Miss., Feb. 21. The remains were shipped to Mobile for interment in Magnolia Cemetery there, 22. His wife and four children survive.

J. C. Evans, scenic artist, for over thirty years with Sosman & Landis Co., of Chicago, Ill., died in that city Feb. 23. Mr. Evans was seventy-five years old, and was well-known among the theatrical profession. He is survived by a widow and one son.

Josephine Valora, wife of William De Hollis, died Jan. 4, at Elmira, N. Y., of heart failure. She retired from the stage two years ago, making her last appearance at the Palace Theatre, Sydney, Australia, after a tour of the world.

Rudolf Berger, a Metropolitan Opera tenor singer, died suddenly of heart disease Feb. 27, at 201 West Eighty-ninth Street, New York. His wife, Mme. Marie Rappold, the singer, survives him. He had been ill but a short time.

Charles Miller, orchestra leader of the Pat White Show, died suddenly, in Brooklyn, N. Y., March 3.

Jefferson Howard, a handcuff performer, was found dead in bed at Shelby, Mich., recently.

THE MOTHER of Major William Fedge, well-known in the tent show and feature picture fields of amusement, died during week of Feb. 15, after a three weeks' illness.

I. T. NELSON, father of Chas. A. Koster, agent for Rube Bernstein's Follies of Pleasure Burlesque Company, died at his home in Cleveland, O., Feb. 17, aged fifty-seven years. He was a passenger conductor on the Big 4 R. R. Co.

THE MOTHER of Joe Lyons died, Feb. 20, at her home in Toronto, Can., aged fifty-four years. Interment was in Mount Hope Cemetery.

MRS. MARY LANGLEY died Feb. 28. She was the mother of the late George May and Alice O. Alden. Two sons and two daughters survive her.

MRS. MARY JANE GASKILL, mother of Mrs. John Cort, died, March 1, at the home of John Cort, the theatrical manager, 71 Central Park West, New York, aged seventy-one years. The funeral occurred 3.

THE MOTHER of Bernard Gorsey, comedian of the No. 1 "High Jinks" company, died Feb. 23.

OUT OF TOWN NEWS

CINCINNATI.

Thespis smiles these days, for the aging season is bringing more box office cheer than was in evidence in the earlier days. Both Lyric and Grand Opera House have been proving that with two good rival attractions in competition, both will draw, while a mediocre offering wouldn't have a chance, even with a clear field.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—Annette Kellermann comes March 7, in "The Model Girl." Last week, Otis Skinner, a popular local favorite, came in "The Silent Voice." It was his first appearance in several seasons, and the engagement also was marked by the appearance of Mrs. Skinner. George Arliss follows, 14, in "Disraeli."

LYRIC (Carl Hubert Heuck, mgr.)—"The Passing Show of 1914," with George Munroe and Harry Fisher, is due 7. Last week's notable tenant was "The Things That Count." Marie Tempest arrives 11, in "The Marriage of Kitty" and "Nearly Married."

WALNUT STREET (George F. Fish, mgr.)—Cecil Spooner will be welcomed 7 in "Love's Model." Last week, "The Cat and the Fiddle" held the boards. The Royal Neapolitan Band was a strong incidental feature. "Damaged Goods" follows 11.

B. F. KEITH'S (John F. Royal, mgr.)—A festival bill of a dozen numbers will be offered in celebration of the thirty-first anniversary of B. F. Keith's entree into vaudeville. Sam Mann heads the list. Others: Marie and Madame McFarland, operatic act; Cameron and O'Connor, in "Hired and Fired;" Anthony and Mack, in "The Italian and the Boss;" Robert Dailey and company, Fritz and Lucy Bruch, Harry and Wolford, in "The Song Shop;" Aileen Stanley, Jed and Ethel Dooley, the Toyo Troupe of Japan, and Lucy Gillette. Motion pictures.

LOEW'S EMPRESS (George A. Boyver, mgr.)—Slanian Ali's Arabs are to head the bill 7. Others: A comedy sketch, "The Tangle;" Fred Hillebrand, Lawton, the inventive juggler, and Von Hampton and Jocelynn. Keystone comedies.

OLYMPIC (Charles L. Walters, mgr.)—Rose Sydell's London Belles will come 7. Last week the College Girls held forth. The Boston Burlesquers 11.

STANDARD (Charles B. Arnold, mgr.)—The Review of 1915 comes 7, following the City Sports who put in a very lively week. The Auto Girls 14.

MUSIC HALL.—At the Sunday Pop of the Cincinnati Symphony Orchestra 7, Aubers almost forgotten overture "La Muette de Portici" was on the program. Sigmund Frederiksen was soloist.

GERMAN (Otto Ernst Schmid, mgr.)—The German Theatre Co. will present 7 at Emery Auditorium, Lessing classic comedy "Minna von Barnhelm" with Karl L. Dietz, former stage director and leading man of Schiller Theatre, Berlin, in the cast. Amanda Blum, Helene Buerger, Elsi Schmid-Ostly, Ludwig Kappes and Robert Sonnenberg are also featured in the cast, claimed as the greatest ever seen in Cincinnati German stock.

CONCERTS.—Johanna Miersch and her violin pupils give a recital, 12. Under the direction of Joseph O'Meara, four plays were given, 4, by dramatic students of the College of Music. The offerings were: "Parrots," "Miss Parkington," "Hearts" and "The Fourth Commandment."

HEUCK'S OPERA HOUSE, ORPHEUM, FAMILY and STRAND, former combination houses, give motion pictures.

KERNELS OF NEWS.

JUVENILES quite overwhelmed Manager Jack Tiark with requests to go on in the Christmas tree scene of "The Things That Count."

BETTY BOND, a pretty bit of femininity, and her clever partner, Jimmy Casson, were heard in their sketch, "In Songland." It was one of the loveliest numbers on the Keith bill.

EVANSTON'S Philathea Girls put on "What Happened to Jones," 12.

THE Civic League will put on Lady Gregory's comedy, "Spreading the News," at the Little Playhouse, 10.

JESSE ADLER, the young pianist, who is planning to locate in New York, gives an au revoir recital at the Gibson House, 31. He will be assisted by Therese Abrahams Strauss.

DR. FERY LULEK arranged a song recital by his classes at the Conservatory of Music 8.

LEW WISWELL, an erstwhile Cincinnatian, will be given a great reception when he comes to look at his show, "The Model Girl."

MOLLY WOOD STANFORD, in violin solos, was one of the bright spots in the show of the College Girls.

ADELAIDE, the dancer, and topliner of the B. F. Keith show, collapsed in the arms of her Terpsichorean partner, J. J. Hughes, at the matinee 2. She was unable to go on that night, and is threatened with a nervous breakdown.

JAMES F. J. ARCHIBALD, war correspondent, is to talk on the great European tragedy at Lyric, afternoon 21.

NAT WILLS was one of the Keith magnets, and is as rare a genius as ever.

J. H. THUMAN, in his "After the Run" review, declares that it is the last act which saves "Today."

UNDER the direction of Nellie Evans Mulford, "The Pillar of Fire" was sung at Norwood.

ABOUT fifty students of the Schuster School are to take part in the production of "The Pan and the Star," at the Emery Auditorium, 11.

JENNIE MANNHEIMER will go to Dayton, O., 10, to read for the Dayton Centre of the Dramatic League of Ohio.

AT THE LITERARY CLUB, 9, the Schuster School Senior class will give a series of folk dances for the Folk Lore Society.

THE Conservatory Dramatic Club gives its second affair 12, when "Contrary Mary" will be presented, under the joint direction of Helen May Curtis and J. W. Pierpont.

CHICK SALES is certainly a card, and his inimitable impersonations convulsed the Keith crowds.

LOOKS as if the Republican legislature was fixing the guns to get the job of Charles L. Doran, former manager of B. F. Keith's, and an appointee of ex-Governor Cox.

J. C. NUGENT and his company pleased at Keith's, in their sketch, "The Prince."

CHARLES A. SELLON headed his own company in "The Cat and the Fiddle," and was a good fun-maker as Flappy, the tramp.

"WHO IS SHE?" went big at Loew's Empress, as presented by Joseph E. Bernard and Hazel Harrington.

GRACE TIBBS AND MARION RAY were two of the girls of "The Cat and the Fiddle" who helped a lot.

"GREAT GUNS," one of the characters in "The Cat and the Fiddle," was taken by R. O. Wakefield, who seemed to be nearly eight feet high. He is some giant.

GERTRUDE BARNES, the "Oh Joy Girl," fairly captured equal honors with the topliners of the Loew Empress bill.

FANNIE VADER is as shapely and sprightly as ever, and was one of the cheerful souls among the City Sports.

RAY MARIE headed the lively company that put on the sketch, "School Days," at Loew's Empress.

FRANK WILSTACH came in advance of "The Passing Show of 1914."

VIRGINIA DABOUN and a number of students from the Cincinnati Oral School attended the opening performance of "The Silent Voice," as guests of Otis Skinner.

GRACE DOUGHERTY, Maxine E. Hicks, Nick Long Jr. and Edna W. Hopper, juveniles with "The Things That Count," went out to the Refuge Home, in Glendale, 1, and entertained the youngsters there.

Knoxville, Tenn.—Staub's (Fritz Staub, mgr.) George Arliss March 8, Billie Burke 11. A stock company known as Staub's Theatre Players, opened here 1, in "The Fortune Hunter."

GRAND, QUEEN, CRYSTAL, REX, GAY, MAJESTIC, GEM, DIXIE and LYRIC, motion pictures.

Meridian, Miss.—Grand (W. F. Jones, mgr.) is dark until March 10 when "Within the Law" will be the attraction.

PRINCESS (Sol M. Sugerman, mgr.)—General Film and Paramount films on feature days.

ELITE (George A. Orillin, mgr.)—Mutual and Universal films.

PROF. BROWN writes: "Just secured the services of Walter Harter, aerial gymnast, for my big show, season 1915, opening April 26, at Woodsville, O. Have also sent contracts to H. J. Cummins to furnish me with six ponies to work sales. The show will be the largest medicine show under canvas, really larger than some circuses, but not so powerful as THE CLIPPER."

SHIRLEY LAWRENCE, former star of "Clownland" Company, and now appearing in vaudeville on the Orpheum Circuit, was granted a decree for divorce from her husband, Charles E. Knapp, in the Circuit Court here. Miss Lawrence was represented by Attorney William F. Alter.

PRICES ALWAYS THE SAME.
STEIN'S MAKE-UP
NO WAR PRICES
SOLD EVERYWHERE.

OUT OF TOWN NEWS

BOSTON.

Last week was one of the busiest weeks of this season, no less than five new shows entering the high priced theatres, while important changes occurred at the Boston Opera and Keith's. As would be expected, the business showed an increase.

Shubert (Wilbur-Shubert Co., mgrs.)—"Dancing Around" opens a two weeks' engagement March 8. Al. Jolson is the star of the show. The Shriners of this city will hold a benefit 9, and have practically bought out the house for that occasion.

Hollis (Charles J. Rich, mgr.)—Second week of Ann Murdock, in "A Girl of To-day." Miss Murdock is another new star to appear on the dramatic horizon and shine with much brilliancy. The play is a most pleasing four act comedy, and will remain here until further notice. The supporting company is excellent.

Majestic (Wilbur-Shubert, mgrs.)—The second week of "The Lilac Domino" begins 8. The company is notable for the number of artists recruited from the ranks of grand opera.

Plymouth (Fred E. Wright, mgr.)—Second week of "The Third Party." Taylor Holmes and Walter Jones are as funny as ever.

Tremont (Jno. B. Schoeffel, mgr.)—"Good Night, Nurse," in its second week, is one of the most cheerful offerings seen in Boston this season.

Cort (John E. Cort, mgr.)—Richard Bennett, in "Nearly Married," begins his fourth week 8.

Ye Wilbur (Wilbur Theatre Co., mgrs.)—"A Pair of Sixes" continues on its way with unabated vigor. This is the eleventh week.

Colonial (Charles Frohman & Wm. Harris, mgrs.)—This house is dark current week. As yet there has been no announcement regarding week of 15.

Castle Square (John Craig, mgr.)—"Common Clay," in its ninth week, continues to draw phenomenal houses.

Boston (Wm. Wood, mgr.)—Anna Pavlowa swayed to great emotions her big audiences, and was compelled to give numerous encores, last week. Motion pictures week of 8.

Toy (Jane W. Hale, director).—Gertrude Kingston, the London actress-manager, in a new play.

Waldron's Casino (Charles H. Waldron, mgr.)—The Social Maids Co. last week. Week of 8, the Hosey Posey Girls, with Harry Bentley, Bert Wiggins, Harry Le Van, Walter Pearson, Jeanette Mohr, Gates and Gates, Sarah Hyatt, Jane Pearson, and Billie Davis.

Gaiety (George H. Batcheller, mgr.)—Girls from Happyland week of 8. Blutch Cooper has a big asset in the Roseland Girls Co., which played to a big week. This was the second time the show had been seen here this season. Happy Widows next.

Howard (George E. Lothrop Jr., mgr.)—Burlesque, by the Tango Girls, and Howard's Own Show, by Cora Livingston (second week), Elkins, Fay and Elkins, Wesp and Castel, Moran and Tingley, Williams and Uxley, La Tripp and Carr, and Wentworth, Vesta and Teddy. High Life Girls Co. 15.

Grand Opera House (George E. Lothrop, mgr.)—Miner's Americans current, with Billy McIntyre as the principal comedian. Also the extra nights devoted to wrestling and amateurs. Tango Girls Co. next.

Keith's (Robert G. Larsen, mgr.)—Orville Harrold heads this week's bill and is surrounded by Walter C. Kelly, Bessie Wynn, Matthews, Shayne and company, Mrs. Gene Hughes and company, McDevitt, Kelly and Lucy, Ted Lorraine and Hattie Burks, the Le Grohs and Tuscano Brothers.

Loew's Globe (Frank Meagher, mgr.)—For 8-10: Dora Dean and Her Fancy Fashions, Hogan and Raymond, William K. Saxton and company, Nell McKinley and Perone Troupe. For 11-13: Dixon and Dixon, Hogert and Nelson, Alfred La Tell, "Her Name is Dennis," Alice Hanson and Gregoire and Elmina.

Loew's Orpheum (Victor J. Morris, mgr.)—For 8-10: Gregoire and Elmina, Holmes and Riley, Kitty Francis, Ben Smith and Dixon and Dixon. For 11-13: Weber and Elliott, Wormwood's Animals, Shriner and Richards, Lida McMillan and company and Three Daisy Sisters.

Loew's St. James (Marcus Loew management).—For 8-10: Alfred La Tell, "Her Name is Dennis," Innes family, Alice Hanson and others. For 11-13: Holmes and Riley, Ben Smith, Ceveene Troupe and others.

Bowdoin Square (George E. Lothrop, mgr.)—Gus Hornbrook's Broncho Busters, in "Cheyenne Days;" Guallana and Marguerite, Eldridge and Barlow, Dorothy Curtis, Dancing Maddens, Harry La Marr, and Irving Berlin's Serenaders.

Gordon's Olympia (John E. Comerford, mgr.)—Week of 8: Campbell and Barber, McAvoy and Brooks, "A Trip to New York," Kathryn Miley, Walter, Fowler and Barrett, and the Village Cabaret.

Bijou (Harry Gustin, mgr.)—Nelson Duo and Barton Bachman, Bland and Marsh, Aerial Barbours, Lightning Weston, Alva Ward, Gertrude Ashe, Raymond Summerville, and Hugh Jeans. Manager Gustin has some of the newest and best in the picture line.

NOTES.

Vaudeville and pictures: Park, National, Shawmut, Scollay Square, Beacon, Modern, Old South, Washington, Scenic Temple, Star, Unique, Comique, Day Square, Somerville, Congress Hall, Superb, Niagara, New Palace, South End, Back Bay, Gem, Huntington Avenue, Eagle, Roxbury, Apollo, Puritan, Dreamland, Premier, Williams' Ideal, Oriental, Hamilton, Harvard, Dorchester, Franklin Park, and others.

Joseph F. Wagner, for many years treasurer of the Hollis Street Theatre, but lately connected with Charles Frohman, in the capacity of manager, died in Philadelphia, 1. The current season Mr. Wagner was manager for Maude Adams. While in Alabama, some weeks ago, there was a strike among the scenery handlers, and he assisted in overseeing the work, which was being delayed. A severe cold was contracted, which developed into pneumonia, from which malady it was thought he had recovered. Mr. Wagner came to Boston, Feb. 22, but suffered a relapse, and was taken to Philadelphia, where he died. His home was in Boston, and his mother lives here. He was thirty-nine years of age, and had been in charge of some of the most important stars in the theatrical profession. Funeral services were held at the German Trinity Church, in this city, 3.

—The Happy Twenty of Boston held their annual ball late in February. The feature of the evening was a big cabaret show, which ran for five hours. The talent was furnished and the show staged by Billy Lang, Boston manager for Leo Feist, Inc., the well known music publishers. Many prominent performers were present, namely: Broadway Comedy Four, Charles Robinson, of burlesque fame; Della Tuttle, Miss Annetto, assisted by May Greene, Harry McGowan and others. The feature singing was furnished by Boston's famous Feist Trio, Jack Hewitt, Abel Barr and Harry Rulten, assisted by Master Harry Taylor, Boston's boy soprano, who worked in the feature song of the evening, "I Want to Go to Tokio." Master Taylor was dressed for the song in a beautiful Japanese costume. It is needless to state that "I Didn't Raise My Boy to Be a Soldier" was sung as never before. Billy Lang was given a rousing vote of thanks for his successful efforts.

James Keene, formerly treasurer of the Boston Museum, Park and Colonial Theatres, is now in charge of the downtown ticket office of the Boston Opera House, where the Henry Jewett Players are appearing in Shakespeare's comedies, to excellent business.

The Modern Drama Players, who recently appeared at the Toy Theatre, will give a series of matinees on the afternoons of 8, 9, 10 and 12. The company is headed by B. Iden Payne.

"Common Clay" has outlived its contemporary prize play, "Children of Earth," for which Alice Brown received $10,000, which was produced in New York, with Herbert Kelcey and Effie Shannon, and which ran for three weeks. Though Mr. Kinkead's initial winnings were much less than Miss Brown's, he is likely to collect far more in royalties. "Common Clay" is now in its ninth week at the Castle Square, and seats selling four weeks in advance.

Col. Frank P. Stone, of Austin & Stone, died last week. (See death column.)

The Henry Jewett Players continue "A Midsummer Night's Dream" for a second week, at the Boston Opera House.

Milford, Mass.—Opera House (F. Tompkins, mgr.) for week, motion pictures, and solos by Mabel Killeen. The Great Pendletons, a mind reading act, and the first of its kind ever seen in Milford, created a sensation as the added attraction, Sunday, Feb. 28. They were billed as direct from Hammerstein's, New York City, and packed the house at each show.

Ideal.—Motion pictures and songs.

The old Usher Home, in Mendon, was destroyed by fire on Monday, March 1. Everyone in town thought it the Claude and Fanny Usher's new bungalow, but it was not.

In spite of the excitement over town election, the hottest political fight we have ever had here, business was good at both show shops last week.

Optimistic Note.—Not to call it a boom, but a steady improvement in the manufacturing portion of Milford, is evident. Money is much more in evidence. Shoe shops have made big contracts with foreign belligerents, and all the metal workers are gladdened by the receipt of an order for 50,000,000 steel jackets for gun cartridges by the Dufor works, and the Hopedale Mfg. Co. also have a tremendous big order.

Northampton, Mass.—Academy "Pierre of the Plains" March 8-13.

Plaza, Lyric and Palace, photoplays only.

St. Louis, Mo.—Shubert (Melville Stolz, mgr.) is dark.

Olympic (Walter Sanford, mgr.)—Chas. Frohman's triple alliance of stars, William Gillette, Blanche Bates and Marie Doro, are here in "Diplomacy" week of March 7.

American (H. R. Wallace, mgr.)—"Mrs. Wiggs of the Cabbage Patch" week of 7.

Park.—"The Wizard of Oz" week of 7.

Shenandoah.—"The Girl of the Golden West" week of 7.

Standard.—The Mischief Makers week of 7.

Imperial.—The Columbia Burlesquers week of 7.

King's.—The new stock company opened 8 in "Zaza," with Florence Roberts as the first star to play with the company.

New Grand Central.—Betty Nansen, the sensational Danish tragedienne, whose stage achievements won her honors in the courts of the leading nations of Europe, is making her debut on the screen in St. Louis at this popular theatre, in "The Celebrated Scandal," week of 8.

Garrick.—The Roland's Feature Film Co. are showing "The Frank Case," in five reels, at this house.

Odeon.—"Paradise and the Peri" was presented here 9.

Columbia.—Bill 7-13: Blanche Walsh and her company is the headliner, in a condensed version of "The Woman in the Case;" Toby Claude, the English music hall star, is seen in "La Petite Revuette," assisted by William Smythe and company; Harry Hooper, assisted by Charles Henderson; the Avon Comedy Four, Herbert Williams and Hilda Wolfus, J. C. Nugent and company, Meehan's canines, the Two Alfreds, and the Orpheum Travel Weekly.

Grand O. H.—Bill 8-13: California Frank's Wild West act of thrills and realism, entitled "Wild West;" William Bruce and company, the Jungman Family, Zelaya, Willie Dunlay and Bessie Merrill, Hawley and Hawley, Alco Trio, Paddock and Paddock, Kelly and Drake, and Animated Weekly.

Hippodrome.—Bill 8-13: "The Bower of Melody," Melnotte Twins, Princeton and Yale, and others to fill.

Manchester, N. H.—Star (E. J. Caron, mgr.) Paramount feature pictures.

Park (P. F. Shea Theatre Co., mgrs.)—Big Sensation Co. (burlesque) March 8-10.

Crown (Couture Bros., mgrs.)—Photoplay features.

Auditorium.—Photoplays and vaudeville.

Lyric, Queen, Granite Square, Globe, Empire and National, pictures only.

Newark, N. J.—Newark (Geo. W. Robbins, mgr.) dark week March 8-13.

Shubert (Lee Ottolengui, mgr.)—The Lilliputians' big spectacular show 8-13. "A Pair of Sixes" returns, with good advance sale for 15-20.

Proctor's (L. O. Golding, mgr.)—Vaudeville prospers here. Bill 8-10: Rodman Law, Mike Donlin and Marty McHale, Grace Hazard, and others.

Orpheum (M. S. Schlesinger, mgr.)—The Forsberg Players offer "The Rejuvenation of Aunt Mary" 8-13, with Helen Courtney, after a short illness, back in the cast. In honor of St. Patrick, "Isle of Dreams" will be given 15-20.

Miner's Empire (Tom Miner, mgr.)—Gus Fay and the Gayety Girls 8-13. The Carnation Beauties 15-20.

Kenney's (John McNally, mgr.)—Vaudeville and pictures. Rutan's Song Birds and the Eight Musical Maids top the bill 8-10.

Loew's (J. Meyer, mgr.)—Bill 8-10: Edna May Spooner and company, Geo. and Lily Garden, Clayton and Lennie, Queen Mab and Casper Weis, Polzin Bros., La Fleur Trio, and Alfred La Tell.

Jersey City, N. J.—Majestic (Frank E. Henderson, mgr.) Fiske O'Hara, in "Jack's Romance," March 8-13. "Mutt and Jeff" next week.

Academy (Cary McAdow, mgr.)—Jacobs & Jermon's High Rollers 8-13. Twentieth Century Maids next week.

Orpheum (Leo M. Kantor, mgr.)—The Orpheum Stock Co. present "The Rosary" 8-13.

Keith's (Wm. B. Garyn, mgr.)—Bill 8-10: Molly McIntyre, "A Millionaire for a Day," with Teddie McNamara and Queenie Williams; Ray Donlin, Della May Kelly, and Topsy and Spots. New bill 11-13.

Hoboken, N. J.—Empire (Wm. F. Fitzgerald, mgr.) Barney Gerard's Follies of the Day, with Sam Sidman and Gertrude Hayes, March 8-13. Ben Welch's Burlesquers next week.

Lyric (G. S. Riggs, mgr.)—Loew vaudeville and pictures.

Minneapolis, Minn.—Metropolitan (L. N. Scott, mgr.) Forbes Robertson in repertoire, March 8-13.

Shubert (A. G. Bainbridge, Jr., mgr.)—The Bainbridge Players with Dick Ferris, in "Checkers," 7-13.

Orpheum (G. E. Raymond, mgr.)—Bill 7-13: Alma Brooks and company, Farnes and Crawford, the Four Amaranths, Helen Scholder, Al Rover and Sister, Bankoff and Girlie, The Carltons and Orpheum Travel Weekly.

New Palace (H. E. Billings, mgr.)—Bill 8-13: Cora Youngblood Corson and her Nine Musical Girls, Charles Wayne and company, Sam Hood, Kennedy and Mack, Mabile DeLong, Van and Pierce, and motion pictures.

Unique (Jack Elliott, mgr.)—Bill 8-13: Klass and Bernie, the Fiddle-Up Boys, Cook and Rothert, Elin Brynn and Roy Sumner and company, Johnson and Deen, Von Cello, and photoplays.

New Grand (Wm. Koch, mgr.)—Bill 8-13: Four Charles, Four Musical Kings, Archer and Carr, Fena and Billy St. Allen and "Zudora" pictures.

Lyric, Strand, New Garrick, Isis, Regent, Crystal, Southern, Bungalow, Princess, pictures only.

Keokuk, Ia.—Grand (Chas. H. Dodge, mgr.) theatricals are very quiet here. The best in picture service is given at this theatre on nights not otherwise engaged. "Daddy Long-Legs" March 12, "A Pair of Sixes" 15.

Hippodrome, Colonial and Orpheum, moving pictures. Patronage good.

Clinton, Ia.—Clinton (C. E. Dixon, mgr.) "Peg o' My Heart" March 8-13.

Orpheum (M. Colin, mgr.)—Bill 8-10: The Shlocks, Knight and Moor, Mary McNeel and Girls, Sullivan and Mason, and Lynn, Hirst and Lynn.

Amuse U, Lyric, Colonial, Best and Casino, pictures only.

The Royal Theatre, an up-to-date pictures house, will open soon, under the new management of F. Rixon.

BUCKLEY AND DE LANSH are now playing the Sam Massell Circuit, and meeting with much success.

WALKER AND ILL, in their new comedy sketch, "All Wrong," are playing on the Keith Family time, and report big success.

CHARLES FROHMAN last week decided to continue Ethel Barrymore's engagement in "The Shadow," at the Empire, through the month of March. Miss Barrymore's Spring season in this play will be divided between the cities of Boston and Philadelphia, with Chicago reserved for a Summer engagement.

JACK EDWARDS O
"THEY'RE ALL TALKING ABOUT
WELL! JACK, FOR YOUR BENEFIT AND FO
WONDERFUL "FEIST SYSTEM," HERE'S
FORMERS WANT OR NEED. SECOND—THE
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AN EXCELLENT INTERPOLATION FOR ST. PATRICK-
ANY OTHER DAY, CONTRIBUTED BY HOWARD
JOHNSON AND JACK GLOGAU

ANOTHER EVIDENCE THAT OUR SYSTEM IS THE CORRECT ONE, AND THAT WE SUPP
I DIDN'T RAISE MY
PRONOUNCED BY THE ENTIRE PRESS AND PUBLIC AS THE GREATEST ANTI-WAR FORCE THAT HAS EVER BEEN CONCEIVED
THE REAL ONE BEARS THE FOLLOWING INSCR

IN OUR LABORATORY WE MIXED A, B, C WITH X,
AND PRODUCED
MY VENETIA
ROSE
IT HAS ALL THE GOOD SINGING FEATURES OF "ISLE D'AM
AS WELL AS "SHORES OF ITALY." THE RESULT
RESEARCH IN OUR LABORATORY, CONTRIBUTED
BY AL. PIANTADOSI AND JACK GLOGAU

IN CONCLUSION, LADIES AND GENTLEMEN OF THE PROFESSION, WE TAKE GREAT PLEASURE IN PRESENTING TO Y
THERE'S A LITTLE SPAR
FRED FISCHER, THE ORIGINAL HEART CRUSHER, AND JOE McCARTHY,

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OWING to the declaration of the war zone around the British Isles, Messrs. Laurillard and Grossmith, proprietors of the London Gaiety Company, now playing in "To-Night's the Night" at the Shubert Theatre, have decided to take the company on a tour of the States and Canada, instead of returning to London at the close of the present engagement.

E "CLIPPER" SAYS:
TEM,' AND WONDER WHAT IT IS."
T OF THOSE WHO ARE TALKING ABOUT THE
N. FIRST--YOU FIND OUT WHAT THE PER-
T TO THEM. THIRD—SEE THAT YOU HAVE
P A FULL FLEDGED, SONG WRITING STAFF.
TMENT IS COMPOSED OF REGULAR HUMAN
Y DEMONSTRATE THE SONGS. TAKE THIS
T, THREE HUNDRED AND SIXTY-FIVE DAYS
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M FOR THE SYSTEM, IS McCARTHY & FISCHER'S
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ANY SONG OF A SIMILAR CHARACTER EVER PRESENTED TO THE PROFESSION

THE TONICS EMANATING FROM OUR DOPE FACTORY
IS THE ORIGINAL NOVELTY SONG HIT
ATIMA
BROWN
LENTIFUL EXTRA VERSES ON THE SIDE TO ACT AS
STIMULATOR ANY TIME YOUR ACT WOBBLES.
CONTRIBUTED BY JIMMIE MONACO AND
JOE McCARTHY

ANTED AT THE TIME IT IS NEEDED, WE PRESENT THE WORLD'S FOREMOST HIT
Y TO BE A SOLDIER
OF THE WORLD. SEE THAT YOU GET IT INTO YOUR SYSTEM—A POSITIVE APPLAUSE RESTORER. BEWARE OF IMITATIONS.
Y AL. BRYAN, MUSIC BY AL. PIANTADOSI

ME JIMMIE" MONACO, BY MIXING THE VIOLET RAYS
F HIS TUNING FORK WITH JOE McCARTHY'S
GRAY MATTER PRODUCED
M DIDDLE-
DE-UM BUM-
EATING POSITIVELY A NEW IDEA IN THE MODERN
ART OF "TEARING THE CLOTH"

ODERN REMEDY FOR UNTANGLING THE HEART STRINGS, WITHOUT WHICH THE SYSTEM IS NEVER COMPLETE
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OUT OF TOWN NEWS

PHILADELPHIA.

The new offerings week of 8 consist of "Seven Keys to Baldpate," at the Garrick; Robert B. Mantell, in a Shakespearean revival, at the Lyric; De Wolf Hopper, in Gilbert and Sullivan operettas, at the Metropolitan Opera House, and Edith Wynne Matthison, in "The Piper," at the Little Theatre.

GARRICK (Chas. C. Wanamaker, mgr.)—"Seven Keys to Baldpate" has its first local view March 8, for an extended stay. The San Carlo Opera Co. was finely patronized last week. The cast of singers was beyond expectations, being of real grand opera quality.

FORREST (Nixon & Zimmerman, mgrs.)—For the second week in succession this house was dark, owing to the cancelation of the engagement of Marie Cahill and Richard Carle, in "Ninety in the Shade." For week of 8, moving pictures will be put on.

LYRIC (Leonard Blumberg, mgr.)—Robert B. Mantell begins, 8, a two weeks' stay in Shakespearean repertoire. Al. Jolson, in "Dancing Around," departed 6, after three weeks of capacity business.

ADELPHI (Leonard Blumberg, mgr.)—"Peg o' My Heart's" success is beyond question, as the house continues to be thronged at every performance. Florence Martin is receiving ovations nightly. The third week starts 8.

BROAD (Nixon & Zimmerman, mgrs.)—"The Misleading Lady" created a fair degree of interest last week. Paul Dickey and Francine Larrimore add very much to the success of the production. The second and final week begins 8.

LITTLE THEATRE (Beulah E. Jay, mgr.)—Edith Wynne Matthison, in "The Piper," 8 and week. "Rich Man, Poor Man" had two successful weeks, ending 6.

METROPOLITAN OPERA HOUSE (Alfred Hoegerle, mgr.)—De Wolf Hopper in a Gilbert and Sullivan revival begins a two weeks engagement 8.

WALNUT (W. D. Wegefarth, mgr.)—"Mutt and Jeff" in Mexico, 8-13; Isabelle Lowe, in "The Trail of the Lonesome Pine," had a very successful fortnight ending 6.

AMERICAN (Wm. W. Miller, mgr.)—"Blindness of Virtue" will be put on by the stock 8 and week. "The Argyle Case" was interestingly acted last week to houses of excellent size.

EMPIRE (Wm. F. Rife, mgr.)—The stock presents "The Escape" 8 and week. There was plenty of merit to "St. Elmo" which was seen by houses of good size last week. Richard La Salle and Ethel Elder in the leading roles were very effective.

B. F. KEITH'S (H. T. Jordan, mgr.)—Evelyn Nesbit and Jack Clifford are featured week of 8, in addition to Leonard and Russell, Nan Halperin, Hap Ping Chien, Billy McDermott, Arnaut Bros., Hearn and Ely, Edwin Marshall, Welling Levering Troupe, and moving pictures.

GRAND (Fred G. Nixon-Nirdlinger, mgr.)—Week of 8: Madden and Fitzpatrick, Harry Breen, Oakland Sisters, Will Morris, Five Naval Cadets, Lew and Mollie Hunting, and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—Week of 8: "The Haberdashery," Joe and Lew Cooper, Burto and Clark, Clark and McCullough, the Duprees, Kremka Bros., and moving pictures.

NIXON (Fred'k Leopold, mgr.)—Week of 8: Harold Crane and company, The Countess Von Stromberg, Tojetti and Bennett, Evans and Vidocq, W. J. Coleman, Britt Wood, and moving pictures.

GLOBE (Eugene Perry, mgr.)—Week of 8: Wm. J. Dooley and company, Byal and Early, Walton and Rutland, Francis Murphy, Stoddard and Hynes, Borden and Shannon, the Lowes, Richards and Brant, and moving pictures.

CROSS KEYS (James J. Springer, mgr.)—"Arabian Nights" will be put on all week 8. Others 8-10 are: Weber and Elliott, Eddie Moneth, Percy Warram and company, Burns and Acker, and Allan Trio. For 11-13 the acts are: Billy K. Wells, Ceballos and Desmond, Barclay and company, Estelle Rose, and Five Martells.

KEYSTONE (M. W. Taylor, mgr.)—Week of 8: Al. White's "Kidland," "Girl in the Moon," Rawles and Von Kaufman, Woppman and Herling, Clara Hilg, Espe and Paul, and moving pictures.

CASINO (Wm. J. Vaill, mgr.)—Billy Watson's company is scheduled for week of 8. The Follies of the Day entertained goodly numbers last week. Sam Sidman is the all pervading feature, and he works hard to please. Gertrude Hayes is also a skillful entertainer, and scores big.

GAYETY (Wm. S. Clark, mgr.)—The Taxi Girls are due 8, for week. Harry Hastings' Tango Queens were well liked by good sized houses last week. Tom Coyne was the live wire in the burlesques, and he industriously hustled over the laughs. Ayesha Hara, in a dancing specialty, and Mlle. De Vere also furnished very popular numbers.

TROCADERO (Robert Morrow, mgr.)—The Charming Widows are tenants 8-13. Zallah and her company was a popular drawing card 1-6. The stars dancing was the big feature. Joe Rose and Tom Barnett were fully up to the comedy requirements while Nola Rignold and Dolly Fields were the leaders of the female contingent.

DUMONT'S (Frank Dumont, mgr.)—The two skits last week "Bread Six Cents a Loaf" and "Billy Some Day" occupied the principal portion of the programme and furnished plenty of laughs 1-6. Will Lawrence, John Lemuels, Tom O'Brien and their associates work hard to please. Eddie Cassady, Bennie Franklin and Ted Kahman shine in the first part by their clever songs and jokes.

CHESTNUT STREET OPERA HOUSE, COLONIAL, ALLEGHENY, ALHAMBRA, PEOPLE'S, GIRARD, PLAZA, VICTORIA, STANLEY, PALACE, REGENT, FRANKFORD, LIBERTY, FAYETTE'S, EMPRESS AND ORPHEUM, give vaudeville and moving pictures.

NOTES.

THE Mask and Wig Club of the University of Pennsylvania has its annual production at the Forrest Theatre, Easter week. The burlesque will be entitled "Paradise Prison."

LEONA HAMPTON has been engaged as leading lady with the Empire Stock Co. She makes her debut 8. Al Jolson suffered a severe cold and was out of the cast of "Dancing Around" at the Lyric last week for several performances.

THE big brownstone mansion No. 1410 North Broad Street adjoining the Mercantile Club has been bought by Felt Bros. who own a chain of moving picture houses. They will erect there a $20,000 house on the lot which measures 37 by 200 feet. The seating capacity will be 1,000.

Harrisburg, Pa.—Orpheum (Wilmer, Vincent & Appell, mgrs.) bill week of March 8: Three Escardos, Weston and Claire, Helen Grayce and company, Bubbles, Trixie Friganza, Comfort and King, and Sammy Watson's Barnyard.

COLONIAL (Wilmer, Vincent & Appell, mgrs.)—Bill 8-10: Tom Linton and the Jungle Girls, Marshall and Grundle, Stretta and Antoinette, and Grace Pomeroy. Bill 11-13: Sig. Franz Troupe, Howard and Chase, Chevalier and Marshall, and Wilson and Lenore.

MAJESTIC (Wilmer, Vincent & Appell, mgrs.)—Belkin Yiddish Co. 8, "Twin Beds" 9, "Robin Hood" 10, Boston English Opera Co. 13.

Scranton, Pa.—Lyceum (F. H. Koenstamm, mgr.) "On Trial" March 10, 11, matinee 11.

POLI (John H. Docking, mgr.)—Bill week of 8: "Safety First," with Sophye Barnard; Lou Anger and company, Moran and Wiser, Flortie Millership, Dyer and Fay, Mr. and Mrs. Esmonde, Duquesne Comedy Four, and Wentz Duo.

ACADEMY (F. James Carroll, mgr.)—For week of 8, the Poli Players, supporting Mae Desmond and Walter Richardson, in "A Marriage for Money."

BIJOU DREAMS, MANHATTAN, WONDERS, PALACE, HIPPODROME, VICTORIA, DREAMLAND, COURT SQUARE and WONDERLAND, pictures only.

Altoona, Pa.—Mishler (I. C. Mishler, mgr.) "Mutt and Jeff in Mexico" March 9, 10, Fay Foster Burlesquers 11, "Twin Beds" 12, 13.

ORPHEUM (Arthur E. Denman, mgr.)—Bill 8-10: Umar Opera Company, "Imre Von Tell Her," Dave Ferguson, and Morris and Williams. For 11-13: Lamont's Cowboys, Newhoff and Phelps, Ulred, and Peyton and Green.

Charleston, S. C.—Academy (Chas. R. Matthews, mgr.) "Seven Keys to Baldpate" March 8.

VICTORIA (Pastime Am. Co., mgrs.)—Bill 8-10: Eppy Hiers and Florence Bennett, Al. White, "Red Cross Mary," Baby Helen, and W. S. Harvey and company. For 11-13: Les Montfords, Josephine Dunfree, Hal Stevens and company, Alexander and Scott, and the Longdons.

PRINCESS, MAJESTIC, LYRIC, UNO, ELCO, CRESCENT, MACIA and DIXIELAND, pictures.

PRICE AS MARKED ON PACKAGE
STEIN'S MAKE-UP
SOLD EVERYWHERE.
NO WAR PRICES

The Treatment of Influenza or La Grippe

It is quite refreshing these days to read of a clearly defined treatment for Influenza or La Grippe. In an article in the "Lancet-Clinic," Dr. James Bell, of New York City, says he is convinced that too much medication is both unnecessary and injurious.

When called in a case of la grippe, the patient is usually seen when the fever is present, as the chill which occasionally ushers in the disease, has generally passed away. Dr. Bell then orders that the bowels be opened freely with salts, "Artulda" or citrate of magnesia. For the high fever, severe headache, pain and general soreness, one Anti-kamnia Tablet every three hours is quickly followed by complete relief. Ask for A-K Tablets. They are also unexcelled for headache, neuralgia and all pains.

OMAHA, NEB.

BRANDEIS (Crawford, Philley & Zehrung, mgrs.)—George Hamlin, celebrated American tenor, in recital, March 8. Dark rest of week.

BOYD'S (W. J. Burgess, mgr.)—Boyd Theatre Stock Co., in "Merely Mary Ann," 7-14.

GAYETY (E. L. Johnson, mgr.)—"Krausemeyer in Japan" and "Krausemeyer's Christening," with Billy Watson, 7-14.

ORPHEUM (W. P. Byrne, mgr.)—Bill 7-14: Emma Carus and Carl Randall, Mme. Jorska and company, John R. Gordon and company, Clara Inge, Hal and Francis, Brown and Rochelle, Dainty English Trio, and Orpheum travelogue.

EMPRESS (Frank Harris, mgr.)—Bill 8-10: Dalton and Miles, Elsa Marie and Miss Howard, Morris and Meeken, and Six Hussar Girls. Last half: Newkirk and the Evans Sisters, Leonard Anderson company, Wm. Morrow and company, and Washington's dogs.

AMERICAN, HIPP, PARLOR, CAMERAPHONE, ALHAMBRA, HIPPODROME, ELITE, FROLIC, SUBURBAN, FRANKLIN, MONROE, LOTHROP and PALNAM, motion pictures only.

SOUTH OMAHA.—Besse, Magic and Orpheum, vaudeville and pictures.

COUNCIL BLUFFS, IA.—Nicholas, musical tabloid.

AMERICAN.—Dramatic stock company.

NOTES.

MERCEDES dropped into the Omaha Branch of THE NEW YORK CLIPPER, to see his old friend, Dale Marshall, and the conversation proved such an interesting one that Mercedes forgot the time and did not reach his theatre in time to appear in his regular spot on the bill. By the time he got there Manager Byrne had chewed off all of his finger nails, and wore off the carpet moving up and down in front of his dressing room, but everything proved all O. K., and Mercedes closed the show. His act is being received with the usual ovations.

EVANS WILLIAMS, the celebrated American tenor, gave a concert to a small but fashionable audience Sunday afternoon, Feb. 28. To say that he has a wonderful voice and knows how to use it, would hardly be giving this artist his just dues.

THE American Stock Co., in Council Bluffs, Ia., opened to a capacity business Sunday, Feb. 28, with the bill, "Sunday," which proved a big success. Joseph Murphy informs us that they expect to stay there through the entire Summer season.

FRANK HARRIS, manager of the Empress Theatre, here, announces a big increase of business, due to the new policy of "split week" shows.

South Bend, Ind.—Oliver (S. W. Pickering, mgr.) home talent, March 21. "High Jinks" 31.

ORPHEUM (C. J. Allardt, mgr.)—Bill 8-10: Ferrer and Tailman, Creamer and Weight, Rawson and Clare Playmates, Warren and Conley, and Wilton Moreo and company. Last half: Sevar's cockatoos, Margaret Braun and Sister, Thomas and Lou Hall and Royal Troupe.

MAJESTIC (P. J. Clifford, mgr.)—Beginning 21, the Ashton Newton Musical Co. start a ten weeks' run here, with "The Girl Question Up to Date."

AUDITORIUM (S. W. Pickering, mgr.) High class photoplays.

COLONIAL (P. J. Clifford, mgr.)—Vaudeville and pictures.

LA SALLE and SUNRISE, pictures only.

NOTES.

The large tank used by the Six Nymphs at the Orpheum, Feb. 27, broke after the first performance and flooded the dressing rooms in the basement of the Orpheum.

C. J. ALLARDT, interested in a number of vaudeville houses, including the Orpheum here, and E. P. Dally, manager of Springbrook Park, a local pleasure resort, are organizing a Fair Association for Fall meets.

HARVEY FREYHAFER was elected Exalted Ruler of South Bend Lodge, No. 235, B. P. O. Elks, Monday night.

LOCAL LODGE 1 B. O. R. M. will put on a minstrel at the Oliver Opera House 21.

THE ANCIENT Order of Hibernians will hold their St. Patrick's celebration 17 at the Oliver Hotel. Features of the programme will be piano selections by Mrs. B. J. McNamara, and Miss Vesta Lahey will be violin soloist. Both are accomplished musicians.

Terre Haute, Ind.—Grand (Chas. Smith, mgr.) David Warfield March 8, John Drew 11, "Under Cover" 15, "The Little Cafe" 19, Walker Whiteside 24, "Fine Feathers" April 4, Julian Eltinge 25.

NEW HIPPODROME (T. W. Barhydt Jr., mgr.)—Bill March 8-10: Dean, Dorr and Dean, Hermann Trio, Great Howard, Josie Flynn and Minstrel Misses, Henry B. Toomer and company. Bill 11-14: Dolly and Mack, Bertie Heron, Lorraine and Carr, and Li Hong Tlwang and company.

NEW COLONIAL (M. Lees, mgr.)—Vaudeville and pictures.

LOIS (E. B. Sheets, mgr.)—Stock and pictures.

AMERICAN, COLONIAL, CRESCENT, FOUNTAIN, GARDEN, IMP, LYCEUM, ORPHEUM, OUR, PRINCESS, PALACE, POPULAR, PARK, ROYAL, SAVOY, SWAN, TWELVE POINTS, THEATORIUM and VARIETIES; pictures only.

CALIFORNIA FRANK and his Western celebrities, who appeared at the Hippodrome week of March 1, gained the approval of vaudeville-goers by putting on the best Wild West exhibition ever seen here, the rope tricks, horse drills and dances being far above the average.

Hamilton, O.—Grand (John E. McCarthy, mgr.) bill March 8 and week: Kacello, Landline and Marshall, the Franco Opera company, the Rajahs, Miller, Pelker and Selzs, the De Peron Trio, and motion pictures.

PRINCESS (Ed. Kullman, mgr.)—Vaudeville and motion pictures.

JEWEL, JEFFERSON, LYRIC, STAR, ROYAL and EAGLE, motion pictures only.

MR. AND MRS. MARK ROBINSON, of Des Moines, Ia., have accepted engagements at the Jefferson Theatre, to play piano and drums.

GEORGE P. WATSON, with the "Watch Your Step" company, at the Grand, 28 and week, made a big hit singing the old time lullabys of "Fritz" Emmet.

ENTLEMEN:—
"Unaccustomed, as I am, to public speaking—"
Aw! Forget that stuff—(Red Onion.)
THE ORIGINAL
PLAY BALL MACHINE
Is now $60.00 Net, F. O. B. Aurora.
THE CONCESSIONAIRE'S MINT—NOW READY FOR YOU
Write for special illustrated literature—FREE.
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CARNIVAL CONVERSATION

By WILLIAM JUDKINS HEWITT,
("Red Onion.")

WHAT have you to offer this season that is absolutely new?

LOOK who are with us this week.

BIGGER, better and grander than ever.

THE Showmen's League of America still lives. Now, Mr. "Knocker" and briber, what have you to say to this?

ALL the real big ones will open some time during the month of April. That is not such a bad month to open in. Much better than March, don't you think? Yes. What do you want to get sore about?

WILL Chas. G. Kilpatrick be with one of the C. W. Parker carnivals? Yes, we think so.

KEEP one of your eyes on Walter K. Sibley as a carnival manager.

"LEVITT-MEYERHOFF CARNIVAL." It must be a great one if all that is said is true. We believe it is.

WHY don't some of our astute carnival owners and managers build some shows that are new? That is the only way some of them are going to get them. This is a fact—not imagination. You can act accordingly if you wish, "gentlemen."

ETTA LOUISE BLAKE must like vaudeville. She is back in it. This time somewhere in or near the show me state.

C. W. PARKER now owns 121 cars that run on railroads. How many do you own?

NOBLE C. FAIRLY says one way to cure the drink habit is to land in a dry town broke, no credit and no friends and—stay there. Noble C. is certain this will effect a perfect cure.

MOTORDROME and autodrome owners and managers.—How about motorcycles with side cars as racing machines? Say here. Try some of those skating rink racing autos for the "dromes." Where can we get them? You might look in the columns of THE NEW YORK CLIPPER and find out who makes them. You can't tell. If not, an "ad." in the OLD RELIABLE will get them for you.

HAROLD BUSHEA, general advance and traffic manager of the A. B. Miller Shows. Don't sound a bit bad for either of them. Harold will be among them in Chicago during the fair managers meeting in March. Will be a lot of others there, too. Are you coming or going? Better get there if you want to be with the big ones.

FRED WARDE is up and around among the boys once more in Kansas City. Wonder who he goes with? He was treasurer of the Tom W. Allen Shows last season.

A SIGN in Baker & Lockwood's office in Kansas City reads: "If you can't do it right, don't do it." Good, though contradictory somewhat.

SO you will stay out all Winter, will you. Well, if you promise not to do it again we will forgive you this time.

H. H. (FAT) DUNCAN meets Adolph Seeman in Kansas City every Saturday afternoon at 4.30. What does it mean? Guess H. H. will be with it.

IT'S too bad. "Al. F. Gorman didn't like it."

W. H. RICE AND HARRY DORE.—Just heard that a showman is coming up from South America to put an exposition on the Great Lakes something like your scheme. Moral: They have begun to start to copy. Why can't people let other people's ideas alone?

ARE you going out this season? Well, why don't you get ready to be going?

L. C. (DOC) TRABANN was in Kansas City recently. He arrived on Thursday, Feb. 18, and left on Sunday, 21, for St. Louis and Chicago. Doc has a new advertising slide operating machine that he is placing in moving picture houses this Winter. He sold some while in Kansas City. He has been all over Missouri with it and doing well. It is a winner. Now look out when he gets to Chicago. The Sewer Club is liable to meet any minute.

DOC WADDELL must be given credit for discovering that "General Advance Manager" is the right and proper sounding title for carnival and circus general agents. Doc has done much good discovering, and we hope that he continues to give us new things. Doc says to all: "Unto you I whisper," and he is some whisperer, too.

HAROLD BUSHEA comes to the front with some mighty good stuff. Here is one of Harold's: "When the average visitor to a carnival passes his money up to a ticket seller he kisses it good-bye, gone, and he don't expect any tangible return. If by chance he is entertained well he figures he has beaten the showman out of something." Moral: Let him beat you as often as possible.

MANAGERS.—Do not buy any more towns. That way is not just exactly the way to put carnivals into towns. It has been proved many times that "buying" is the wrong way to get in.

JAMES PATTERSON AND HENRY S. NOYES work together just as manager and agent should. Don't start any more of those bad rumors now.

VIOLA WAGNER gave a farewell party at the La Grand Hotel just before she left for her home, in Abelene, Kan. It looked for awhile like she was not going any place after all—but she finally got started and is now in Kansas. There was plenty of Dutch eats and lots of Tom Gleason's brew from across the street. Those who donated and were present were: Harold Bushea, John T. Backman, T. M. Warren, Clyde Rogers, Doc. H. McCullough, Frank Nicholson, Bessie Harbor, W. D. Miller, Ambrose Kennedy, Viola Wagner, Jennie Kehoe, Chas. Barthel, Nana Sharp, M. E. Wagner, Chas. H. Johnson, Frank Morgan, and the "Onion." Health to all the absent sisters and brothers was drunk, and after shaking hands with the milkman everyone went home. Where did Viola go? Don't you know why she went to Abelene, where so many people come from?

JENNIE KEHOE will have a show with Ed. A. Evans, so will W. J. Kehoe, who will also handle the press, as we understand it. W. J. is at present the manager of Lloyd's Ocean Pier, at Corpus Christi, Tex., one of the longest piers we know of.

YOU should bother about what that "Guy" does with his money. Save your own and nothing much will worry you.

SOME regular Showmen's League boosters and believers in Walter F. Stanley, W. H. Jarvis, Adolph Seeman, Homer V. Jones, Wm. (Ike) Koester, Chas. Barthel, Frank Morgan, Chas. H. Johnson, Andy Carson, Elmer McLaughlin, Frank McLaughlin, C. B. Turner, H. H. Duncan, W. Bennett Stevens, Rufus Huck, W. D. Miller, T. M. Warren, Ambrose Kennedy, W. M. Mosley, M. A. Mosley, M. E. Wagner, W. Percy Court, Will A. Dicker, Harold Bushea, Billy Bozzell.

HARRY WRIGHT is going to have some carnival worthy of note. No, he is not going to send her Wright back either.

GREAT PATTERSON SHOWS will have a musical comedy with them after all. What is the manager's name.

E. C. TALBOTT.—Who is the press agent for the World at Home?

DAN FRANKEL.—Send your address at once to Red Onion, care NEW YORK CLIPPER, 505 Ashland Block, Chicago.

DO YOU know what an English Auction Show is? The kind like Atkinson, "The Lion Auctioneer," had in England some years ago. Why would it not be a good show for a carnival. Get W. Percy Court to tell you all about it. He saw it in London some ten years ago. It sho do listen good. Get Mr. Atkinson's permission, too.

GET a name for the show, business or entertainment, that at once identifies it in the public mind. Carnivals should be carnivals. Amusement company might mean a company selling dolls, operating skating rinks or building parks or expositions. Shows might mean anything, too—but they certainly do not mean merry-go-rounds. What is the matter with him now? Can't you get it? Try it over again. Please don't call 'em festivals. Thanks.

J. H. JOHNSON may be a carnival manager some day. His Penny Arcade, according to the plans shown by J. H. to the "Onion," will be some novelty frame-up, and entirely new and different from all other similar amusement parlors that were or are to be this season. You got to give it to him. He knows his business, which is show business, all the time. That new show of his is to come out some time, maybe soon, maybe not till next season.

EDDIE MOORE AND MRS. DAN J. LUND will be with J. H. Johnson, with the Great Patterson Shows this season.

G. A. (DOLLY) LYONS will ship the equipment of the Nomia Show from Paola, Kan., to Shreveport, La., very shortly, where it will become a part of the Tom W. Allen Shows. Dolly will make it some feature, if anyone should ask you. See his ad. in THE NEW YORK CLIPPER very shortly for the kind of people he will want for it.

THE independent showmen of the carnival business are waking up. It's your move. Get something new and you will be wanted.

JAMES PATTERSON has some fine residence, farm and general Winter quarters for himself and the Great Patterson Shows at Paola, Kan. The "Onion" was his guest some time ago at "Walnut Inn," his residence, the same day that Charles Wright and Col. J. C. Vaughn, of the Ackermann-Quigly Company, of Kansas City, were there. Both Mr. and Mrs. Patterson extended themselves in making the day pleasant. With her own hands Mrs. Patterson prepared a real, home-cooked dinner, every article of food used being a product of the Patterson farm, and such abundance and deliciousness can well be imagined. After the meal the party was shown the real inside workings of a modern, well appointed carnival Winter quarters. You all of you must see the Great Patterson plant before you pass judgment, or even attempt to remotely discuss it. It was a revelation in many departments. Why can't we have more like it?

RICE & DORE'S WATER CARNIVAL under the management of Dick Davenport last season presented the following program and aquatic artists, both male and female. (Do you know of any other water exhibition in the world like it? If so put us wise. We want to know what is going on in the world.)

X.—King Neptune and Daughters' Trip to the Bottom of the Sea.

1—The Lucky Fisherman (Bob Davis).
2—Appearance of King Neptune (Chas. Soderberg).
3—King Neptune Commands His Daughters to Follow Him to the Bottom of the Sea.
4—World's Champion Swimmer (Captain Joe Florer).
5—King Neptune's Daughters Make Their Re-appearance from the Bottom of the Sea.
6—King Neptune Makes His Re-appearance.
7—World's Champion Leapers and Springboard Divers (entire company).
8—Monte Cristo Sack Escape (Adelaide De Young).
9—World's Champion Log Rollers (Captain Al. Henderson and Captain John Fry).
10—World's Champion Flying Trapeze Divers (entire company).
11—Lady Aquatic Clowns.
12—Lady Springboard Leapers.
13—World's Champion High Divers.
14—Six Diving Seals (Captain Woodson).

Lady springboard divers were: Beatrice De Young, Jesie De Young, Margaret De Allen, Merry De Miller, Ernestine Thompson, Babe Bates and May Vern.

Men springboard divers were: James Mastrot, Frank Lamb, William Johnson, Roy Quinn. Clowns were Bob Davis and Bert Clerk.

World's champion high divers were: Madame Blanchard, 50 feet; Adelaide De Young, 65 feet; Inez Fantoy, 80 feet; Joe Florer, fire dive, 102 feet; Chas. Soderberg, headforemost dive, 102 feet, and Jack Payne, back somersault dive, 102 feet.

The front was in charge of Rozel Monroe, with four men. Ward's Marine Band furnished the music, and Grace McIntyre sang with the band. Jessie Davenport and Pete Colin sold tickets. J. W. Butler was superintendent, with twenty men; Ed. Flynn, chief electrician; Jim Gorman, boss of props, and Mrs. Wayne, wardrobe mistress.

THIS program and roster was given to Red Onion by Dick Davenport at the close of the Deep Water Jubilee, in Houston, Tex., last Fall. Note—Dick, what are you doing now? Let us know.

DOC H. W. MCCOLLOUGH, the talker, will be with Rodney N. Krall's pit show, with the S. W. Brundage Carnival when it opens in Leavenworth, Kan., in April.

ARE you a member of The Showmen's League of America? If so, be a loyal Leaguer and wear the button.

DO you remember the dining car, "Feed-U-Well?"

C. W. PARKER is going to put out some new kind of illusion peep shows. Adolph Seeman is going to build them. Watch for them. Something new at last.

C. SMITH.—You are absolutely correct. The Smith Greater Shows are the best, largest and finest all baggage car carnival in this or any other country. It has been for some years.

I. C. KELLY will use, for the Great Clifton-Kelly Shows, quite a lot of new carnival paper that is being put out by the National Printing Company of St. Louis. Others are, too. Why ain't you?

"Go where the goers go," was used years ago by park and carnival press agents. Now the burlesque people are using it. Moral: The outdoor amusement men lead in some things.

JOHN T. BACKMAN made a flying trip from Paola, Kan., to Kansas City and Leavenworth, Kan., on Monday, Feb. 22. While in the latter place he purchased a number of animals and props from C. W. Parker, and shipped them to Lancaster, Mo., to Paul Johanning, to go with the Allman Bros.

CON T. KENNEDY will have Japanese and Russian theatres and villages with the Con T. Kennedy Shows this season. Yes, at the opening.

J. H. JOHNSON visited Kansas City last week.

IF YOU are working for a man and getting his money for performing a certain service, don't lay down on him. Don't be a quitter. Get this right. You boob-ee.

GOOD carnivals do not hurt any town, city or place. Use your own judgment about the bad ones. One thing certain, and that is we do not want any more bad ones.

DANIEL MEGGS is lecturing on the War of the World's Show at the Panama-California Exposition at San Diego. So that's where Dan is?

J. C. MCCAFFERY.—Where, after all?

HEINZ & BECKMAN were at first going to have fifteen cars, then twenty. Now it is twenty-five. Wonder how big it is really going to be before it opens? One safe bet is that it will be among the best. "Ed. and Fred." two showmen, in charge.

JOHNNY J. JONES.—Most excellent reports are going over the country regarding the magnitude and merit of the Johnny J. Jones Exposition Shows. It pleases us, Johnny J. Keep up the good doings.

DID you ever stop to think how many really good carnivals are now out or in the making? We cannot understand why a fair secretary or committee will book a bad one when so many good ones are to be had.

HAROLD BUSHEA is now out and around in the interest of the A. B. Miller Shows, of which he is the general advance and traffic manager. He makes frequent trips between Kansas City, Moberly and Leavenworth.

S. W. BRUNDAGE'S new seats for carnival tents promise to be to the carnival show what McHugh's circus seats are to the circus. S. W. is the mechanical genius, all right.

MARDI GRAS DAY was celebrated in New Orleans on Feb. 16, marking the end of the reign of Rex, King of the Carnival for 1915. Elaborate festivities marked the day as a notable one. All the business and government houses closed. By order officially Mardi Gras Day was not publicly observed anywhere in France. It was celebrated in many households, but less pretentiously than usual.

RICE & DORE.—Are you going to have that marine show of C. W. Parker's, with the battleship front? It might be good with a water show like you fellows have.

CAPTAIN LOUIS SONCHO has the right kind of a front for his or anybody else's Deep Sea Diving exhibition. It is consistent, at least.

WE OBSERVE that the press agents of some of the big expositions are called chiefs of exploitation. Let us remark that just ordinary press agents will meet all requirements before some of them are over with.

ADOLPH SEEMAN gave a country diner at Hotel De Hattie (Mrs. George Howk's house), Leavenworth, Kan., at 12.15 P. M., Friday, Feb. 19. The invitations read that the dinner would be served in the bridal chamber. The accompanying note refused to accept any disappointments without two weeks' notice. The food consisted of American stewed chicken, escorted by German dumplings; Irish potatoes, Swedish style; carrots, *a la* Parker color; Jarvis-Seeman salad; carry-up-all pie, three abreast; roasted coffee and hot and cold water. Those present were: Mr. Pollie (of Ziedman-Pollie Shows), B. W. Ben Nar, Mrs. Wm. B. Jarvis, Mrs. Ray Trenholm, Mrs. George Howk, Harvey L. Miller, Adolph Seeman and C. W. Parker. After it was over the whistle at the Parker factories blew, and those that had to went back to work well satisfied with Adolph Seeman's country dinner.

YOU remember L. E. Meredith and Mrs. Meredith (Zora), with the Gaskill Carnival, Gaskill-Mundy Carnival and the Smith Greater Shows, and Snoozer, too? Of course you do. Well, they have been playing vaudeville for about seven years, with Snoozer, the college-bred bulldog. They were at Loew's Empress, Kansas City, some weeks ago, and made some big hit. Once during the engagement Doc. Allmann and L. E. had their heads together, and the rumor at once started that the Merediths would be with a carnival this season. L. E. knows the carnival game, and is a showman and knows how to frame a carnival show. Well, let's wait and see. They all come back, finally.

LOUIS J. HEATH wrote his treasurer, M. E. Wagner, from East St. Louis, Ill., last week, that there was positively no truth in the rumor that he had decided to abandon the idea of putting out his own carnival. Louis J. made it plain that the Louis J. Heath Shows would go out fully equipped, as originally planned, and that they never, for once, entertained any idea of not going out. That settles it.

REPLYING to an inquiry. Red Onion's definition of a "Fat Head" is, that a man is a "Fat Head" who does not know and will not make any attempt to learn. How is that?

THE Levitt-Meyerhoff offices are sending out some nifty blotters. The wording on them sounds like the work of a press agent. We will say of Sidney Wire, for instance. It sounds good. Here it is: "The Levitt-Meyerhoff Shows, United. The paramount pinnacle of top-notch perfection. Gorgeous equipment, strictly moral attractions, clean and legitimate business methods in all departments, and polite and courteous treatment to all. $100,000 worth of up-to-date paraphernalia."

HERBERT A. KLINE.—Who is your press agent?

SANFORD N. BILLINGS did not go to Lancaster, Mo. He got on the wrong track and went to Leavenworth. He came back from there. Now in Kansas City, near Budd Boyer.

"CARNIVALS on land and water." Some of them will be "in the air" before July the once.

J. STOCKWELL (DOC) PRATT penned us a few lines from Troy, N. Y., saying that he would be in advance of the World at Home this season, under the direction of E. C. Talbott. J. Stockwell, you have picked a good one. Here's wishing you a successful season. Believe you will have it.

C. B. (BUCK) TURNER writes from his bungalow in St. Petersburg, Fla., that he is strong all the time for the Showmen's League of America. All real showmen are.

C. J. KEPPLER is with the J. George Loos Exposition Company, now on a tour through Texas. C. J. has a riding device. He was once a carnival manager.

MORAL.—You cannot run a carnival successfully without riding devices. Thought you knew that.

LESTER HOSE.—You are welcome to the press agent's class. Go to it, dear boy.

E. O. BLACKBURN is coming into the carnival business. Can hear the little bee buzzing now. Don't you?

YOU know "Rosina," the dancing girl of exposition, park, fair and carnival fame. Well, she is now being strongly featured in burlesque as the "Maid from the Far East." Some dancer? Yess, Yess.

WOE be unto he who knocketh a general agent. He shall be called to account. Gee, but those general agents are a miss-judged lot of fellows. This is a good un.

AL. H. BROWN is again on a tour through Louisiana with his Great International Shows. Harry E. La Breque, are you with it?

RED ONION was right about talkers' salaries at expositions. Chas. F. Rhodes and Oscar C. Noble are at 'Frisco. You know them from all the other expos.

L. J. HEATH may buy the Bernardi sleepers after all. Some fine cars. L. J. was in Chicago last week. He and Felece Bernardi are due in Kansas City this week.

C. A. WORTHAM is due in Kansas City now. He was expected last week.

HOMER V. JONES will manage the S. W. Brundage Carnival, Division No. 2. Get S. W. to tell you how he is going to operate this season. Some innovation—new in all its phases.

YOU can put more shows on some heralds than you can on some lots, but don't do it. It don't look good. Truthful advertising will get you in right with the public, and they are the ones you want to get in right with if you expect to do well.

"COMING YOUR WAY," as used on letter-heads, is the property of the Smith Greater Shows. Many use it, however. Smith is the first carnival to use the word "Greater," in that connection, too.

ETTA LOUISE BLAKE is billed for the Globe Theatre, Kansas City, this week. Etta Louise will be with the Con T. Kennedy Shows this season, and not with the C. A. Wortham Shows, as previously announced.

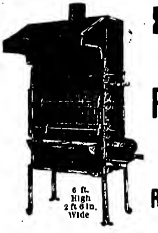
BILLY EVERETT AND MRS. EVERETT, of carnival girl show fame, are now on a tour over one of the vaudeville circuits in the Middle West.

"STILL tongue makes a wise head." It might, but the "Onion" don't believe it. Inability to say something of intelligence is a mighty poor alibi for wisdom. Some "dummies" are wise, however. If you have anything to say worth saying, and that will in any way help your fellow man, say it.

C. W. PARKER will journey from Leavenworth to San Francisco some time in March to visit the showmen at the Panama-Pacific Exposition. He will find a hearty welcome on the "Zone."

HARVEY WRIGHT will be the featured rider in the B. R. Barnes Auto-Motordrome with the World at Home, when they open the season at Davenport.

MRS. HOMER V. JONES arrived in Kansas City from Chicago, Friday, Feb. 26. Welcome to our city, says Homer V.


6 ft. High 2 ft 6 in. Wide

BIG MONEY FOR YOU
In roast-beef and chicken sandwiches at Fairs, etc. Attracts the hungry in bunches by means of our
PORTABLE ROTISSERIE
(Roasting Jacks)
Get in at the start. Your opportunity. It travels with you as baggage. Send for catalogue and prices.
ROTISSERIE RANGE CO., Inc.,
26 Sullivan St., New York

CARNIVAL NEWS

WORTHAM & ALLEN INTERESTS.

BY DICK COLLINS.

(*Special to* THE NEW YORK CLIPPER.)

TOM W. ALLEN SHOWS.

CHICAGO, Ill., Feb. 25.

Mr. Allen will have the biggest organization under his personal management that he has ever been identified with, and it will only be equalled by the Clarence A. Wortham Shows at San Antonio, Tex.

Mr. Allen will probably show the carnival world more real novelties in the way of equipment and shows than even be thought possible.

"Dolly" Lyons will have the new "Nomia and Her Tango Girls," with most elaborate stage settings and electric spectacles, to make it one of the big features of the organization.

The Hippodrome will have the performance in two arenas and one big ring, and embracing the Holland Troupe, with four bareback riding horses, two menage and one high school horse, and various jockey acts. In addition there will be the leopard riding act, lion and elephant acts, acrobats, clowns and other circus features.

"Fantana; or, the Lady with the Fan," will be a distinct novelty this year in the way of an illusion show, and will serve to introduce three types of beauty.

"Billy" Williams, of "Mamie" fame, will have the new "Show Beautiful," a spectacle that will outdo his previous efforts in this direction.

Washburn & Blake's Comedy Circus will be featured strongly as an attraction out of the ordinary in carnivaldom.

Joe Conley is responsible for a new sensation in "The Feast of the Elements," a combination of fire, wind and flood, presenting the Jamestown flood, Omaha cyclone and 'Frisco earthquake.

Ben Kerr will have his trained wild animal annex, devoted to feats of intelligence and sagacity, also a circus side show.

The autodrome will be ridden by four lady drivers of racing autos.

A new Trip to Mars will be found in the line-up on opening day.

The Panama Canal Show will be one of the best educational features, and fun making attractions will be found in the Crystal Tangle and "Ghostland," the haunted house.

A new three-abreast jumping horse Carry-us-all of the latest type and a big Eli Ferris wheel are his two riding devices.

Earl Strout will handle the Allen Concert Band of twenty-five pieces. Three Gaviola orchestrians and two calliopes are with the shows, the latter being played by "Crazy Ray," the calliope maniac.

In the parades he has provided tableaux wagons and other paraphernalia, and a number of horses and riders, together with lady buglers and heralds.

The business staff is as follows: Tom W. Allen, general manager; R. L. Lohmar, general agent; Dick Collins, general press representative; W. & A. Interests; Joe Conley, general superintendent; Louis Traban and Wallace A. Giften, promoters; Matt. Gwinnip, treasurer; Jack Rhodes, trainmaster, and Rodney May, assistant; Lester McDougal, master mechanic; Bert Whalen, electrician.

Manuel, scenic artist; George Robinson, head porter, with five assistants; James McKinney, boss hostler.

Dallas and Harrington will have the cafe car, and Chas. Gorman, the cook tent.

CLARENCE A. WORTHAM SHOWS.

Mr. Wortham has been in Chicago all the week with Mr. Allen, and has closed a contract with Rhoda Royal whereby he takes over a number of the latter's acts including the famous statuary horse comedy circus, triple tandem and other features. He will also have Everett's musical comedy with his organization.

The addition of the Everett Show will bring the number of attractions opening with Mr. Wortham, at San Antonio, up to twenty. Mr. Wortham leaves for the South this week, taking in a side trip to Danville, Ill., *en route*.

WORTHAM & ALLEN SHOWS.

At a conference between the two partners this week, the following was given out for publication:

As legal difficulties have arisen, in which the title to the show property purchased by them from W. E. Franklin, at Valparaiso, Ind., was involved, and not caring to run the risk of law suits that would undoubtedly arise in the matter, Messrs. Wortham & Allen will postpone opening their show until the same have been satisfactorily settled. The show will therefore not be assembled until later in the season, but will positively be opened at a later date.

They have made arrangements to take care of the various people engaged for this show on their other attractions, and will notify showmen through THE NEW YORK CLIPPER where the starting point of the new organization will be as soon as they are in a position to do so.

FRED A. STOCK WRITES.

"I will be with the A. B. Miller Shows this year that my 24 foot spot the spot and two other concessions. They will all be 'real' concessions, too. Will feature my spot the spot. Will have two of the best 'spot boys' in the country back of it with myself. Moberly, Mo., will be the opening stand, about April 10.

"I would like to hear from E. C. 'Slick' Beller immediately, as I have some very important news for him."

WITH nearly a million British soldiers encamped in the vicinity of Boulogne, France, should make a fairly good field for a good carnival company. A letter from France informs us that the French showmen are reaping a harvest of gold from the troops, who are back from the front on furlough.

COL. LAGG'S GREATER SHOWS.

BY HAROLD BASLOW.

Backed by the merchants and business men of Midland, Pa., together with practically every citizen in the city, a record breaking week's business is predicted for the Col. Lagg's Greater Shows, which will exhibit under the auspices of the paid fire department, April 26 to May 1 inclusive. It is the twenty-fifth anniversary of the department and the committee in charge is hard at work to make it a gigantic success. A wide and varied advertising campaign will be launched which in all probability, will bring thousands of visitors from neighboring municipalities. About fifty influential citizens will act in the capacity as a reception board. In a big industrial parade will participate the various members of the different social, civic and fraternal organizations of Midland. Col. Lagg has contracted with the committee to furnish all of the attractions for the big event.

Col. Lagg has made many improvements this season, including additional shows, advance men and a press agent. He believes in clean, legitimate and substantial attractions, and this will be his policy throughout the ensuing season. The make-up will consist of twelve high class shows, three riding devices, two free attractions, a fifteen piece Royal Italian Band, and about thirty clean concessions. He will not carry any "coochie" or "pick out joints." The Colonel maintains that he has a carnival company that is as good as the larger ones. The show travels on its own special train, consisting of about sixteen cars, three of which are brand new. All are of the steel variety construction, consisting of a privilege car, Pullman sleepers, and the rest for the show paraphernalia.

The midway will be made more attractive with many new fronts replacing the old ones. A one ring circus will be one of the added shows, with clowns, acrobats, riding acts, strong men, hurdle races, etc. This promises to be a money getter, it being new in a certain respect in the carnival game. Among the other shows this year are: Col. Lagg's plantation show, consisting of twelve negroes, with their own band; athletic show, featuring Spike Kelley, the champion middleweight wrestler of Ohio, William Grady, of New York, Battling Monroe and Frank Slavin, who will give exhibitions in boxing; Charles Hosler's three-abreast Parker merry-go-round; Londi's Ferris wheel, Empire Vaudeville Theatre, Joytown, owned by Jack Naft and Lou Kolodin. This attraction is much different from any that travels under the name. It has a handsome hand carved front, and is a winner in all respect.

Centele Lyon's trained animal show, including performing cats, monkeys, dogs and ponies; Capt. Levd Werley's high dive, Prof. V. Alberti's Italian Band, formerly with the Krause Greater Shows. The Osterels Amusement Company will place a show also, as will other promoters.

Those having concessions are: Max Bremler, dolls; K. Matsumoto, African dodger; Phillip Fox, a novelty cigarette shooting gallery, and bowling alley; John Keller novelty dart gallery; Henry Royston, cook house; George A. Warner, soft drink privilege, and William J. Geller, hoop-la, and four ball tivoli.

The roster for the coming season is as follows: Col. M. B. Lagg, owner; Reuben Kolotkin, treasurer; Harold Barlow, general press representative and contest promoter, and others who will be announced later.

THE CARNIVAL MEN'S ASSOCIATION.

Although but a few months old, the Carnival Men's Association is a healthy and fast growing infant. With the exception of a few small rooms it occupies the entire second floor of the Theatrical Exchange Building, corner of Broadway and Fortieth Street, and every man of good reputation in the outdoor amusement field is invited to become a member. Every carnival man visiting New York makes the club his headquarters.

On Wednesday evening, March 3, Ben Krause visited the club rooms and found twenty-two well known showmen there. So glad was the genial Ben to see them that he invited all hands to dinner at the Hotel Gerard. Those who sat around the festive board were: Sidney Wire, Ed. Lloyd, Max Altman, Ben Weintraub (who acted as toastmaster), Ruby Kalatkin, Rube Reback, Col. Morris Lagg, Frank McInnels, Jack Kline, William Donnelson, Louis Schenily, J. Firestone, Martin McCormick, Ike Weinberg, William Engelson, William Glick.

Samuel Mechanic, of Philadelphia, visited the club on Wednesday, and the next thing he did after shaking hands, was to sign an application for membership.

NO. 2 KLINE SHOW.

The Jack Kline attractions is a small carnival company, headed by Bill Donneson, that will play through New Jersey and Long Island towns. This show will carry a merry-go-round, four money making shows, and about twenty concessions, and for the boys that are desirous of staying near New York for the coming season or play independent dates, this is the trick that is organized for that purpose. The Number 1 Kline Show will make all the big towns and fairs through Pennsylvania and New York States, and Manager Bill Donneson, who is one of the active members of the Carnival Men's Association, is wearing a smile, and it is said on good authority that he has some corking good towns already signed with contracts that look like real money for the coming season and to the boys with the Kline Shows.

ALBOLENE

"I have used your Albolene and have found it excellent for removing the make-up."

Geo Monroe

Put up in 1 and 2 oz. tubes to fit the make-up box, also in ½ and 1 lb. cans, by all first class druggists and dealers in make-up.

Sample Free on Request

McKESSON & ROBBINS
91 Fulton St. NEW YORK

THE BRUNDAGE SHOWS.

BY JIM WILCOX.

The S. W. Brundage Shows are now lining up their 1915 tour, that is, getting their equipment in shape, attractions booked, people engaged and dates arranged. It will probably be a surprise to some of the carnival folks to learn that the Brundage "pure show" flag will fly from two separate show trains this season, two trains of show cars that will compare favorably with the best on the road, all cars being painted and varnished in the Pullman standard, making a very presentable appearance. Four standard Pullman sleepers, drop platforms and vestibule ends, one box, one stock and seven flat cars will go to make up each train or show.

S. W. Brundage will be the general manager, and in charge of division one, and Homer V. Jones will be the manager of division two. Each show will have a mounted carry-us-all and Ferris wheel, Auto-motor-drome, two electric light plants and a number of good shows and concessions. This will be the sixteenth season for the Brundage Caravan and, like all past seasons, the shows will be conducted so as to receive the patronage and approval of the better class of people. A safe, sane and orderly midway is one of the phrases used in the Brundage advertising, and they have always lived up to this standard. No confetti, whips, slappers, tin horns, rubber balls or like articles are permitted with the Brundage Shows.

The publicity department is paying its respects to its own shows, and is heard of very little outside of its own camp or along its own line of duty. The Brundage Shows will open at Leavenworth, under the auspices of the Shriners, the Haymarket Square being used for the event.

L. O. ZELLENO, of Esterville, Ia., was a visitor at the Winter quarters of the Hampton Shows at Hamilton, O., recently. Mr. Zelleno is an old carnival agent.

MUSICAL ARTISTS, ATTENTION!

DEAGAN STEEL MARIMBAPHONES
Have the ITALIAN HARP TONE.
Write for Catalog "Q." J. C. DEAGAN,
Deagan Bldg., 4209 Ravenswood Ave., Chicago, Ill.

36 Years' Reputation Back of Every Tent

GOSS' SHOW CANVAS
Carnival Tents
Send for Catalog and Second Hand List
J. C. GOSS CO.
DETROIT, MICH.

FROM the Winter home of the Pilbeam Amusement Co., F. E. Pilbeam writes: "Our fifteenth season will open early in April in Detroit, Mich., where the show has been playing the past ten years. This company has made the Detroit lots what they are and the envy of several carnival companies. No less than five companies are advertising to open there. We have a good frame-up book at present. Besides our Ferris wheel, ten in one, big five cent circus and animal show, we have Leonard's Vaudeville Theatre, Bill Schulte's Athletic Show, Earl the cigarette fiend, a new Herschel Spellman carry-us-all, a number of privilege people who have been with the show for the past five seasons. Last season the company played fifteen weeks in Detroit. Some record for one show. We are now busy painting and repairing, getting ready for another big season. Wish luck to the special Spring issue."

SCOTT AND MARKS report big success over the Wilmer & Vincent time.

JOHN FLENTGE, of Cape Girardeau, is requested to wire home at once. His mother is dying.

"THE SINGER" has been staged by Phipps and Kincaid.

NAZIMOVA is held for a second week at the Orpheum, Brooklyn.

MONTGOMERY AND MOORE will play the Majestic, Chicago, next week.

MURIEL HUDSON,
Of Ziegfeld Midnight Frolics, featuring "My Tango Girl," a New York song success.

"DREAMS"

THE GREATEST WALTZ BALLAD IN YEARS

As sung by Winona Winter. Professional Copies and Orchestrations now ready. ALSO

The Laughing, Blushing Bride—'Tis Hard to Say Good-bye—Why Do I Remember?—Mister Band—San Francisco Exposition Waltz—Thinking of Bygone Days—Just a Vision with a Pair of Soft Brown Eyes—War of European Nations—Queen of My Heart—I Wonder Who's Doing It Now—Oregon, I'm Dreaming of You—Only a Wanderer—Passion Flowers—Meditation—I Love to Be in Dreamland with a Girl Like You—My Sweet American Girl—The Girl Who Can Smile is Mine—The Sweet Rose of California—Good-bye and Farewell—The Lark's Farewell—I Like My Chicken But I Don't Want It Stewed—Hurrah for the Irish—My Beautiful Dream of You—Twilight Dreams—That Red Cross Letter—Dixie, Home, Sweet Home—In the Dark of the Moon—Heart Broken—Allies' Recruit March—My Home Town—Just a Bouquet of Lilies—Laughing Eyes—After the Neighborhood Ball—American Rose—Down In an Old Pretty Village Green—You Are a Rose to Me—I Wish There Were No Rounders and I Was a Mama's Boy—The Little Pug—Hi and Si from Jaytown—I Hear the Angels Singing—The Neutrality of the Dear Old U. S. A.—The Dream of Days Gone By—The Blue Jacket Photo—Only a Wee, Wee Violet—Not a Marrying Man—Our Statue of Liberty—I Wonder If You're Longing for the One That Longs for You—What Would You Say If I Said I Love You?—A Lullaby—War Song—You're the Same Sweet Girl Your Mother Was—A Sweetheart's Parting Token—The Unknown Home—If Thou Art Dead Forever—One Year Ago To-day—The Harvester—Gee, What I'll Do to Wife No. 2—How Do You Do Without a Girl?—My Sailor Bride—As I Sat and Wondered of the Things You Said—Dat Ole Stork Am a Scrumptious Bird—Do You Love?—Back to Dear Wisconsin and the Girl I Love—The War in the West—When I See You Again, Mary—The Little Dog Under the Wagon—Young Casey—Two Singers—The Dancing Craze—On the Pullman Train—My Auto Kid—Virginia—By the Waterfall I'm Waiting, Mary Dear—When the Popcorn Is Popping In the Popper—Of the Days When Hearts Beat True—There's a Jack for Every Jill—The Original Tango Coon—Flower Song—Mildred—The Little White House On the Hill—My Little Home in the Country—There's Not Another Girl in This World Like You—My Ideal Love—That Ragtime Melody.

Free Copies to Professionals

MARKS-GOLDSMITH & CO., Washington, D.C.

D. W. GRIFFITH,

THE GENIUS RESPONSIBLE FOR THE PRODUCTION OF THE REMARKABLE FILM CREATION, "THE BIRTH OF A NATION."

The opening of D. W. Griffith's photographic spectacle, "The Birth of a Nation," at the Liberty Theatre, New York, Wednesday night, March 3, proved a stirring event of the season. It looks as if this marvelous picture has settled down for the most memorable engagement ever devoted to this branch of art in the history of the New York stage. Much was expected of the picture, but none in the theatre was prepared for such a revelation. The magnitude of the production, its bewildering detail, the dramatic possibilities it unfolded and, above all other things, the wonderful message of peace it conveyed, were elements of the greatest surprise. The demonstration of war's futility and the trials and suffering inflicted by blind hatred when passions are aroused in these mighty conflicts carried the most impelling lesson of the kind that has ever been encountered in the theatre.

The engagement at the Liberty Theatre is for two daily presentations, afternoon and evening, including Sundays.

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YOU ARE LOSING SOME NICE EASY MONEY if you fail to work our High-Grade ELECTRIC BELTS, APPLIANCES and BODY BATTERIES on the side or in your office. Also a nice side line for performers making one to six-day stands. 500 to 1,000 per cent. profit. Send 15c. for Sample Belt and Lecture on Electricity. Get net price list on the best line out.
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OUT OF TOWN NEWS

Oakland, Cal.—Macdonough (F. A. Geise, mgr.) Peggy O'Neil, in "Peg o' My Heart," March 8-14.

Ye Liberty (H. W. Bishop, mgr.)—"East Lynne" 8-14. "Rebecca of Sunnybrook Farm" and "The Heart of a Thief" are two more dramatic successes for which Manager Bishop has secured the exclusive Oakland rights, and which will be presented at Ye Liberty this season.

Orpheum (Geo. Ebey, mgr.)—Bill 7-13: George Whiting and Sadie Burt, Ma-Belle and ballet, Jas. Hussey and Jack Boyle, "The Edge of the World," Oliver and Olp, Mijares, Chas. D. Weber, Harry Watkins, and motion pictures.

Pantages (Wm. H. Wright, mgr.)—Bill 7-13: Margaret Whitney and company, Balaban, Harry Cornell and Ethel Corley company, Nevins and Erwood, Argo, Cunnolin and Seaham, and Keystone pictures.

Broadway (Guy C. Smith, mgr.)—split week, vaudeville and motion pictures.

Columbia (George W. Fitch, mgr.)—Dillon and King and their Ginger Girls in "Town Topics," 7-13. Capacity business rules.

Franklin (Rex Midgley, mgr.)—Feature films and organ recital.

Oakland, Camera, Regent, Marlowe, Gem, Gaiety, Sequoia and Hillman's, motion pictures only.

Waterbury, Conn.—Jacques (Charles Cook, mgr.) Cook Stock Players, in "The Master Mind," week of March 8, with Frank Wilcox and Janet Dunbar in the leading roles.

Poli's (A. Vanol, mgr.)—Vaudeville and motion pictures.

Garden, Scenic, Princess and Strand, motion pictures only.

Augusta, Ga.—Grand (H. B. Taul, mgr.) Senor Alchnelgui's concert, Monday, March 7; "Seven Keys to Baldpate" 9.

Bijou (Sparks & Schrameck, mgrs.)—Mabel Paige and her society vaudeville pleased the patrons of this house during week of 1.

Strand (Sparks & Schrameck, mgrs.)—Feature pictures.

Modjeska and Dreamland, pictures.

OH, WHAT A NICE RECORD!
43d SEASON BEFORE THE PUBLIC, 43d
GUY BROTHERS' MINSTRELS
GEORGE R. GUY, Sole Proprietor and Manager
Would like to hear from Musicians, Dancers, Singers, Acrobats—anything first class backed up by professional gentlemen that appreciate respectability are welcome with this old reliable organization. People doubling band preferred. Managers of large cities write us. Address 539 Liberty St., Springfield, Mass. Write at once.

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For Picture Shows or Continuous Vaudeville
Five Hundred Seating Capacity in each Theatre. Location Ideal.
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Wanted for Ginnivan Dramatic Co. NORMA GINNIVAN, MGR.
Repertoire Under Canvas. Rehearsal, April 24.
General business man with specialties. Man for heavies that can direct. Woman for characters and heavies. Light comedy and Soubrette who can do good specialties. All must have good wardrobe. Other useful people write. Money sure and treatment good.
Address NORMA GINNIVAN, 118 S. Euclid Ave., Dayton, Ohio.

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CHARACTERS AND HEAVIES | CHARACTERS AND HEAVIES
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KELLY AND BRENNAN WANT FOR THREE BIG TENT SHOWS
Dramatic People in All Lines
Musicians, All Kinds. Three Bands
Man or Woman to Sing with Band. Feature Vaudeville Act, Change for week. All old friends write. Show opens May 1.
Address KELLY & BRENNAN, Laingsburg, Mich.

Six Piece Orchestra at Liberty
June 19th, for Summer Season
4th Season at Star Theatre Ithaca, N. Y. Programs and reference upon application. Any Manager wanting a real Orchestra for Hotel or Park write JOHN A. NOBLE, Musical Director,
Strictly A. F. of M. Star Theatre, Ithaca, N. Y.

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Managers will save money by sending their orders for all kinds of type work to us. We have a modern plant, equipped for everything from large stands to dodgers. Prompt service.
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YOUR MONEY BACK IF YOU ARE NOT PLEASED WITH THESE 8-MIN. ACTS
For White or Blackface Team, Dutch Team, Sister Team, Comedian and Soubrette, Blackface and Soubrette, Straight (m. or f.) and Tramp and Straight and Hebrew. Also EIGHT-MINUTE MONOLOGUES for Rube, Blackface, Tramp, Irish, Silly Kid, Hebrew and Old Maid. 50c. each or any four for $1.50. Other material. Catalogues and endorsements FREE. MARY E. P. THAYER, 2190 Broad St., Prov., R. I.

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All must double B. and O. or Stage. One Nighter. Hotel. Pay your own. Long Season. Rehearsals March 29. Tell it all. Letter only. Tickets, if this side of the war zone. If you get a reply your salary must be right. F. D. WHETTEN, La Salle, Minn., Care The Cow PuncherCo.

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CHORUS GIRLS; ALSO MALE QUARTET OR GOOD TRIO
Would buy some Chorus Wardrobe if in good condition. People who worked for me before write. Address U. E. ACKLEY, Chickasha, Okla., Mar. 7-10; Lawton, Okla., 11-13. Permanent address, Commercial Hotel, Terrell, Tex.

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YOUNG MEN
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Also material for Acts and some good Song Lyrics
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AT LIBERTY ON ACCOUNT OF SHOW CLOSING SUDDENLY
GEORGE V. BROOKS
Stage Director, Heavies or Characters. Age, 36, 5 ft., 9 in. 170 lbs. First class in every particular. Satisfaction guaranteed.
BAY STATE HOUSE, Woburn, Mass.

THE MISSES CAMPBELL

PRESENTING A SOUTHERN DRAWING ROOM SPECIALTY IN VAUDEVILLE

"AT HOME"

PLAYING UNITED TIME ORPHEUM, B'KLYN, MARCH 8-13

THE CLIPPER SAID:

Misses Campbell (Songs).

10 MIN., TWO (SPECIAL SET).

Colonial (Feb. 22-27).—The Misses Campbell are worth being held over for another week wherever they play. This is what was done here, for they are at the Colonial again week of March 1. As harmonious delineators of songs in real Southern "darkey" style, no vaudeville single, double, or other variety turn equals them. They stand alone in their "At Home" piano and song turn, while the slightest of the two, who does most of the singing, also plays the piano in a duet piano and song medley of old and new popular songs, as well as accompanying the last on a banjo with her sister at piano. They offered five songs, and could have finished up the time allotted the rest of the show according to the big way they went. *Tod.*

VAUDEVILLE

B. F. KEITH'S CIRCUIT OF THEATRES

E. F. ALBEE, General Manager

For Booking Address: S. K. HODGDON,
Palace Theatre Building, New York City

THE ORPHEUM CIRCUIT OF THEATRES

MARTIN BECK, General Manager

For Booking Address: FRANK VINCENT,
Palace Theatre Building, New York City

William O'Clare

AND HIS

SHAMROCK GIRLS

MARCUS LOEW CIRCUIT Direction FRANK BOHM

J. A. FRENCH Presents

THE AEROPLANE GIRLS

THE MOST NOVEL AERIALISTS IN VAUDEVILLE

Direction RUSH JERMON, Room 405, COLUMBIA THEA. BLDG., N. Y.

BOOKED SOLID

WM. K. SAXTON & CO.

In "Cloaks and Suits" By Archie Colby

Now playing Loew and Fox Circuits Through IRVING COOPER

SALLIE FIELDS

THE NEW QUEEN OF RAGTIME

PERSONAL MANAGER - - - - ARTHUR KLEIN

LEO ELVA

LA BLANC and LORRAINE

TERPSICHOREAN MARVELS

An act of Novelty, Grace and Sensation. Just a little different.
Representative, B. A. MYERS, Strand Theatre Bldg., New York.

HEADLINING ON THE LOEW CIRCUIT

DUDLEY DOUGLAS

—IN—

"Love in a Sanitarium"

(REGARDS TO WM. WOLFENDEN)

Nan Halperin

MANAGEMENT OF
M. S. BENTHAM

PAT STROMBERG

Direction MARVIN WELT

C-E-C-I-L L-E-A-N

Assisted by CLEO MAYFIELD

MORAN AND WISER

Direction ED. KELLER

WHITE RAT NIBBLES.

BY VICTOR V. VASS.
Phone 3786 Bryant.

A FEW of the guests stopping at Hotel are: A. Provol, Ed. Derkin, Joe Goodwin, M. L. Alsop, L. A. Lawrence, Frank Gardner, Frank Caverly, Hal Pierson, Putsy Doyle, Joe Ketler, Harry Hewitt, Fred Morton, Chas. P. Burton, Leslie F. Morgan, Truman Rice, Ben Black and Dr. Carl Herman.

MURRAY CLAYTON, of Clayton, Drew Players, was successfully operated on. I trust his throat will cease bothering him, so that he can continue with his work.

EXPECT to capture Willie Weston as a life member shortly.

JOE GOODWIN, back from an extended tour of the U. S. A., looks a new man. Sea voyage did him much good.

READ V. A. F. methods. The executive committee of V. A. F. wishes to draw the attention of all members of the federation to the following rule:

Rule No. 41.—Any member of the federation accepting engagements for three nights only, whether singly or in series, at music halls, picture theatres, or any places of public entertainment where variety artists are engaged, shall be subject to a fine, suspension or expulsion from the federation.

There is no need to go into any argument as regards this rule, as all the arguments, for and against, were put forward at the numerous meetings held prior to the rule being passed, and the committee have no other alternative than to see that this rule is carried out.

Above is the way the English Assn. go after methods, and believe they go through with it.

MET Jack Symonds on Broadway. Found him to be same jovial Jack of days gone by.

COY DE TRICKEY blacks up, and rightly calls herself "The Belle of Coontown." The little lady is now a life member of our organization.

BRO. WM. DICK has one song hit that should be a big success, called "Hello, Bill." The chorus has a swing that gets you. Those present in Ratskeller Wednesday night will vouch for my prediction.

TURKEY BOYD, under the care of Dr. Freeman, was able to present himself at our big Thursday night scamper.

BERT LEVY is caring for the artistic end of souvenir booklet that will be presented at masque ball, March 16. Bert, with his artistic temperament, should produce something exquisite.

LULU KEEGAN AND DAVE MANLEY are featured in tabloid, billed as "The Political Ladies." Yes, they are playing.

BRO. WILL C. MATTHEWS, of Matthews and Harris, who was taken ill Jan. 7, and who was in a serious condition for several weeks, is now up and around, and was a visitor at the club house last Tuesday. His illness left him in a weakened condition, and it will be some time before he is able to resume work. Don't weaken, Bill. Boats need fixing up for fishing trips this Summer.

LAWRENCE AND EDWARDS are now playing their original sketch on the Loew time.

BROTHERS should join the Amalgamated Relief Association. As a member some one derives a benefit, if the good Lord says Finale. Write Charles McPhee, care of the Rats. You must be a W. R. A. U. to belong.

BRO. BUSCH and his charming daughter go through their routine in "Gym" daily. They do a neat comedy trapeze act.

STAUNCH, kind and considerate has made our big chief a much adored man, admired by those outside the fold and adored by the thousands in our order.

HAD a special invite Wednesday by Barron and Hawley to hear these boys rehearse.

WITH us once again is Jack English, the recognized nut of them all. Wife and baby doing well, thank you, was his reply to the question. As for Mr. Hawthorne, they tell me he bought another six story tenement. I beg to be excused, I lied for two stories.

AND how it rained—and rice at that. Tell you how it all happened. After about a week of honeymooning, Ernie Van and his dazzling bride took a chance and visited the Ratskeller, and then it happened. Gee, what an ovation! One would think a typhoon hit the place. Greetings is not the word.

OUR Jack Simmons and his notable organization pulled the Wedding March. Boys and girls gave as many as fourteen genuine cheers, and Ernie Van and Mrs. Ernie Van, who was at one time Mona Raymond, paid for the drinks. Must have been some bill, for dining room was crowded. We all wish you both much happiness.

JOE SHOOPE is a fine looking fellow when shaved, outside of that he is all right.

GLAD THOMAS F. Manning, manager of the Chelsea House, Providence, R. I., liked item about "Brother Door Slammers." Trust those liking the quietness when entering their apartments early in morn will take notice.

HERBERT MCINTYRE, our reliable clerk, after a month's absence, is now back and on the job looking like a new silver dollar. Mountain air and leisure hours did much to make him the new man he now looks.

JOHN WANAMAKER has a reliable man in W. Russell Lewis, for W. R. L. knows much about photography and in this capacity he is employed.

WHEN you see Robert Everest billed, get his act. Hours of tedious rehearsing has made his simians experts of human intelligence.

E. W. MANNING, at one time Crawford and Manning, is stopping at Club. He has been located in London, Eng., some ten years. Through this column he wants to say "Hello" to Fred Miller.

TALK about busy individuals, busy is no name for it, and the gathering of so many in our Ratskeller these last few nights is the cause of George Lesser and Joseph McGrady being so active.

MERRILY, Merrily onward go our Thursday night scampers. Will not brag about same. Come and get a line on these celebrations. Immense is right.

WALTER POND, the sightless marvel at composing, has a money getter in "Dreaming Dreams of You." Yes, his charming mother assists him, and by the way—

MAJOR POND (renowned as a writer) was Mr. Pond's father.

BRO. JAMES F. HAYES, who is a patient at the Neurological Hospital on Blackwells Island, was honored Wednesday evening, when a number of the brothers, under the direction of Bro. Will J. Cooke, went over to the Island to entertain Jim and the other patients confined to the institution. An hour and a half entertainment was given, which was heartily enjoyed. The party was made up as follows: Will J. Cooke, Ernest Otto, McGuinness Brothers, Pearl Brothers, John Gilroy, Charles Van, Ira Kessner, Ed. Gray, Andy McLeod, James Gallagher, Irwin Dash, Gordon Whyte and Lew Morton. After the entertainment, the party were invited to the dining hall, where a nice lunch was prepared by the nurses. The party reached the clubhouse at 11 P. M., and enjoyed the trip that brought sunshine for a time into the lives of the unfortunates.

ROLAND CARTER died March 2.

"HELD UP," no, not with guns or blackjack, was our friend, Counselor James Timony. Light-haired copper said Jim was speeding, but judge said he was not. Discharged.

ED. AND ROLLA WHITE are back from Chicago, looking fine.

PARAGON BOOKING AGENCY

230 TREMONT STREET
BOSTON

Want to hear from all acts, large or small. Write, wire or phone

W. H. WOLFFE, Manager

AND don't forget masque ball, Tuesday, March 16, at Terrace Garden.

◆

RAY COGSWELL, of the Three Cycling Cogswell, is now doing a single comedy bicycle and unicycle act, touring South America and the West Indies. He is at present in the Republic of Panama, City of Colon, and reports business good and sends regards to friends.

ERNIE POTTS AND COMPANY opened Sept. 5, on the Orpheum Circuit, and have just completed same. They are now on their way South, where they will play ten weeks on the Inter-State Circuit, after which they will return to the Orpheum Park Circuit for eight weeks.

THE BENNETT COMEDY AND NOVELTY SHOW NOTES.—This company closed Feb. 22 until tenting season, after playing in opera houses since Oct. 5. This has been the dullest season the management ever experienced, and is the first time we have closed the show before tenting season. We have been playing in North Dakota, Minnesota, South Dakota and Iowa. Rotten business everywhere. We trust other shows are faring better. However, we feel optimistic, and expect a prosperous tent season. Manager A. H. Bennett and family leave Feb. 24 for Lexington, Ky., on an extended visit to relatives. Our blackface comedian, Harry Hendren, will hibernate in Iowa City, Ia., for an indefinite period.

ATTRACTIONS AT THE NEW YORK THEATRES.

NEW AMSTERDAM W. 42nd St. Eves. 8.15. Mats. Wed. and Sat., 2.15.
KLAW & ERLANGER, Managers.
CHARLES DILLINGHAM
Presents a Syncopated Musical Show
WATCH YOUR STEP
Music and lyrics by Irving Berlin. Book by Harry B. Smith. With Mr. & Mrs. Vernon Castle.

B. F. KEITH'S
PALACE
Broadway & 47th St.
Eves. 25-50-75-$1-$1.50
Daily Mats. 25-50-75.
S'n.Conc'ts 2.15 & 8.15

BELLE BAKER, CLAUDE DILLINGWATER, EDITH LYLE & CO., HINES & FOX, HENRY LEWIS, HARRY TIGHE & BABETTE.
LULU GLASER

CORT THEA., 48th St., E. of B'way. Direction of JOHN CORT. Eves., 8.15. Mats. Wed. & Sat., 2.15. Wed. Mat. 50c. to $1.50.
SELWYN & CO. present
UNDER COVER
A melodrama of love, mystery and thrills.
By ROI COOPER MEGRUE.

LYCEUM 45th St., nr. Broadway. Eves., 8.15. Mats. Thurs. & Sat., 2.15
Charles Frohman, Klaw & Erlanger present
ELSIE FERGUSON
In a Play in Four Acts by Hubert Henry Davies
"OUTCAST."

HUDSON 44th St., W. of Broadway. Eves., 8.15. Matinees, Wed. and Sat., 2.15.
SELWYN & CO. Present
THE SHOW SHOP
By James Forbes, Author of "The Chorus Lady"
With DOUGLAS FAIRBANKS

COHAN & HARRIS
ASTOR B'way and 45th St. Eves. at 8.15. Mats. Tues. & Sat. at 2.15.
COHAN & HARRIS Present
"HELLO BROADWAY"
With New York's Favorite Comedians
GEO. M. COHAN. WM. COLLIER.

COHAN'S B'WAY & 43d ST. EVES. 8.15. MAT. WED. & SAT., 2.15. Popular Wed. Mat. 50c. to $1.50
COHAN & HARRIS PRESENT
"IT PAYS TO ADVERTISE"
A Farcical Fact, by ROI COOPER MEGRUE and WALTER HACKETT.

CANDLER THEATRE, West 42d St. near Broadway. Tel. Bryant 6344. Eves. 8.20. Mats. Wed. & Sat. 2.20.
New York's Newest Playhouse. Cohan & Harris present (by arrangement with Arthur Hopkins) a new play by a new young American author
"ON TRIAL"
By E. L. Reizenstein. Seats 8 weeks in advance.

FULTON 46th St. nr. B'way
Evenings at 8.20.
Matinees Wednesday and Saturday 2.20.
SELWYN & CO. PRESENT **TWIN BEDS**
By MARGARET MAYO and SALISBURY FIELD

REPUBLIC W. 42d St. Evenings 8.15. Matinees Wednesday and Saturday at 2.15.
A. H. WOODS PRESENTS
"KICK IN" A play of New York life, by Willard Mack,
With JOHN BARRYMORE, JANE GREY, JOSEPHINE VICTOR and others.

ELTINGE W. 42nd St. Eves., 8.15. Mats. Wed. & Sat., 2.15.
A. H. WOODS Presents an American Play in 5 Acts.
THE SONG OF SONGS
By EDWARD SHELDON. Based on the novel by HERMANN SUDERMANN, with an All Star Cast.

HARRIS THEATRE, W. 42d ST. Evenings at 8.15. Mats. Wed. and Sat., 2.15.
SELWYN & CO. PRESENT
MARGARET ILLINGTON
THE LIE By HENRY ARTHUR JONES.

STRAND B'way & 47th St. Noon to 11.30 p. m.
ELSIE JANIS IN
THE CAPRICES OF KITTY
OTHER SUPERIOR PICTURE ATTRACTIONS
Strand Concert Orchestra and Soloists
Next Week—EDITH WYNNE MATTHISON in "The Governor's Lady"

KNICKERBOCKER B'way & 38th St. Eves. 8.15. Mats. Wed. & Sat. 2.15.
KLAW & ERLANGER'S ENTERTAINERS
In the New Mirthful Musical Medley,
FADS AND FANCIES
Book by Glen MacDonough.
Music by Raymond Hubbell.
Staged by Julian Mitchell and Herbert Gresham.

BELASCO West 44th St. Eves. 8.20. Mats., Thurs. & Sat., 2.20.
DAVID BELASCO Presents
FRANCES STARR
IN **MARIE ODILE**
By EDWARD KNOBLAUCH.

GAIETY B'way & 46 St. Eves. 8.15. Mats. Wed. & Sat., 2.15.
KLAW & ERLANGER......Managers
RUTH CHATTERTON
IN **DADDY LONG-LEGS**
A new Comedy by JEAN WEBSTER.

EMPIRE B'way & 40th St. Eves. 8.15 Mats., Wed. and Sat. at 2.15
CHARLES FROHMAN..... .Manager
CHARLES FROHMAN Presents
ETHEL BARRYMORE
In a New Play **THE SHADOW** In 3 Acts
By Dario Niccodemi & Michael Morton

HIPPODROME 6th Ave., 43d-44th Sts. Daily Matinees at 2, 25c. to $1. Evenings at 8, 25c. to $1.50.
MAMMOTH WINTER
CIRCUS SUPREME

WINTER GARDEN B'way & 50th St. Phone 9260 Col.
Eves. at 8. Mats. Tues., Thurs. and Sat., 2.00.
The New Winter Garden Production
MAID IN AMERICA
WITH A GREAT CAST

SHUBERT THEATRE, 44th St., west of B'way. Phone, 8439 Bryant. Eves. 8.15. Matinees Wed. & Sat., 2.15.
All-Star Company Direct from the Gaiety Theatre, London. SMARTEST SHOW IN TOWN.
TO-NIGHT'S THE NIGHT
40—GENUINE LONDON GAIETY GIRLS—40

LYRIC 42d St. W. of B'way. Phone 5216 Bryant. Eves. 8.15. Mats. Wed. & Sat. 2.15.
JOE WEBER'S
Musical Comedy Production
THE ONLY GIRL

44th St. THEATRE, West of B'way Phone, 7292 Bryant.
Eves. 8.10. Matinees Wed. & Sat., 2.10.
MLLE. EMMA **TRENTINI**
In the Latest Musical Hit from Vienna
THE PEASANT GIRL
With CLIFTON **Crawford**

LITTLE THEATRE, 44th St., W. of B'way. Phone 6100 Bryant. Eves., 8.45. Matinees Wednesday & Sat., 2.30
A PAIR OF SILK STOCKINGS
CYRIL HARCOURT'S COMEDY
All Seats at All Performances $2.00.

MAXINE ELLIOTT'S THEA., 39th St., near B'way. Phone 1476 Bryant
Evgs., 8.30. Mats. Wed. & Sat., 2.30.
PHYLLIS NEILSON-TERRY in
"The Adventure of Lady Ursula"
A Romantic Comedy in Four Acts, by ANTHONY HOPE.

39th St. Thea., nr. B'way. Phone 413 Bryant Eves. 8.30. Mats. Wed. & Sat. 2.30.
LAST WEEK OF MARIE
DRESSLER
In the latest laugh vehicle of her career **"A MIX-UP"**

CASINO B'way & 39th St. Phone 3846 Greeley Eves. 8.20. Mats. Wed. & Sat., 2.20.
THE MOST WONDERFUL PLAY IN NEW YORK
EXPERIENCE

COMEDY 41st St., East of B'way. Phone 5194 Bryant. Evgs., 8.15. Mats. Tuesdays & Sat., 2.15.
The White Feather
THE SUCCESS OF NEW YORK AND LONDON

COLUMBIA THEATRE
BROADWAY, 47th STREET, N. Y.
This Week, ROSELAND GIRLS

MURRAY HILL THEATRE
Lexington Ave. and 42d St., N. Y.
This week, TWENTIETH CENTURY MAIDS.

OUT OF TOWN NEWS

Logansport, Ind.—Nelson (Edw. F. Galligan, mgr.) Jeanette Dupree's burlesquers March 15, Guy Bates Post, in "Omar, the Tentmaker," 17; "Long Way to Tipperary" 23, "Forty-five Minutes from Broadway" 24, "Sari" 25, London Gaiety Girls 27, "Help Wanted" April 8.

COLONIAL (Barlow, Byerly, mgr.) — "Whose Little Girl Are You?" March 8-10. Vaudeville for 11-13: Nell McNeil, Carlisle and Romer, and Four Pretoria.

BROADWAY (Mangus & Jeffries, mgrs.)—Billy Bryant Players are in their eighth week (8-13) of an indefinite engagement, in "Thorns and Orange Blossoms."

PARAMOUNT (W. H. Lindsay, mgr.)—Feature pictures.

GRAND (Berlin & Quivey, mgrs.)—This picture house opened, 8, after being closed for three weeks, during which time a handsome new tile front was installed. A new machine was also added, more seats, and the interior of the theatre re-decorated. Mutual pictures are shown.

ARK (W. H. Lindsay, mgr.)—Pictures only.

"THE BLACK BOX," serial picture, will be shown soon at the Broadway.

KOKOMO, IND., theatre patrons are much interested in the appearance of "Sari" at the Nelson here, as Howard Marsh, of that city, has an important singing role in the opera. A large theatre party from Kokomo will make the trip here.

TOM POWELL'S MINSTRELS will appear at the Colonial April 16-18.

K. RAN 4, a new Wild West show, will start out from this city under the direction of "Bill" Penny, opening here May 15.

GREEN, MCHENRY AND DEAN, a singing trio, made a big hit on the Colonial bill March 1-3.

J. A. DARNABY was in the city recently and closed contracts with the local order of Elks to give a society circus in this city about the middle of June. It promises to be one of the greatest local affairs ever held in this city.

HARVEY CRANE, drummer of the Nelson Theatre orchestra, left here March 2 for Chicago, where he will play in the orchestra of the Vista vaudeville and picture theatre.

Rochester, N. Y.—Lyceum (M. E. Wolff, mgr.) "Potash and Perlmutter" March 8-13.

TEMPLE (M. J. Finn, mgr.)—Bill week of 8: Joan Sawyer and company, Lyons and Yosco, Bruce, Duffet company, Helen Trix, Cantor and Lee, Angelo Armento Trio, Moore and Young, Vandinoff and Lodie.

BAKER (J. Wall, mgr.) The Baker Theatre Stock Co. present "The House of Lies" 8-13.

FAMILY (J. H. Fennevessy, mgr.)—Bill 8-13: Jimmy Rosen, Hermany's Cats, "Queen of the Skies," Frank and Teasdale, Louis and Young, Silverna's Shadowgraph.

LOEW'S (I. Kemm, mgr.)—Bill 8-13: La Titcomb's Revue, Tommy Van and the Ward Girls, Anderson and Goines, Lew Wells and Lamb's Manikins.

VICTORIA (J. Farren, mgr.)—Vaudeville and pictures.

NOTES.

JOHN BUNNY was tendered a big reception by theatrical managers of Rochester 4, at the Elks Club. Dinner was served to about fifty. J. H. Fennevessy had charge of the affair.

JOHN GLENNON, the popular manager of the Corinthian Theatre, pulled a novel advertising stunt 8, when bags of money were thrown from the roof of the theatre to the street. Wrestling was introduced at this house as an added attraction 4, and will be put on after the regular show every Thursday.

"OLD DUTCH" photoplay with Lew Fields, proved a fine drawing card 4-6, at the Regent, proved one of the best seen here in some time.

Ithaca, N. Y.—Star (C. L. Hamer, mgr.) Bill March 8-10: Ray L. Royce, Staley, Birbeck and Staley, and photoplays. For 11-13: Barney Fagen, "Sorority Days," and photoplays.

LYCEUM (Terry & Terry, mgrs.)—Multiple reel features, changed daily.

HAPPY HOUR (L. K. Tree, mgr.)—Motion pictures.

CLAUDE GUNN, of the Star staff, has entirely recovered the use of his right hand, which was badly mangled while he was engaged "back stage."

Geneva, N. Y.—Smith O. H. (H. B. Gulstadt, mgr.) "Twin Beds" will play a return engagement here March 17. Pictures on open dates.

TEMPLE (F. C. Pierce, mgr.)—Pictures and vaudeville.

MOTION WORLD (J. W. Lyons, mgr.)—Pictures.

Wilmington, Del.—Playhouse (Louis Alleman, mgr.) Margaret Anglin, in "Lady Windermere's Fan," March 9. William A. Brady's Playhouse Players, in "Bought and Paid For," 10-13; San Carlo Grand Opera Co. 19, 20, Thurston, the magician, 22-27.

GARRICK (W. L. Dockstader, mgr.)—Bill 8-13: Louise Galloway and company, "In Old Tyrol," Middleton and Spellmyer company, John and Bertha Gleeson and Fred Houlihan, Cole and Denahy, Queenie Dunedin, and Col. Sam Holdsworth and Joseph Norcross.

MAJESTIC (Joseph Ginns, mgr.) — Paramount films.

NOTES.

THE MAJESTIC, under the capable piloting of James Ginns, continues to shatter all motion picture box office receipts as "The Home of the Paramounts."

RAYMOND HITCHCOCK, in "The Beauty Shop," broke all records at the Playhouse, Feb. 23.

Milwaukee, Wis. — Davidson (Sherman Brown, mgr.) Louis Mann week of March 7.

MAJESTIC (J. A. Higler, mgr.)—Bill 8-13: Carolina White, Robert Everest's Circus, Ben Deeley and Marie Wayne company, Cartmell and Harris, Joe Boganny's Lunatic Bakers, Dooley and Rugel, George Schindler, and Four Romanos.

PABST (Ludwig Kreiss, mgr.)—Lyman H. Howe's U. S. Navy motion pictures 4-8. The German Stock Co. presented "Die Fledermaus" 7.

SHUBERT (C. A. Newton, mgr.)—The Shubert Stock Co. present "The Gamblers" week of 8. "Alma, Wo Wohnst Du?" next week.

GAIETY (J. H. Rhodes, mgr.) — The Globe Trotters 7-13. Gay New Yorkers next week.

CRYSTAL (Wm. Gray, mgr.)—Bill 8-13: Eugene Trio, Margaret Farrell, Mrs. Louis James and company, Merlin, and Barnold's dogs.

ORPHEUM (Wm. F. Mick, mgr.)—Bill 8-13: Lorraine and Mitchell, Livery and Gonne, Mertz and Phipps, George and Magee, and "The Original Daisy."

EMPRESS (J. W. Whitehead, mgr.)—This house re-opened 7, with the Black Crook Burlesquers.

Memphis, Tenn. — Lyceum (Frank Gray, mgr.) Neil O'Brien's Minstrels March 12, 13, Billie Burke 15, 16, "A Pair of Sixes" 18-21.

ORPHEUM (Arthur Lane, mgr.)—Business is very good. Bill week of 8: Emmett Corrigan and company, Kolb and Harland, Elizabeth Murray, Ann Tasker and company, Trevitt's military canines, Anthony and Mack, Lawrence and Hurl Falls, and Orpheum Travel Weekly.

MAJESTICS (3), EMPIRES (2), PRINCESS, ALAMO, COLONIAL, QUEEN, PLAZA, PALACE, CARROLLTON, AMERICAN, SUBURBAN, LAMAR, EDEN, REX, CRYSTAL, LARCA, OXFORD, WELLINGTON, IMPERIAL, DE LUXE, DE SOTO, SHAMROCK, BELVADERE, BEAUTY, LIBERTY, METROPOLITAN, IMPERIALS (2), DAISYS (2), PASTIMES (2), ROYAL, SAVOY, PEKIN, FAMOUS and COLUMBIA, motion pictures.

Springfield, Mass.—Court Square (D. O. Gilmore, mgr.) "The Beauty Shop" March 13, French Dramatic Co. 15, Sheehan Opera Co. 18, "The Blue Bird" 19, 20.

POLI'S PALACE (Gordon Wrighter, mgr.)—Bill 8-10: Geo. Rolland and company, Arthur Barrett and company, The Minstrel Four, Leslie and Lipson, Melani Troupe, Norton and Noll, and Midgely and Eldon. For 11-13: The Japanese Prince, Harry Brown and company, Marion Weeks, Stuart and Keeley, Ward and Fay, Seymour's Happy Family and Pollscope.

GILMORE (Robt. J. McDonald, mgr.) — Trans-Atlantics 11-13, Follies of Pleasure 18-20.

PLAZA (Goldstein Bros., mgrs.) — Vaudeville and pictures.

BIJOU, BROADWAY, EDISONIA, REEL, FOX, MAJESTIC, GAIETY, GLOBE, GRISHA, GRAND, HUDSON, LYRIC, MIRROR, NOVELTY, PALACE and SUBWAY, moving pictures only.

Lawrence, Mass.—Colonial (Ralph Ward, mgr.) the present policy of the house will be motion pictures only.

OPERA HOUSE (W. H. Rothera, mgr.)—Vaudeville and pictures. Bill 8-10: Warren and Gresham, Minus and Grant, Goble and Godfrey, Riley and Miller Sisters.

NICKEL (John B. Oldfield, mgr.)—Bill 8-10: Virginia Holland, Melody Trio, E. J. Moore, and Romaine and Rogers. 11-13: May Lilly Burns, Herman Lieb and company, Romaine and Smith, Harry Tsuda, and pictures.

VICTORIA, BROADWAY, PREMIER, COSMOPOLITAN and STAR, pictures only.

Lowell, Mass.—Keith's (Benj. Pickett, mgr.) bill March 8 and week: Brooks and Bowen, Bison City Four, Donohue and Stewart, the Heuderas, Lavier, Von Dell, Le Roy, Lytton company, and Hearst-Selig Weekly.

MERR. SQ. (Walter Woods, mgr.)—For 8 and week, the stock company present "East Lynne." Next week, "The Divorce Question."

OPERA HOUSE.—Has been leased by Messrs. Lewe and Greene, who will re-open it, 15, with high class photoplays.

COLONIAL, JEWEL, OWL, ROYAL, ACADEMY, ALHAMBRA and VOYONS, pictures only.

Haverhill, Mass.—Academy (E. A. Cuddy, mgr.) for week of March 8, the Academe Players present "The Argyle Case," with Roy Gordon and Florence Shirley in the leading roles.

COLONIAL (Jas. A. Sayer, mgr.)—Bill 8-10: La Bijou, Finn and Finn, Cyril Stuart, and "The Sun Festival." Last half: Spencer and Brown, Case and Alma, Nadj Hassan Arabs, one to fill. "A Pair of Sixes" will play here 10.

ORPHEUM, SPENIO, TEMPLE, MAJESTIC and MYSTIC, feature photoplays.

Lynn, Mass.—Auditorium (E. V. Phelan, mgr.) Lester Lonergan Players present "The Merchant of Venice" week of March 8.

LYNN (Wm. De Wolfe, mgr.)—Lynn Players present Florence Rittenhouse, in "The Sign of the Cross," 8-13.

ORPHEUM (J. O. Cohee, mgr.)—Vaudeville and motion pictures.

OLYMPIA, CENTRAL SQUARE and DREAMLAND, motion pictures and illustrated songs.

St. John, Can.—Opera House (W. C. McKay, mgr.) the Young-Adams Co. presented "Thorns and Orange Blossoms" March 8-10, and "The Banker's Child" 11-13, "Her Great Temptation" 15-17, and "The Gold King" 18-20 are underlined.

UNIQUE, GEM, STAR and EMPRESS, moving pictures only.

LYRIC and IMPERIAL, vaudeville and pictures.

"QUO VADIS?" pictures, at the Imperial, 5, 6, played to capacity business, with prices ten and fifteen cents, instead of ten cents straight.

Montreal, Can.—His Majesty's (H. P. Hill, mgr.) "What Happened to Mary" March 8-13, "Girls" 15-20.

PRINCESS (Abbie Wright, mgr.)—"Sergeant Kitty" 8-13.

ORPHEUM.—Vaudeville bill 8-13: "Colonial Days," Fatoy, Brice, Emmett Devoy and company, Conley and Webb, Joe Cook, Craig and Williams, and Crossman and Stewart.

GAYETY (Fred Crow, mgr.)—Liberty Girls 8-14, Gypsy Maids 15-20.

Peoria, Ill.—Majestic (Orpheum Co., mgrs.) John Drew, in "Rosemary," March 8; Guy Bates Post, in "Omar, the Tent Maker," 16, 17.

ORPHEUM (Nathan & Greenberg, mgrs.)—Vaudeville.

HIPPODROME (E. P. Churchill, mgr.)—Livingstone Stock Co., in "Raffles," 7-13.

PRINCESS (Beaver Amuse. Co., mgrs.)—Vaudeville and pictures.

FOLLY (Harry Turberville Jr., mgr.)—Stock burlesque.

APOLLO, COLUMBIA, CORT, CRYSTAL, DE LUXE, DUCHESS, ELYSIUM, EMPRESS, GARDEN, ILLINOIS, IMPERIAL, LIBERTY, LYCEUM, PALACE, SANDAMO, STAR, pictures only.

Mobile, Ala.—Lyric (Sidney Berrey, mgr.) the Jewell Kelly Stock Co., opened an indefinite engagement here March 1, to a crowded house, and Mr. Kelly was heartily congratulated in behalf of his new company.

DREAMLAND (W. B. Waddle, mgr.)—The Mason Williams Stock Co. opened a Spring and Summer engagement at this house, 1, to good business. Specialties are introduced between the acts. The company hopes to remain indefinitely.

CROWN, EMPIRE, CRESCENT and ROYAL, feature films.

Atlanta, Ga.—Atlanta (Homer George, mgr.) Billie Burke, in "Jerry," March 8-10; Evans' Minstrels 11-13.

FORSYTH (H. L. Cardoza, mgr.)—Bill 8-13: Tom Lewis and company, "Slivers," Willie Weston, Dunedin Duo, and Eva Taylor and company.

MILL (A. K. Jones, mgr.)—Doing fair business.

BONITA (George Campbell, mgr.)—Tableau and motion pictures.

LYRIC, GRAND, MONTGOMERY, STRAND, SAVOY, VAUDETTE, TWO ALAMOS, ALPHA and ALASKA, pictures.

Lincoln, Neb.—Oliver (F. C. Zehrung, mgr.) moving pictures, March 8-13.

LYRIC (L. M. Gorman, mgr.)—Vaudeville and Hearst-Selig News.

ORPHEUM (L. M. Gorman, res. mgr.)—Bill 8-13: Mr. and Mrs. Jimmy Barry, Bell Family, Costa Troupe, Cantwell and Walker and three to fill.

Kalamazoo, Mich. — Fuller (Will J. Donnelly, mgr.) "The Whip" March 19, 20.

MAJESTIC (Will Marshall, mgr.)—Bill 7-10: Booth and Leander, Kitner, Haynes and Montgomery, Raymond and Bain, Nakly and Naldy, Four Milos. For 11-13: Togan and Geneva, Wallace and Hope, Princess Ka, Wood and Wyde, Creole Band and motion pictures.

COLONIAL, ELITE, LYRIC, New and ORPHEUM, motion pictures only.

REMICK
THE "HOUSE OF REMICK," ALWAYS RECOGNIZED AS THE LEADING SONG CATERERS TO THE PROFESSION, OFFER THE GREATEST BATCH OF SONGS EVER PUBLISHED.
"THE GREAT PEACE SONG" A NEVER FAIL APPLAUSE GETTER
"WHEN OUR MOTHERS RULE THE WORLD"
BY ALFRED BRYAN AND JACK WELLS. THE SONG THAT WILL APPEAL TO EVERY MOTHER'S SON AND EVERY SON'S MOTHER IN THE WORLD
DID YOU EVER RUN TO CATCH A TRAIN. A STORY OF THIS 1915 HIT APPEALS TO EVERYBODY
"ON THE 5.15"
THIS ONE IS RECOGNIZED AS THE FIRST HIT OF THE NEW YEAR. PERFORMERS RAVE ABOUT THIS SONG AND SO WILL YOU WHEN YOU HEAR IT. STANLEY MURPHY AND HENRY I. MARSHALL ARE RESPONSIBLE FOR THIS ONE.
THIS IS THE ONE WE PREDICT TO BE THE GREATEST "BABY SONG" EVER PUBLISHED
"OH, WHAT A BEAUTIFUL BABY"
SEYMOUR BROWNE IS RESPONSIBLE FOR THIS NOVELTY
SELDOM HAS A SONG BEEN WRITTEN AND TALKED ABOUT AS THIS ONE. IT MAKES A BIRD QUARTETTE NUMBER AS WELL AS A SINGLE
"COME OVER TO DOVER"
IT'S A DAINTY, RUSTIC BALLAD THAT NEVER FAILS TO LAND YOUR AUDIENCE. BY STANLEY MURPHY AND GEORGE BOTSFORD
OUR GREAT BIG NATIONAL HIT. THIS IS THE ONE THEY'RE ALL TALKING ABOUT
"CHINATOWN, MY CHINATOWN"
A TRULY WONDERFUL SONG SENSATION BY JEROME & SCHWARTZ
IF YOU ARE LOOKING FOR A CLEVER STORY PUT THIS ONE ON QUICK
"WRAP ME IN A BUNDLE"
GUS KAHN, EGBERT ALSTYNE AND HARRY D. LESTER ARE RESPONSIBLE FOR THIS SURE-FIRE HIT
ONE OF THOSE DIFFERENT KIND OF RAG NUMBERS THAT MAKE THEM SIT UP AND TAKE NOTICE
"EVERYBODY RAG WITH ME"
THE BEST NOVELTY SONG THAT KAHN AND LEBOY HAVE EVER WRITTEN
ONE OF OUR SURE FIRE HITS IS THAT NEW LOVE SONG
"OVER THE HILLS TO MARY"
JEROME H. REMICK & CO.
219 WEST 46th STREET, NEW YORK
JEROME H. REMICK, Pres. F. E. BELCHER, Secy.
MOSE GUMBLE, Mgr. Prof. Dept.
BOSTON DETROIT CHICAGO SAN FRANCISCO

AWAY WITH THE WAR SONGS

Here are two Songs that are neutral. Two real Songs for real singers

"ON THE BANKS OF KILLARNEY"

Most Beautiful Irish Ballad ever written. Beautiful Harmony Number. Great for Quartettes

"BECAUSE YOU ARE MINE, SWEETHEART"

A high class Ballad of the different type

If you are a regular singer and appreciate a Song that has the goods back of it, send for these numbers. The above Songs are the kind that never get old. Should be in every good Singer's Repertoire

A. J. STASNY MUSIC CO., 408 West 44th Street, New York

Circus.

SPARKS SHOW NOTES.

BY FLETCHER SMITH.

Equestrian director, Bert Mayo, has arrived at Winter quarters, and has started work in the ring barn. On the way back from their home in Missouri, Mr. and Mrs. Mayo spent several days in St. Louis taking in the theatres.

Lisle Connors, hurdle mule driver and clown with the Sparks Show last season, is assisting Bert Mayo with the ring stock, and will work a troupe of performing stallions this season.

Lee Palmer will have charge of the ring stock.

Kline and Webber, the former steward with the La Tena Show, and the latter chef, arrived in Salisbury for a short visit a few days ago, and will spend two weeks at Webber's home in South Carolina before leaving for Havre de Grace to join the Downie Show again. They have been with the William Todd vaudeville show, which closed last week in Lafayette, N. C.

D. J. Monroe, assistant boss canvasman, has arrived, and is busy getting the big top ready.

A. O. Orcutt, for several years steward with the show, and who has been in the laundry business in Mt. Vernon, N. Y., the past Winter, will have the privilege car again this season with the La Tena Show.

Lewis Emery, late with the Ringling Show, will be our new chef.

George Coleman, who has been with the William Todd Show the past Winter, will have charge of the stock with the Vic Hugo Dog and Pony Show.

Director Proctor, of the Salisbury Band, and who has conducted a picture house at Spencer this Winter, has purchased a top from Charles Sparks, and will put out a vaudeville and picture show, under canvas, this Spring.

Jim Hodge will have three pit shows with the Hunter Carnival this season.

Bert Blackmore, formerly trap drummer, is now located in Edmonton, Alta., Can., where he is playing in a moving picture theatre.

Burt Imson, who for several years has managed a repertoire show in the Northwest, and who was formerly in the circus business, having been with Burr Robbins and others, and for several seasons with Andrew Downie, has sold his cars to the Al. G. Barnes Show and has purchased a ranch at Irvine, Alta., Can. He intends to retire permanently from the circus business.

Mr. and Mrs. John Kelly, last season with the Young Buffalo Wild West, go with the La Tena Show this season.

The Piedmont Theatre, at Greensboro, has discontinued vaudeville and is running Paramount pictures, with the Irish-American Quartette as an added attraction.

Harry Hodge, who had the side show with the Frank A. Robbins Show several years ago, is meeting with success in a vaudeville playlet over the Southern Circuit, and will not manage the side show with Frank A. this season as rumored. He appeared at Charlotte last week.

Jim Jacobs Barnyard Circus is all ready for the opening. He has in his collection a pony, two trained geese, three dogs, four pigs and six hens.

All the canvas, from horse tents to the big top, will be new this season.

Walter Guice and wife, Flora Bedial, arrived at the quarters last Saturday, and are riding daily in the ring barn.

ESCHMAN CIRCUS NOTES.

Scenes of great activity are in order around our Winter quarters. The painters and artists are about through with our advertising car, and already the people of the community make daily trips down to the yards to gaze at the beautiful pictures portrayed there.

Dave Dedrich, who has made arrangements with the governor to look after the legal controversies which may come up from time to time in the circus business, is in Hot Springs, looking after preliminary duties pertaining to his department.

Trainers are busy each day putting the various animal acts through their daily rehearsals and we are sure that when the bugle sounds for the first grand tournament, we will have some new up-to-date animal numbers for the performance.

Many new and many of the old faces will be under the Eschman banner this season and judging from the great mass of correspondence coming in we should be well surrounded with competent people in all lines when our opening date rolls around.

A car load of paper, which has been especially designed for these shows, is on the way and it looks as though we will be well heralded in all the communities visited this season.

ROSTER OF HEBER BROS.' SHOW.

Reginald C. Heber, manager; E. F. Heber, assistant manager; A. R. Heber, treasurer; M. Heber, secretary; R. F. Heber, auditor; Benjamin C. Heber, general agent; Lew Anderson, special agent; F. L. McKinney, press agent; Frank Kloitz, manager side show; Rollo H. Heber, equestrian director; Fred Waters, superintendent privileges; Reginald Franklin, musical director; John Peters, superintendent reserved seat tickets; Lee Davis, superintendent canvas; Billy Van Antwerp, boss hostler; Arthur Lang, superintendent commissary department; Chas. Hall, superintendent lights; Philip Norris, superintendent properties; Alfred Morrison, superintendent ring stock; Geo. Thomas, superintendent stock; Baldy Ferenia, superintendent working crew; Bert Johnson, twenty-four hour agent; Percy Chance, superintendent animals; Frank Bowers, checker up. The show opens April 20, at Columbus, O.

HEBER BROS.' WINTER CIRCUS.

Heber Brothers' Winter Circus played the Hartman Theatre, Columbus, O., Feb. 16-20, matinee daily, to good business during the week, with several turn-aways.

There were fourteen displays, opened by the grand entry, including Heber Brothers' animal act, the Aerial La Vona, Roman ring artists; Trio Flores, triple horizontal bar performers; the Snells trapeze and iron jaw act; Scheck and Marsh, comedy acrobats; the Adell Sisters, Russian dancers; Capt. Curtis and his performing bears. Clowns: Marsh, Ed. Scheck, Earl Mead, Reg. Franklin, Geo. Talmage, Dell Gill and Frank Warner; the De Greens in their novelty act of mystery. Reginald F. Heber, equestrian director; Carl Claspill, musical director.

GEORGE H. ADAMS informs us that Ernest Cooke is doing fairly well, and able to get about a little, on crutches. His daughter is still with him, at Wauseon, Wis.

JOINING K BAR 4 SHOW.

Thos. Devine (Mauverick Tom) will join the K Bar 4 Show being put out this year by "Bill" Penny, of Logansport, Ind., the opening date being scheduled for Logansport, May 15. Mr. Devine will be accompanied to the East by his two daughters, Gladys and Robie, the three contributing a series of roping and riding numbers to the show.

They come from Rangle, Col., which is 115 miles from a railroad, and will carry a number of wild horses and bucking bronchos, which will be added to the show. Mr. Penny is rapidly shaping up his show for the opening date, and says that the K Bar 4 will be one of the best small Wild West Shows on the road this season.

MRS. ROBBINS MOURNS.

Mrs. Catherine Bliss, mother of Mrs. Frank A. Robbins, died at her home in Madison, Wis., Thursday, Feb. 25, eighty-eight years old. Besides Mrs. Robbins, three sons, Charles, Albert and Joseph, and two daughters, Mrs. John Murphy and Mrs. Kate Wilham, survive her.

"CALIFORNIA FRANK" FOR VAUDEVILLE.

"California Frank" (C. F. Hedy) is meeting with success in vaudeville, and will probably not enter the circus field next season.

ROBBINS GETTING READY.

Frank A. Robbins is busily engaged in tuning up for next season, at headquarters, in Trenton, N. J., where the show will open April 28. The Robbins elephants are keeping busy.

Carnivals.

GREAT AMERICAN SHOWS.

Work at Winter quarters is progressing very rapidly, and Ed. Arthur, general superintendent of the shows, stated that the show will be ready in time. The carpenters have turned over the work to the scenic artists.

There has been one stream of visitors, and among the noted ones in the carnival lines are: Milt Morris, John Hays, Simon Krause, Willie Levine, L. Davis, F. H. Rodgers, and about one hundred others, as this is a resort for the show people.

W. H. Dellinger, who has the carry-us-all, was a visitor, and stated that he will ship soon.

Nat Narder, who has the privilege car and several concessions, has started painting.

Chas. Nader, who has the big Arabian Nights production, was also an early arrival, and at once started on his show.

Manager Morris Miller stated that he will open with twelve of the best attractions that was ever under his banner. Among the attractions that will grace the Midway are a $10,000 carry-us-all, a giant Ferris wheel, Ed. Arthur's Joyland, Dixon's autodrome, with the largest ever carried by any traveling organization, Don Fulano, the wonder horse, direct from the Keith time; Uncle Dan, with his trained burros, dogs and ponies; Chas. Nader's Arabian Nights production, Beautiful Orient Dixie Minstrels, and the Merry Minstrel Maids, a combined twenty pits in one, and several other new attractions, and about thirty concessions, and a sixteen piece concert band, and two free acts.

The opening, at Hot Springs, will mark a celebration of the Eagles, to be held on the streets. The first one in ten years held on the streets.

The opening date, March 20. It will also mark the opening of the racing season, and thousands of visitors are expected.

ZEIDMAN AND POLLIE SHOW.

Are doing things these days. Everybody is in fine shape for the opening which will be one of the big events of the year, under the auspices of District Counsel of the Building Trades, Grand Rapids, Mich., May 1, on the streets, the best location in town. We have bought a new three abreast Parker carry-us-all and own our own Ferris wheel and framing up several of our own shows. We have booked Chas. P. Eller's Big Hippodrome shows and also his goat, pony and camel track, where he expects to use one of his elephants, also to ride and amuse the kiddies. We have also booked W. A. Eller's two Pullman sleepers and stateroom cars, which will be an addition to our own cars, have also booked Leonard's Vaudeville and Artistic Posing Show, which is to be an elaborate affair, also Frank F. La Vell's Musical and Marionette show, and Mankin's untamable lion act and several smaller shows. This will be about a twelve car show, and will show through Michigan and Wisconsin.

SYDNEY WIRE LAUNCHES CARNIVAL.

Sydney Wire is going to put out his own Midway organization, and he is now booking shows and concessions for the show, which will open near New York City about May 1. Sydney is well known to most CLIPPER readers, and his association with outdoor amusements has been wide and varied.

A frequent contributor to the CLIPPER, and for several seasons press agent and promoter with the Col. Francis Ferari Shows, he is well qualified to handle a carnival proposition. A member of a number of fraternal organizations, including the Agents and Managers Association and president of the Carnival Men's Association, the Sydney Wire Shows will have the good wishes of a large circle of friends. The offices of the show are located at 270 West Forty-third Street, N. Y. City.

WANTED

PATTERSON-BACKMAN ANIMAL SHOW

Recognized TALKER to handle front of show. Only the best wanted. Salary and percentage. FOR SALE OR LEASE for Summer, Marguerite and Her Lions; past three seasons with Gollmar Bros.' Shows.

JOHN T. BACKMAN, Paola, Kansas.

FOR SALE

Jaw Bone of a Sperm Whale

16 ft. long; perfect, except one tooth broken in crushing boat when captured. Whale was 80 ft. long and produced 110 barrels oil. Remarkable specimen. Price, $175.00.

MRS. F. L. HOUSE, Painesville, Ohio.

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PARKS AND FAIRS

MAY REVIVE HORSE RACING IN ST. LOUIS AND KANSAS CITY.

In Jefferson City, Mo., February 10, the house committee of the state legislature, on municipal corporation reported for passage a bill to revive horse racing in St. Louis and Kansas City. The committee stood 9 to 4 on the bill, thereby sanctioning the plan to revive the sport in cities. The bill provides for the formation of a racing associations, only the members of which may bet on the races.

Representative Taylor of Kansas City, introduced the bill. The action of the committee will carry the fight to the floor of the house.

PANAMA CITY EXPOSITION.

It is almost an assured fact that an exposition to boost Pan-American trade interests will be held some time this year in Panama City, Canal Zone C. A. The exact dates not being definitely known at this time. The United States Government is planning to participate to the extent of $100,000, according to news coming from Washington.

SOUTHERN COMMERCIAL CONGRESS MEETS IN MUSKOGEE.

The Southern Commercial Congress will hold a convention in Muskogee, Okla., in April. President Wilson will address the Rotary Club, of that city, on April 20, which is to be known as President's Day. The city will be brilliantly decorated with flags and buntings by day, and electric festooning by night.

FRANK CHAMPION AT OVERLAND.

The man bird has beaten the blue bird to it as the first sign of Spring. Frank Champion was the first aviator to take up quarters at Overland Park, Kansas City. De Lloyd Thompson is the next one due. Both of these intrepid air men will book from this place, where they will, in the future, have permanent hangars.

BLOOMINGTON, ILL., TO HOLD CHATAUQUA.

The annual chatauqua will be held in Bloomington, Ill. in August. Elbert Hubbard will be one of the principal entertainers, delivering two of his lectures, "Doctors, Lawyers and Preachers" and the "Spirit of the Times."

GERMAN FAIR OPENS.

The Leipzig Germany Spring Fair (Frue Jahrsesse) is reported to have opened on March 1, very auspiciously. It is an annual event given under the direction of the Leipsig Chamber of Commerce, to exploit that city's manufacturing interests.

PATTERSON BOOKS NEBRASKA STATE FAIR.

The Great Patterson Shows have been contracted to furnish the exclusive Midway amusements at the Nebraska State Fair which will be held in Lincoln from September 6 to 11.

OHIO AND INDIANA CHATAUQUA CIRCUITS.

Ohio and Indiana have chatauqua circuits that employ, in season, some of America's greatest entertainment talent.

THE Clinton County Agricultural Society, holding the Big Plattsburg Fair, at Plattsburg, N. Y., is already booking attractions for the Midway, for its annual celebration to be held five days and evenings, beginning Labor Day, Sept. 6. It is planned to have more special attractions in front of the grand stand than ever before, with balloon ascensions and fireworks. This is one of the successful fairs of the State, owning its grounds of over thirty-one acres, free and clear, with sufficient funds in the treasury to finance the fair of 1915. It furnishes large purses in its racing department, and hopes to be able to obtain some runners for the coming year. The same concessioners have returned to the Midway every year for thirty years. Its attendance, between 20,000 and 30,00 paid admissions, in addition to the children, who are admitted free. The president, E. F. Botsford; secretary, H. Clay Niles; treasurer, W. L. Pattison, all of Plattsburg, N. Y.

J. A. BREAULT writes: "I will have charge of the publicity department and manage the Lexington Park at Lexington, Mass. I am well known through the East, having managed the Park Theatre, Woonsocket, R. I., Star Theatre, Newport, R. I., Boulevard Summer Theatre, Medford, Mass., Beacon Park, Webster, Mass. and having had the Maher-Breault Stock Co. also "Beverly of Graustark" company, "My Cinderella Girl" and others. After my summer season at Lexington Park, I am contemplating launching a musical tabloid of twenty people through the West, playing 6 bills a week on the associated time."

THE daily average attendance for the San Francisco Fair for two weeks is 74,000.

SHARPS AND FLATS.

EUGENE A. JOHNSON.

Eugene A. Johnson, president-elect of Local No. 310, of New York City, joined Manhattan Mutual Protective Union in 1894. Was elected a delegate to the old Central Labor Union, where he served as secretary of the Miscellaneous Section for eight terms, and was later elected president. Represented Local No. 41, and later Local No. 310, in the New York Central body and at a number of national conventions, and also represented the A. F. of M. at the Pittsburgh convention of the A. F. of L. Was formerly a printer. Was labor editor of *The New York Daily News*, and still holds a paid-up card in "Big 6," the Typographical Union of New York City.

THE NEXT CONVENTION.

The 1915 Convention of the American Federation of Musicians will be held at San Francisco, Cal., May 10-15.

SENOR ANDONEGUI, director of the orchestras at the Grand and Bijou Theatres, in Augusta, Ga., is offering Sunday concerts at the Grand to capacity houses.

DANIEL S. DRAGO, orchestra leader of the Dreamland Theatre, Mobile, Ala., resigned Feb. 23. He is succeeded by Edward H. Norton.

WILLIAM PRUETTE AND COMPANY filled in on the bill for Coogan and Cox, at Poli's Palace, in Springfield, Mass., March 4-6.

In answering ads. please mention CLIPPER.

TOD'S TIPS

EILEEN ORR AND HARRY DE COSTA are by no means strangers to big time.

EMMA STEPHENS is another who would be made to appear as "a find for vaudeville," perhaps because she played the Columbia concert, Sunday, Feb. 21? Emma did a round of the two-a-days last season—but is a find.

TILLIE MAY GREEN, who recently won a beauty contest cup in Atlanta, Ga., is considering having her charms flashed via photoplays in the near future.

JACK GREENIA, booster for Joyce and Dooley, and "collector of professional copies," as well as being well known to funny vaudeville acts as the best audience in the world, is in Fall River, Mass., at present.

THE MENOMEE-AITKEN CO. continue to be a hit on the Pantages time with their weird and clever "On Crocodile Isle" act.

BERT STROUD, father of that clever youngster, Baby Violet, has soldered himself to the wash-stuff wagon and forsaken his craving for popcorn, but continues to fall hard for the "spaghet" and salads. "Mother Violet has added 'twenty-five' pounds to Mother Violet, and lost five years worth of looks," writes Berton. And he still loves, and loves, and loves. Some family.

MAX VOLL, still adding fortunes via Voll's Alhambra Garden, under the Alhambra Theatre, blew back to the city and Harlem for sixty-seven hours last week, and was again off for the woods.

D'ARCY AND GRAY are preparing a singing, talking, dancing and piano act, that should land them in favor at "the office" when they pull it.

WHEN BETH STONE AND FRANK HUGHES were wed in Sioux City, Feb. 2, Hyams and McIntyre saw to it that a huge bouquet of white roses was passed over the footlights to them as the orchestra played the wedding march.

QUEER AND QUAINT (Frank and Leona) made their initial vaudeville appearances in New York last week, at Proctor's One Hundred and Twenty-fifth and Twenty-third Street Theatres, respectively.

PHIL GURVICH is doing night duty for his old boss, Gus Edwards, besides shining up one of agent I. Kaufmen's chairs by day in the Strand Building.

BETTY HOLTON, recently of the Famous Players Co., in screen productions, and who doubled with Henrietta Crosmen in "The Unwelcome Mrs. Hatch" for one, is engaged as model for a period by special arrangement and permission.

THE MILLMARS, hand balancers, are playing the Fox Circuit, and should hit the "big show" in the near future.

JOHNNY HUGHES, recently with Wallie Brooks' Mirth Makers, in vaudeville, and Ann Wells, formerly of "The Lure" and "The Thief" companies, launched their new double act on the United time this week. Johnny is doing rube and "nut," while Ann is carrying the soprano end of it strong, working straight.

THE HOWELL SISTERS will split in April.

INEZ KAUFMAN, of the Kaufman Sisters, "dropped in" one day last week. She and Reba's elaborated sister act is doing big on the Loew time.

WALLIE BROOKS, the well known producer and comedian, is preparing a single rube-kid act to finish out the season with. He is preparing a new girl act for next season, to feature clever Gladys Davis and himself. Gladys is doing some moving picture work around New York at present.

THE COLUMBIA CONCERT.

The bill March 7 included several novelties. The Kanazawa Trio, perch act and foot juggling; Pesce and Termini, real music on the harp and violin; "Liz," a sketch, wherein an experienced girl fixes things right for her younger sister among comedy surroundings, and with a funny line of talk.

Harry Cutler, English character vocalist, gave several numbers, including "My Latch Key," "Shabby Genteel," "Good-Night, Little Girl, Good-Night," "I Bought a Bunch of Che-Hie-Santienlums," and sang his conception of "Snooky Ookums" and "I Didn't Raise My Boy to Be a Soldier," to a big hit. Morey's Titanic views and Tableaux were realistic. Sam Rice, Lulu Beeson and Harry Lyons, had a snappy talking and singing act. Miss Beeson danced.

The Village Cabaret, including Dick Lynch, Spader Johnson and Billy Payne had a good comedy act, with the village belle acquiring a rouse from the doctored cooler. The recitationist, the song and dance, the cornet solo, the clarinet solo and other features wer put over in regular Faust style.

Mayo and Talley sang and had to produce "Colored Ragtime Band," "Little Spark of Love," "More Than the World to Me," "Little House Upon the Hill" and "When its All Over" before they could get away.

The Dayton Family of acrobats closed the show. *Mill.*

WASHINGTON GETS "THE BLUE ENVELOPE."

"The Blue Envelope," Richard Lambert's production of Frank Hatch and Robert Homan's three act farce, was given its first presentation at the Columbia, Washington, D. C., Monday night, March 8, when it began an engagement of one week, with an especially attractive cast of farceurs including: Virginia Pearson, Carrie Reynolds, Diedre Doyle, Belle Theodore, Helen Ferguson, W. J. Ferguson, George W. Howard, William Boyd, Mark Price, Horace Vinton, Henry Norman and others.

NEW COMPANY IN ST. LOUIS.

The new stock company recently organized for a season at King's Theatre, St. Louis, Mo., opened there Monday, March 8, with "Zaza" as the initial bill.

Florence Roberts is the first star to play with the company.

MAX C. ANDERSON DEAD.

Max C. Anderson, one of the best known and most popular theatrical managers in this country, as well as one of the wealthiest, died at his home on Central Park West and Sixty-ninth Street, New York, on Monday morning, March 8, after a brief illness. He was fifty-four years of age. A sketch of his career will be published in next week's CLIPPER. Burial occurs Wednesday (March 10), from the Elks' Club, New York. He was a life member of the Cincinnati Elks. The honorary pallbearers are: E. F. Albee, Paul Keith, Henry M. Ziegler, John Havlin, George Castle, John Ringling, Aaron S. Stern, G. H. Nicolai, J. J. Murdock, Joseph Reinach, Percy Williams, Mort H. Singer, August Herman, George B. Cox, M. Meyerfeld, Martin Beck, William Ottman, John Omwake and Edward Volke. Interment at Woodlawn.

Mr. Anderson's wife survives him. There are no children.

CRESCENT PLAYERS.

(Brooklyn, N. Y.)

The Crescent Players were a success in "Help Wanted," which should be popular in stock. Members were good in their individual roles. Even the "jobbers."

Leah Winslow played Gertrude Meyers very sweetly. It is decidedly an ingenue character and requires a knowledge of good acting to play it properly.

Robert Gleckler as Jack, the son, was straightforward and manly and fully earned the approval of the matinee crowd.

Ainsworth Arnold, as the father, played an extremely difficult heavy role and was thoroughly liked. He is a clever actor and can handle with apparently no exertion, the heaviest of scenes.

Clara Mackin, as the experienced typist, was charming. She is a fine actress and makes a perfect second woman. Very pretty and with a captivating manner.

William H. Evarts made the character of Crane, the bookkeeper, stand out. His make-up was good, and he made the comedy lines tell.

Beatrice Moreland, as Mrs. Meyer, a good German character actress. Miss Moreland would have been better liked if she had toned down her voice a trifle.

Charles C. Wilson, as the lawyer, looked immaculate throughout the play, and was well liked.

Carrie Lowe, as Jack's mother, was extremely sweet and lovable. As the old maid applicant of the job of stenographer, in the first act, she was comical.

Isadore Martin played an ingenue role very well.

Bertha Wilsen was liked, both as the widow and Mrs. Meyer's friend. June Moore was very good as the giddy applicant. Arthur Mack was liked as the butler. This week, "Disraeli." *Myles.*

GRAND OPERA HOUSE PLAYERS.

"To-Day" had its stock presentation at the Grand, Brooklyn, last week, and passed with flying colors. Excellently portrayed, the play looked infinitely cleaner than when it first appeared on Broadway. It is a story that hits many women. The Grand patrons enjoyed the play very much even though there was a nervous snickering through all the risque scenes.

Noel Travers, as the husband, did not have any difficulty acting until the last act. Here he made up for lost time in one of the best exhibitions of acting seen on the stock stage.

Mary Hall was the wife, a character of discontent, very trying to act, but Miss Hall is a very clever actress.

Reynold Williams, as the German father, played the character role in a manner few Broadway stars could boast of. In the comical parts he was funny, and in the "throb" lines he was serious.

Minnie Stanley, as the mother, equally portrayed the old gentle character, sweet, gentle and lovable and her German accent was not overdone.

Pearl L. Ford made more than good in her re-appearance with the company, as the scheming friend.

Irene Douglass was good as the maid.

Carolyn Hull, as Mrs. Ferlugdon, was very good. She is a fine actress and played well the fine genteel heavy role.

William Elliott was the first policeman and Earl Simons, the second policeman. George M. Carleton pleased as the butler.

This week, "Too Many Cooks." *Myles.*

"REBECCA" BREAKS RECORD.

"Rebecca of Sunnybrook Farm" drew record breaking houses at the Academy, Scranton, Pa., week of March 1, as presented by the Poli Players.

The piece proved the biggest drawing card yet put on by Manager F. James Carroll, and his continued efforts to give the best to his patrons makes him more popular weekly.

FORSBERG NOTES.

Charles Dingle, leading man of the Forsberg Players, in Newark, N. J., is arranging for a trip to Bermuda.

Helen Gleason has gone to her home in Chicago.

Rose Macdonald has joined the Poli company in Washington, D. C.

At the close of the Forsberg Players' season, Edward Van Sloan will return to his home in California, and take in the Panama Exposition.

MISS BONSTELLE BUSY.

Jessie Bonstelle, besides taking the leads in the Bonstelle Stock Co., West End Theatre, N. Y. C., is, in conjunction with Bertram Harrison, managing the Star Theatre, Buffalo, Royal Alexander, Toronto, Ont., Garrick Theatre, Detroit, Mich., Municipal Theatre, Northampton, Mass., and the Portland Players, Portland, Me. The New York company is playing the "Passing of the Third Floor Back."

GEORGE R. GUY, the veteran minstrel manager, of Guy Brothers Minstrels, writes us that the company closed its forty-second season, March 1, to re-organize and get ready for the coming season. He says: "We always closed in April, but as Lent is on, and business not anything great, we decided to close earlier than usual. We will open sooner, and put out a larger show, with everything new. New faces will be seen by our patrons. A grand spectacular first part, with all new special scenery. The costumes and electrical effects will be of the best. A big clog dancing number will be a feature. George will do some of his solo dancing, which made him and brother William so famous in the '60s. There will be several new novelties that will be new in minstrelsy—if you don't hear any noise from us for awhile you will know we are working getting things ready, or out in our Ford."

VAUDEVILLE'S STUPENDOUS OFFERING

PROF. ARMAND'S FALL OF ANTWERP

INTRODUCED BY MARGARET MAY LESTER

CLOSED THE SHOW WEEK OF MARCH 8 AT HAMMERSTEIN'S AND KEPT THE AUDIENCE SEATED THROUGH THE ENTIRE PERFORMANCE

MELODY LANE.

BY JACK EDWARDS.

"MAID IN AMERICA" MUSIC STARTS SOMETHING.

Several suits are likely to be heard in the courts in the near future as to who can rightfully publish the music of the Winter Garden's new production.

Last week the Shapiro-Bernstein Company and the T. B. Harms Company almost came to blows over the matter. Louis Bernstein, president of the Shapiro-Bernstein Co., finally consulted his lawyer, who advised him to go ahead and start printing up an edition.

Now along comes the Jos. W. Stern Company with a damage action against the T. B. Harms Company for the alleged infringement of what they call their "vested rights." As was announced some time ago in these columns, the Stern people entered into a contract with Sigmund Romberg whereby he promised to deliver his whole output to them. They charge that several of the big numbers in the new show belong to him, and this is not all. Chas. K. Harris, who also has a number called "There's a Little Bit of Everything On Broadway," is wearing a smile that won't wear because the song is being introduced by Nora Bayes, and is cleaning up.

And in the meantime, Shapiro-Bernstein & Company and the T. B. Harms Company will continue to sell the Winter Garden hits.

BACK WITH NEW SONGS.

Joe Goodwin, one of songdom's greatest lyric writers, who returned from a short vacation several weeks ago, has again joined the Waterson, Berlin & Snyder staff. During his short sojourn Joe found time to write several new songs that the above company will announce in the near future.

STASNY'S NEW BALLAD.

The A. J. Stasny Music Co., of New York, who recently began work on their latest ballad, "Because You Are My Sweetheart," are receiving many calls for this splendid number. Mr. Stasny, who has been connected with the publishing of music for many years, thinks it is the best number of its kind he ever released.

WELLS ABOUT DUE.

Jack Wells, who has been trying hard the past year or so to land the much sought after "hit song," has about landed the prize this time in "When Mothers Rule the World." Another number that bids fair to bring him in heavy royalties is "Over the Hills to Mary." Both are published by the J. H. Remick Company.

ON SHAPIRO-BERNSTEIN'S STAFF.

Harry Puck, one of the writers of that 1916 hit, "There's a Little House Upon the Hill," is now permanently located with Shapiro, Bernstein & Co., and can be found at the offices at all times. Harry has several new numbers that are to be released shortly that have been pronounced by the National Board of Censorship as being gems of the first order.

GEO. "HONEY BOY" EVANS

His memory will long linger with us.

SNYDER IN CHICAGO.

On account of the sudden illness of Frank Clark, manager for Waterson, Berlin & Snyder's Chicago office, Ted Snyder, of the firm, has taken charge, and will be in the Windy City for several weeks. Ted took along a wonderful bunch of songs, including several new ones of Irving Berlin's that he expects to clean up with.

WITMARK'S NEW UPTOWN OFFICE.

Wednesday morning saw the opening of M. Witmark & Son's new uptown office, several doors below the Palace Theatre, at 1560 Broadway. Every known convenience has been installed for the benefit of performers for the learning of the new Witmark hits. The staff has been increased and will be under the supervision of Julius Witmark, one of the best known men in music circles. Ten piano rooms and a reception hall, finished in a light, rich color, make the new Witmark offices one of the finest music studios in the city.

S. R. HENRY'S LATEST INSTRUMENTAL HIT, "BY HECK."

Here is a specimen of the tenor of hundreds of letters that are being received weekly by Jos. W. Stern & Co. in regard to S. R. Henry's instrumental sensation, "By Heck:"

"In regard to 'By Hec,' I think it to be the greatest piece of dance music ever played in my experience as musician for the past eight years. Yours very truly, BEN D. HOLLANDER, 31 East Twenty-seventh Street, New York City."

MANN ON THE JOB AGAIN.

Nat Mann, of the Jos. W. Stern Co. Chicago office, returned to his office last week much improved in health. Nat is one of the most popular song demonstrators in the Windy City, and is busily engaged in popularizing "Fifty-Fifty," "By Heck," "Goofer Dust" and "Mosha From Nova Scotia."

"ONE WONDERFUL NIGHT" A HIT.

The McKinley Music Company, of Chicago, is making them all sit up and take notice on account of their renewed activity of late. Clinton Keithly, the professional manager, claims to have one of the biggest hits of the new year in "One Wonderful Night."

RIGHT ON THE JOB.

"Who'll Take Care of the Harem When the Sultan Goes to War" is certainly stirring things up a bit in this great big burg, and from all indications the whole country will be singing about the "Harem." Those who are on the job are getting the full benefit of this great song because it has nothing whatever to do with the war, although one would think so judging by the title. It is a comedy song of the most novel kind, and surefire.

"You Are the Rose of My Heart" is being featured this week with great success by Florence Rother, prima donna with the great Ben Welch Show at Hurtig & Seamon's Theatre. Florence never takes less than one-half a dozen encores on this beautiful ballad. "From Now On" is another "You Made Me Love You," and if you are looking for this style of song get it at once. It certainly is some double, also a great single.

"For Every Smile You Gave Me You Caused a Thousand Tears" was never better than it is at the present time.

Every considerable kind of song can be had at the offices of the Maurice Richmond Music Co., Inc.

A TIP.

That the old fashioned cakewalk is coming back can be seen by the many dancing acts now making this style of dancing a feature. Last week the dance was seen in over six of the bigger houses.

Kerry Mills' "Campmeeting Band" was used by each of the acts.

Music publishers on the alert will clean up shortly with this style of instrumental numbers.

BOB MILLER IN PITTSBURGH.

Bert Fitzgibbons and Bob Miller was the billing used in Pittsburgh last week, when Bob Miller assisted Bert in putting over "I Didn't Raise My Boy to Be a Soldier."

A GROWING NUISANCE.

During the past few months a nuisance which is growing rapidly is a so-called graft known as "silver cup contests" and "cabaret entertainments," given by clubs and societies in the city who depend upon the pluggers and representatives sent by the music publisher, by so doing depriving the actors in the profession who depend upon this class of work to earn their livelihood. As these performers sing the publishers' music, naturally the publisher will be taken care of at these entertainments, therefore they ought to be protected by putting a ban on these "so-called affairs." The general report that a plugger sends in to his professional manager, who is assigned to these affairs, is always the same, viz: "Small crowd, poor plug and waste of time." This matter ought to be taken up by the professional managers of the different publishers and remedied, also the White Rats, so that they can work in co-operation with the publisher, also get together with different agents and see that they secure reimbursements for what they are now getting *gratis*. In other words, societies should be made to pay for their entertainments, as at the present time they are using the publishers as bait for people to buy tickets to go to these affairs.

MOVE INTO NEW QUARTERS.

The Parke, Daniels & Friedman Company took over the offices recently ocupied by the Orpheum Music Co., in Chicago, in the Randolph Building. Their new Irish ballad, entitled "Return With the Springtime, Acushla Machree," is predicted to become one of the greatest songs of its kind ever published.

BRANEN AND LANGE'S NEW ONE.

Jeff Branen and Arthur Lange, who have a hit to their credit this season in "Virginia Lee," have another corking number that will shortly be announced by their publishers, the Joe Morris Music Co., entitled "There's a Little White Church in the Valley." The chorus follows:

CHORUS.

There's a little white church in the valley
Where I met Sally one day in June.
Sally smiled and the choir started singing softly,
Soon all the world was in tune.
We've been sweethearts since then, we have strolled through the glen,
Gathered flow'rs and made love by the way.
In that little white church in the valley
Sally said she would wed me to-day.

A NEW SONG HIT BORN.

I knew it was coming. Last week I happened to drop into the F. A. Mills office, and the first thing to attract my attention was a melody that came from one of the rooms. I inquired of Max Silver if it wasn't something new, and Max, always ready to let you into a secret, opened the door of the studio, and there sat our old friend, Lewis F. Muir, "the melody man," banging away as if his life depended on getting the tune out of his system. Lewis stopped when he saw he had company, and I, in a rather brave manner, asked him what all the noise was about. To which Lewis replied: "Jack, take a seat and I'll play you my latest effort." He did, and "believe me," it certainly was some effort. He and Dick Howard call it "Be Careful, Mary." Take a tip, pals, run up to the F. A. Mills office and see if the melody doesn't strike you as it did me.

HOME AGAIN.

Melville Morris, who has been traveling with Elizabeth Murray for the past four weeks, returned to New York last week and resumed his duties in the J. H. Remick office. Mel looks as though the trip did him a world of good.

FRIEDLAND WITH WITMARK.

Anatol Friedland, the composer of "My Little Dream Girl," published by Jos. W. Stern & Co., joined the M. Witmark & Sons staff Monday. Anatol has several new numbers that will be announced in the near future.

LEON'S CHALLENGE.

Leon Flatow, who holds the world's championship as a piano buster, challenges the boys connected with the publishers in New York to an endurance contest. Leon can be found at the F. A. Mills office.

HERMAN THREATENS.

Herman Paley, when he first connected with the J. H. Remick Company, had "When It's Nighttime Down in Burgundy," that met with instant success, and since then has been working on an original idea that is now complete. Herman warns all his friends to be on the lookout for his latest endeavor, that he promises to be a knockout. All right, Herman, let it come.

MORRIS' 'FRISCO OFFICE.

Al. Brown, who was in charge of the Boston office of the Joe Morris Music Co., will start for the Coast in three weeks, to open up an office in San Francisco for the firm.

GEORGE BOTSFORD IN VAUDEVILLE.

The J. H. Remick Company will be minus the services of George Botsford for several months to come. Genial George is now appearing in vaudeville in a feature singing act that will shortly be seen in New York.

WILSON OF CHICAGO.

Walter Wilson, in charge of the Chicago office for Joe Morris, says that "Virginia Lee" is one of the biggest hits in the West. Walter reports also that "Valley of the Moon" is also going bigger than ever.

A NEW PENN PUBLICATION.

"My Rose of Argentine," a very novel song, with most attractive words and melody, written and composed by Norma Gray, the well known vaudeville artist, who has several other popular song successes of the past to her credit, has just been published by the Penn Music Co.

Although this song has only been ready for the singers a little over two weeks, it has become immensely popular in practically all the first class cabarets, restaurants and other places of amusement in New York City. Patricola and her famous singing orchestra, now at Wallick's Restaurant, are featuring "My Rose of Argentine" nightly to several encores, and a long list of other well known popular singers find it a very attractive addition to their repertoire of popular numbers.

The orchestras in Rector's, San Souci, Boulevard, Palais de Danse, Jardin de Danse, and, in fact, all the well known "danseries" along the Great White Way, are playing this very pretty and catchy song as a one-step.

THIRTY-EIGHTH FOR GLASON.

Billy Glason is featuring Mills' "Spanish Joe from Mexico," dressed Mexican, and carrying a *brick* in his hand for business, because he figures it a great companion to "The Spaniard That Blighted My Life," which was always a big winner for him.

He reports things around Boston as "very quiet, tho' doing well for Lent." Billy is now in his thirty-eighth consecutive week as a feature at the Day Square, in the town of beans, which is considerable record for an engagement at a family theatre. He is also singing a "souse" number, which was written by Jack Caddigan and Jim Brennan in the wee sma' hours one morning. These boys wrote "Rose of the Mountain Trail."

Glason has always had the knack of taking any kind of a song and, after picking it to pieces and make a big number of it, and thirty-eight consecutive weeks is the result.

WITH THE BOYS IN CHICAGO.

Tommy Leahy, popular song booster, is now with the Witmark Music Company.

Olive Christian, clever ragtime singer, is at the Pheasant Inn, and doing fine.

Roy Ingraham and Edith May Lessing have written a novelty song, entitled "The Jitney Bus," which will be published by Will Rossiter. In view of the notoriety in the newspapers about Jitney busses, this number should go over big.

Florence Creedon has been quite ill, but is rapidly regaining her health and will be out of the hospital soon.

Marie Murray, popular at the Bristol Cafe, is going as big as ever.

Billy Stoneham and Josephine Harrison are back in Chicago from the East.

Harry D. Reich has joined the forces of Kalmer & Puck Music Co.

Milton Weil, who has been on the road for the past two weeks, reports business very good.

Murray Bloom is to take charge of the Chicago office of the F. A. Mills Co.

HAPPY BENWAY DOWN SOUTH.

A. P. Benway, known to his many friends as "Happy," has joined the Buckeye Music Co. staff as road representative. He is handling a capable batch of songs, making a feature of "Alice and the Rose," the latest ballad to make its appearance this season.

SIMILARITY OF SONG TITLES.

When the announcements of war and anti-war songs were made in last week's issue, the advertisements of two of New York's largest publishers caused considerable comment. Harry Von Tilzer had one entitled "I Am Proud to Be the Mother of a Boy Like You," and Shapiro-Bernstein & Co. announced "I'd Be Proud to Be the Mother of a Soldier."

On top of these two comes to light that the F. A. Mills Company had one which was never published, called "I'm Proud to Be the Mother of a Soldier."

Something queer somewheres.

WALKER'S HOBO SONG.

Raymond Walker, with Sam M. Lewis and Will J. Hart, turned out quite a novelty last week. It's called "At the Hoboes' Hall," and has a melody that is of the "hard to get away from" kind. The lyrics are excellent, and we reprint them for you:

CHORUS.

There were hoboes there from near and far,
From Buffalo to Panama,
And one Son of Rest, who came at half-past eight,
He said he jumped a freight, and nearly broke his date.
And a one-armed man, with a wooden leg,
Was teaching all the other fellows how to beg.
Someone hollered "Have a drink."
Fourteen boobs fell in the sink,
Why, I even saw a blind man wink,
(Yea bo) At the Hoboes' Hall.

NEW YORK'S FEATURE SONGS.

"The Little House Upon the Hill"	(SHAPIRO-BERNSTEIN CO.)
"When You're a Long, Long Way from Home"	(BROADWAY MUSIC CO.)
"On the 5.15"	(J. H. REMICK & CO.)
"There's a Spark of Love Still Burning"	(LEO FEIST, INC.)
"Virginia Lee"	(JOE MORRIS CO.)
"I Didn't Raise My Boy to Be a Soldier"	(LEO FEIST, INC.)
"Sweet Kentucky Lady"	(M. WITMARK & SONS.)
"Maybe a Day, Maybe a Year"	(JOS. W. STERN & CO.)
"When My Ship Comes In"	(HARRY VON TILZER.)
"Chinatown, My Chinatown"	(J. H. REMICK & CO.)
Al. Jolson's "Tennessee Song"	(EMPIRE MUSIC CO.)
"My Pretty American Girl"	(GEO. J. KACH CO.)
"When the Mission Bells Are Chiming"	(TELL TAYLOR CO.)
"Can You Pay for a Broken Heart?"	(CHAS. K. HARRIS CO.)
"You Are the Rose of My Heart"	(MAURICE RICHMOND CO.)
"Face to Face with the Girl of My Dreams"	(F. B. HAVILAND CO.)
"When It's All Over"	(F. A. MILLS CO.)

SOMEBODY OUGHT TO SIGN THIS FELLOW.

Raymond Walker received a wonderful (?) set of lyrics last week, and is anxious for one of the New York publishers to sign this fellow quick. He's from Missouri, so you'll have to show him. Here goes:

You said good by my dreams off love oer,
the past is dead but it was golden
You said it is better that we part
You ask me to forget that we even met

CHORUS.

You are fales but I love you still
My heart was but a plaything for you
When it grew old you toss it a side
You are fales but I love you still

2

the memioers of the past is a golden Dream
I will cherish each one like a Jewel
but in my heart my love will linger
still I know a onther call you his

TELL'S TELLINGS.

The Four Jolly Batchelors are surely making a hit with "Where the Mission Bells Are Chiming."

Joe Hollander predicts that Moore and Gardner's novelty song, "Chinese Blues," will be one of the quickest hits on record. Joe says as soon as he lands an act on the *song*, the act tells other acts about it, which is a good sign.

The acts that are using Tell Taylor's novelty number, "You're the Sweetest Bunch of Sweetness" are too numerous to mention.

Smith and Hatch write that "You've Got to Stop It" is the hit of their act.

Ed. Hughs, with Al. G. Field's Minstrels, writes that "Where the Mission Bells Are Chiming" is one of the biggest ballad hits he ever had.

INTERPOLATION IN WINTER GARDEN.

Mlle. Dazie interpolated the sensational fox trot in song, "By Heck," and it was such a terrific, instantaneous success that it stays in for the balance of the season. This melody is beyond the question of a doubt the most original tune written in the past five years. S. R. Henry and L. Wolfe Gilbert are indeed to be congratulated.

BRENNEN'S TWO NEW SUCCESSES.

Robt. H. Brennen, the well known lyric writer, composer and playwright, has put over two new song successes in "Where the Candle Lights Are Gleaming" and "When You Gave Your First Love Kiss to Me." A number of well known singers are going to use them, as the restrictions have been lifted. A large sum for these two songs was offered by one of the big firms, but the offer was refused. They look like winners in every sense of the word. Title pages of both are in black and white, very artistic and beautiful. All restricted songs when released will be issued in black and white in regular form.

TEDDY MORSE'S MUSINGS.

"And who is *he?*" asked the maiden fair,
As, wrapped in furs, he passed her.
"A publisher," somebody said,
"The poor song writer's master!"

STOP! LOOK! READ!

There's going to be an important meeting of the "Popular Song Writers' Association" at Joel's, Forty-first Street, near Seventh Avenue, on Friday evening, March, 12, at 8.30. Note carefully the time and date. Everybody should be there, and if you'll bring along your initiation fee (only five bones), 'twill help a lot. Do your best to be with us, *then*, and *all the time*.

The "father of music" was Giovanni Battista Pietro Aloisio da Palestrina (1520-1594). If he was writing to-day he'd have to take a "nom-de-plume." All that name could never get on a title page.

"Notes"—Musical and Promissory. The publisher gets one kind the printer gets the other.

There is a silence deep and ominous in the vicinity of J. Fred Helf's $100,000 music emporium. Vos iss lous, Chay Fred?

That *bad news is always good news for* somebody is exemplified by the fact that the various benefits for unemployed, sick, wounded, etc., have been "good plugs" for the "song boys."

Oh joy! The taxicab vulture is going to "get his." The booster can lug in his acts at a minimum cost and the expense account is going to shrink a bit, much to the relief of the publisher, and then think of how cheaply we can "get in" the many "good plugs" in an evening. Los Angeles has several hundred, 'Frisco over one thousand. The fare is five cents for a short haul, and we're going to get 'em soon. It's a "nickle for a nickle!" All hail the "Jitney Bus!"

"Pep" Note.—Wolfe Gilbert has been elected vice president of the "Popular Song Writers' Association."

The grocery boy had "gotten on" to the fact that we were in the "song game," and asked us for some "professionals." He was told the usual lingo about them being for professional singers' use only, etc., a tale that lost its effectiveness umpteen years ago. "Why," said he, "I thought you music fellows wanted us to have them. All my friends get bundles of 'em. They don't cost anything, do they?"

With the prohibition movement gaining more ground every day, the brewers would do well to get Harry Von Tilzer busy on one of his famous "beer" songs.

"Caught" Ted Snyder playing for May Irwin at the Palace. Ted beamed upon ev'ry one, and had his famous "million dollar" smile on top all the time.

Sorry to hear of Frank Clark's illness. Frank has been a hustling wonder in Chicago for a long time. Take your time, Frank, but be sure to come back.

Somebody's going to get left in this "war" and "peace" song battle. Along will come some simple ditty, go "right over," and "war" and "peace" songs will be forgotten. Such is the music game.

A good gargle for tenors—"Silver Threads Among the Gold."

With deep regret we note the passing away of "Honey Boy" George Evans. The millions he has made happy by his infectious good humor will miss him, and the popular song industry, to which he was such a credit, will mourn his loss. A close association in the early days of his career proved him to be then what he always was, a prince among men. He is gone but not forgotten.

FEIST'S PITTSBURGH MAN.

Charles Seville, who is representing Leo Feist in Pittsburgh, has had wonderful results boosting the firm's latest songs. He is a hustling young fellow who knows his business.

NEW FIRM AND NEW SONGS.

The Maurice Levi Music Company, the youngest of the New York publishers, enters the field with a wonderful batch of songs, among which is one called "Springtime" that looks like the real goods. It's a long time since we had a song of this nature, and that it has a good chance to be put in the hit line was demonstrated last week in several New York houses.

The idea was inspired by the famous photoplay featuring Florence Nash.

The firm also has several other songs that will be heard from.

TWICE AT THE PALACE.

That an audience will stand for a good song twice during a performance was demonstrated last Monday at the Palace, in New York, with Will Von Tilzer's clean-up song, "When You're a Long, Long Way from Home." Hines and Fox and Harry Tighe and Babetta both rendered it, and it went over big with both acts.

HARRY ROGERS RESIGNS.

Harry Rogers will sever his connections with J. H. Remick & Co. on March 13. Harry is arranging with a firm of burlesque managers to look after staging their numbers, and is also considering the offer for a producing studio from a vaudeville circuit.

GILBERT TALKS

('Bout Stern Publications.)

When an artist like Melville Stewart, who introduced and sang "Sympathy" in the operetta, "Firefly," and who is late of "Suzi," picks "Dream Girl" for his feature number in his new vaudeville venture, then it must be some song. The other night I walked into the Jardin de Danse, atop the New York Theatre, and a clever team of dancers were dancing to "Weep No More My Lady," which stamps it as big an instrumental hit as a vocal hit.

Have you seen Carter De Haven's new miniature musical comedy. It's at the Colonial this week. Just run in and see the way he has "By Heck" on—this fox trot sensation is rapidly becoming a character song success.

As I am writing this copy the bookkeeper handed me a wire from Sophie Tucker, from Toronto, soliciting that new, inoffensive, Hebrew character song we publish, "Mosha from Nova Scotia." This song is still restricted to a few first class character singers.

When I first signed with the house of Stern I was enraptured with their wonderful instrumental catalogue, and I used to have our pianists continually playing them for me, but one number stood out, and "by accident?" I was right—"Beautiful Eyes" is now the real successor to "Nights of Gladness." I just couldn't help it—I had to read—or rather I had Ban Scheaffer read the French lyric—and I adapted it, and it is now an English song. I still retain the title as per translations, *Les Beaux Yeux* ("Beautiful Eyes").

"Fifty-Fifty" has certainly made a hit with the music buyers as well as performers. It seems that this song is just one of those irresistible Chris Smith melodies, and I want to tell you right here that this colored composer is a marvel. The lyric of "Fifty-Fifty," by James Burris, is certainly a clever one. In conclusion, dear reader, I want to remind you not to forget that "My Little Dream Girl" is a hit song.

(See you next week.)

SHOW PRINTING

CASH WITH ORDER. NO C. O. D. SHIPMENTS. NO STOCK PAPER. NO FREE SAMPLES.

DODGERS—Assorted Colors, or Orange, Cherry, Blue, Red, Green, Mandarin, Canadian White.

	4½x8	6x9		9x12		10½x14	
	Two Sides.	One Side.	Two Sides.	One Side.	Two Sides.	One Side.	Two Sides.
1M..	$ 2.00	$ 2.00	$ 3.25	$ 2.00	$ 3.00	$ 2.40	$ 4.00
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3M..	3.00	3.25	4.50	4.00	7.00	4.80	8.40
5M..	4.00	4.50	6.50	6.00	9.50	7.20	11.40
10M..	6.50	7.00	9.00	10.00	15.00	12.00	18.00
20M..	11.00	12.00	14.00	19.00	26.00	22.80	31.80
30M..	15.00	16.50	19.50	25.50	33.00	30.60	38.00
50M..	20.00	23.00	30.00	35.00	45.00	42.00	54.00

30M 6x8 Tonights, 1 side, no cuts, with photo $10.50
30M 4x12 Tonights, 1 side, no cuts, with photo. 11.00
30M 4x12 Tonights, cuts and sync., with photo. 13.50
30M 4x12 Tonights, printed both sides, with photo 15.00
10M 3½x5½ Card Heralds, with photo 10.00
30M Ladies' Free or Coupon Tickets 10.50
10M 6x24 Heralds, both sides (or 7x21), photo. 12.50
10M 12x18 Heralds, 4 pp. (or 9x24), with photo. 15.00
10M 14x21 Heralds, 4 pp. (or 10½x28), with photo 20.00
500 Half-Sheets, type, black on any color paper. 4.50
1000 Half-Sheets, black on orange, with photo 7.50
500 Half-Sheets, from type, red or blue on white 6.00
1000 Half-Sheets, from type, red or blue on white 9.50
500 Half-Sheets, from type, two colors, photo 8.00
1000 Half-Sheets, from type, two colors, photo 12.50
500 11x14 Cards, 5-ply, semi-eng., one color . 5.00
1000 11x14 Cards, 5-ply, semi-eng., one color.. 8.00
500 11x14 Cards, 5-ply, semi-eng., two colors.. 7.50
1000 11x14 Cards, 5-ply, semi-eng., two colors.. 10.00
500 14x22 Cards, 5-ply, semi-eng., one color 7.50
1000 14x22 Cards, 5-ply, semi-eng., one color 12.50
500 14x22 Cards, 5-ply, semi-eng., two colors 10.00
1000 14x22 Cards, two colors, eng., with photo.. 15.00
1000 One-Sheets, eng., large portrait, colors 30.00
1000 Half-Sheets, eng., large portrait, colors. 20.00

Display	1-Sheets		3-Sheets		6-Sh., Eng.	
Type.	1 Col.	2 Col.	1 Col.	2 Col.	1 Col.	2 Col.
50	$ 2.00	$ 4.50	$ 5.00	$ 7.00	$10.00	$15.00
100	3.00	5.00	7.00	10.00	16.00	20.00
200	4.50	7.00	12.00	17.50	15.00	28.00
300	6.00	8.00	16.00	23.00	20.00	34.00
500	7.50	10.00	25.00	30.00	30.00	40.00
1000	12.00	15.00	48.00	55.00	60.00	75.00

EIGHT-SHEETS, 3 Color. 10, $7.00; 20, $9.00; 25, $10.00; 50, $14.00; 100, $18.00; 1,000, $160.00. 10-Sh., 20-Sh., 24-Sh., 28-Sh., 32-Sh., pro rata 8-Sh.

ENGRAVED With Photo. Union Label.	ONE COLOR. 1st 100	1st 200	Subsequent Orders per 200	TWO COLORS. 1st 200	Subsequent Orders per 200
8-Sheet	$ 32.00	$ 48.00	$ 32.00	$ 60.00	$ 40.00
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16-Sheet	64.00	96.00	64.00	120.00	80.00
20-Sheet	80.00	120.00	80.00	150.00	100.00
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Red and black on orange, white, yellow, 5-ply, 11x14. A carload while they last. 500, $6; 1,000, $11.10. Eng., with photo, $10; 500, 14x22, $7.50; 1,000, Eng., your photo, $15. Engraved, halftone gun metal frame, pearl inlay, 1000, 14x22, your photo, $20; embossed photo cards, 5½x7, your photo, 1,000, $7.50; 11x14, $16; 14x22, $25; hand col.

100 BANNERS

Cloth, 28x42, $10; 2-sh., $20; 3-sh., $30; 4-sh., $40; 18x36, $7.50; 30x30, $12; 30x42, $15; 30x60, $25. 1,000 28-in. Pennants, water-proof paper, eng., $10; eng., 2 col., including your photo, $16; 10,000 throw-away cards, 3½x6½, $10; lantern slides, 35c., 50c., 75c., $1.00.

RUNEY

ZINCOGRAPH SHOW PRINTERS, CINCINNATI, O.

WHAT NEW YORK IS DOING IN NEW POPULAR MUSIC.

Our great metropolitan city is not only the centre of commercial and industrial activity, but the whole country looks to it for the latest productions in popular music. Our readers who are interested in musical matters will undoubtedly be glad to know about two successful songs and instrumental pieces that have been launched this season by New York's publishers of popular music. In the line of instrumental pieces, New York seems to have gone wild over an eccentric novelty called "By Heck," which can be played either as a fox trot or one-step. "By Heck" is by S. R. Henry, who has written such well known instrumental pieces as Polly Prim, Peter Piper, S. R. Henry's Barn Dance, etc. The famous "Castles" are dancing to it, and the favorite light opera star, Donald Brian, has created some fascinating steps to it in "The Girl from Utah," while Bernard Granville is taking numerous encores with this number in his vaudeville engagements. A song arrangement of the same piece, the words of which are by L. Wolfe Gilbert, is being sung in vaudeville by the well known Mr. and Mrs. Carter De Haven, Fannie Brice, Ruth Roye and many others of equal prominence. "My Little Dream Girl" is the title of a sweet love ballad, the words of which are by L. Wolfe Gilbert, writer of many famous successes, including "Waiting for the Robert E. Lee," "Hitchy Koo," etc., while the music is by Anatol Friedland, whose beautiful song, "My Little Persian Rose," is known from Coast to Coast. The best orchestras everywhere are using these numbers, and if you haven't had the good fortune to hear them as yet, just ask the musical director of the next affair you attend to play them. By permission of the publishers we are printing herewith a brief excerpt of each of the numbers mentioned so that our readers may get an idea of their character.

"RUNAWAY JUNE."

Now and then—not so often as one could wish—it happens that a popular song really deserves all the kind things said about it and achieves on the strength of its own intrinsic merits a degree of success that really gives to the qualifying adjective, "popular," something of its true, forceful meaning.

Such a song has unquestionably been found in "Runaway June." There is hardly any need to "boost" this song, in the ordinary acceptance of that term. It is something that, to paraphrase an old saw, sings for itself. But its excellent qualities are so pronounced that one cannot help commenting upon them. Briefly, "Runaway June" is a song that, when heard, the auditor exclaims spontaneously: "What a pretty melody! What sensible, singable words!"

"Runaway June" is the sort of song that appeals to everybody. Everybody can sing it. Everybody undoubtedly will be singing it ere long. It lingers in the memory. Its melody flows on like the crystal waters of some cheerful woodland stream. It is soothing and sweet—you want to keep on listening to it.

Its title is that of the famous motion picture serial written by George Randolph Chester, and now being exploited the country over by the Reliance Motion Picture Co. To over twenty thousand of the picture theatres exhibiting this feature, copies of the song have been sent, and the playing and the singing of it in all those houses—what further publicity could any song enjoy?

Many a song of recent years has made a bid for popularity on the strength of a play or picture after which it was named. That was their excuse for being, but too often the demerits of the composition made the excuse a poor one. Not so with "Runaway June." Even without the valuable and enormous advertising campaign, extending over a period of nearly four months, undertaken by the Reliance concern, "Runaway June" would easily take a substantial position in the ranks of real "hits," for its merits as a song to sing and a song to listen to are too real for anything but a career of uninterrupted success.

M. Witmark & Sons are the fortunate publishers of "Runaway June."

CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, WARREN A. PATRICK, WESTERN MANAGER, 505 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

Monday, March 8.

In half a dozen playhouses old favorites continue and several new attractions are booked for the current week.

Henry Kolker, in "Our Children," gives his hundredth performance to-day at the Princess. "The Dummy," at Powers', goes into its last week to-day, and David Warfield, in "The Auctioneer," is booked to open there next Monday, 15. Marie Tempest continues at the Garrick one more week in Edgar Selwyn's farce, "Newly Married." Next Sunday, 14, Lew Fields comes to this house in "The High Cost of Loving."

Otis Skinner will be seen at the Illinois for the coming two weeks in "The Silent Voice," beginning to-night.

At the Blackstone to-night, Cyril Maude and his London Playhouse company will begin an engagement of three weeks, presenting for the first time in Chicago the internationally successful comedy drama, "Grumpy."

Owing to the enthusiasm with which Henry W. Savage's motion picture, "Uncle Sam at Work," has been received, arrangements have been made to extend the engagement for one more week. At the Studebaker, Salisbury's "Wild Life," motion pictures, with an accompanying lecture, are still in favor, it being of great educational value and also extremely interesting to one who is sportively inclined. Alfred Hamburger's Ziegfeld has as feature attractions, Elsie Janis, in "The Caprices of Kitty," and Joe Welch, in "Time Lock Number 776." Both are pictures of exceptional merit.

On March 22, Julia Sanderson, Donald Brian and Joseph Cawthorn will arrive at the Illinois with the English musical comedy, "The Girl from Utah."

Elsie Ferguson, acting Hubert Henry Davies' "Outcast," will begin an engagement at Powers' Theatre on April 5.

LA SALLE OPERA HOUSE (Joseph Bransky, mgr.)—"What's Going On," second week.

POWERS' (Harry Powers, mgr.) — "The Dummy," eleventh week.

ILLINOIS (A. Pitou Jr., mgr.)—"The Silent Voice," with Otis Skinner.

PRINCESS (S. P. Gerson, mgr.) — "Our Children," tenth week.

GARRICK (John J. Garrity, mgr.)—Marie Tempest, in "The Marriage of Kitty."

GEORGE M. COHAN'S GRAND OPERA HOUSE (Harry Ridings, mgr.)—"On Trial," eleventh week.

CORT (U. J. Hermann, mgr.)—"The New Henrietta," eleventh week.

OLYMPIC (George C. Warren, mgr.)—"The Crinoline Girl," fourth week.

FINE ARTS (Albert Perry, mgr.)—Playlets.

STUDEBAKER (Louis J. Jones, mgr.)—Motion pictures.

BLACKSTONE (Edwin Wapler, mgr.)—Cyril Maude, in "Grumpy."

IMPERIAL (J. Pilgrim, mgr.)—Week 8, "A Fool There Was."

VICTORIA (H. C. Brolaski, mgr.)—Week 8, "The Candy Shop."

NATIONAL (J. P. Barrett, mgr.)—Week 8, "The Girl from Rector's."

CROWN (A. J. Kaufman, mgr.)—Week 8, "Hanky Panky."

MAJESTIC (Lyman B. Glover, mgr.)—Week of 8: Charlotte Walker, in "The Might-Have-Beens," assisted by S. J. Warrington and others. All Star Opera Company, under the direction of Mme. Doree. Bert Fitzgibbon, in fun making; Foster Ball and Ford West, in "Since the Days of '61:" Dunbar's Bell Ringers, the Spinette Quartette, in dance novelties; George Austin Moore and Cordelia Haager, in songs and stories; Frank Mullane, "The Irish Hebrew," and the Luigi Roma Troupe of acrobats.

PALACE MUSIC HALL (Mort H. Singer, mgr.)—Week of 8: Kitty Gordon, in "Alma's Return," assisted by Harrison Hunter; Jack Wilson, comedian; Laddie Cliff, comedian; Imhoff, Conn and Coreene, in a military comedy; Travilla Brothers and seals, Collins and Hart, strong men (?); Minnie Allen, comedienne, and Jarrow, the magician.

McVICKER'S (J. G. Burch, mgr.)—Week of 8: Gertrude Barnes, in song and gown revue; Wilson Bros., comedians; "California," a musical revue; Ishakawa Brothers, Japanese acrobats; Henry and Adelaide, Georgalas Trio, Nichols Sisters, Johnny Woods, Five Ferris Wheel Girls.

GREAT NORTHERN HIPPODROME (F. C. Eberts, mgr.)—Week of 8: George Primrose and his Minstrels, Mary Gray, "The Wiltz Girl;" George Auger and company, in "Jack, the Giant Killer;" Gruber's Oriental Circus, Sylvester and Vance, Jessie De Vore, Lewis and Norton, Three Dixon Girls, Warner and White, Clinton and Dixon, Four Hubes.

COLONIAL (Norman Field, mgr.)—Week of 8: Belle Oliver, Stuart, female impersonator; Ned Nestor and his nine sweethearts, E. E. Clive, in "One Good Turn;" Broadway Comedy Four, Tiny May and company, Schilling and King, Delmore and Light, Carlos Caesaro, Tipperary Minstrels.

PAT CHAT.

H. H. NYE WRITES.

H. H. Nye, associate manager of the American Stock Company, in writing to the secretary of The Showmen's League, under date of Feb. 27, said: "I would like to see The Showmen's League of America grow like a healthy oak tree, strong, sturdy and lasting. Send me an application blank."

The American Stock Company, with twenty-five people, ladies' band and orchestra, will open under canvas April 10. The permanent headquarters of the organization are at Marietta, O. B. H. Nye and W. A. Kaericher are the managers, and H. Donna Gouser is the general agent.

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BE A BOOSTER.

A moral's here, a story told.

When every blessed thing you hold is made of silver or of gold, you do not care for pewter.

And every single thing you wear is cloth of gold, or satins rare, for plain cheese cloth you cease to care, for worth you are a booster.

Live and let live is a motto true, but "do all others or they'll do you" is logic that looks mighty wise, to this enlightened nation.

To the gold of charity hold tight, with words of silken kindness bright. Don't knock or think that might is right. Help all with adulation.

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AIKEN JOINS LEAGUE.

George W. Aiken, general agent of Howe's Great London Shows, was a welcome caller at the Western Bureau of THE CLIPPER in Chicago last week and reported that every indication points to a good season for his organization which is being put in spick and span shape for the 1915 tour at the Peru, Ind., Winter quarters.

Mr. Aiken filed his application for membership in the Showman's League of America and stated that he was in hearty accord with the aims and objects of the association and would do all he could to help the good work along.

◆

BOYLE WOOLFOLK'S "The Sunnyside of Broadway" played South Bend the first half of week, Feb. 21, and Elkhart the last half, and met with a cordial reception at the Windsor Theatre, Chicago, Sunday, Feb. 28.

"WHAT'S GOING ON," now playing at the La Salle Opera House, Chicago, is a musical comedy with a punch. Laughs in plenty and songs that are catchy, and a cast that is made up of artists of the first class should make this show another "old time" La Salle success. Roy Atwell, as a "Spring Poet," does his part well, and he is called upon to recite many times. Doyle and Dixon, as the "sheriffs," are great. Frances Cameron and Walter Lawrence have a good opportunity to display their perfect voices and exceptionally good acting. Knox Wilson is clever, and as a musician he is no mean performer on the accordion and saxophone. In fact, the company, as a whole, is extraordinarily good, and the settings are worthy of commendation. This organization should by all means stay at the La Salle for a long run, if quality counts for anything in the eyes of the public.

EFFICIENCY WINS.

A. A. Powers will be the general agent for The River Exposition Company. His quick switch to the Will Rice interests following the determination of Messrs. Wortham and Allen to delay the projection of the Wortham & Allen Shows, that Powers was to manage, evidences the great desirability of "knowing how" when emergencies arise that cause havoc to one's plans and at a time when it is an easy matter to affect desirable arrangements commensurate with one's abilities.

March is not a good time for the average general agent to find a berth. The amusement manager has by this time of the year lined up his executive forces and is about ready to open the season. But ability counts. The seasoned showman, armed with years of experience, possessed of good habits and eager for service can generally find a call for his activities. It pays to know the game.

Perhaps at no time during the past decade has so wide an interest been evinced in any amusement promotion as is being centered on the Rice and Dore River Carnival proposition. Manager W. H. Rice is a stickler for efficiency and demands service. He is a strict disciplinarian in spite of the fact that he bubbles over with the milk of human kindness.

Official Roster.

Proprietors, River Exposition Company; manager, W. H. Rice; assistant manager, T. E. Hoyt; treasurer, H. T. Freed; secretary, Harry Dore; auditor, C. H. Parker; general agent, A. A. Powers; manager advance boat, George Alabama Florida; press agents, Punch Wheeler and Inter-State Press Service; excursion boat manager, Frank J. Noethan; general superintendent, Johnny Bowen; advance banners, Gerald Fitzgerald; advance program, Ike Friedman; superintendent of privileges, Harry Fink; steward, Bert Earle; musical director, V. E. Ward; superintendent of lights, James Austin; twenty-four hour man, Harry Farley; announcer, Dick Davenport; scenic artist, Bill Sturgis.

The River Exposition Company will open the season at Pittsburgh, Pa., April 24.

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The last forms of the Special Outdoor Amusement Number of THE NEW YORK CLIPPER *will close Saturday, March 20. The big souvenir edition will be issued Saturday, March 27. Advertisers are respectfully urged to forward their copy for this special issue as far in advance as possible in order to relieve a congestion that is sure to arise at the last moment in going to press.* THE NEW YORK CLIPPER *is fully alive to the wonderful progress that has been made by the purveyors of outdoor amusements, and its special edition, devoted to their interests, will sparkle with interesting data and comment, will be profusely illustrated, carry valuable lists, and altogether prove a mine of information, which will be preserved for months to come. Readers are prompted to place their orders for the Outdoor Amusement Number with newsdealers early, for the demand will be tremendous.*

THE GLOBE, Kansas City, resumed the bookings of the Western Vaudeville Managers' Association, Sunday, March 7, after one week of the Pantages shows.

THE family department of the W. V. M. A. recently secured the Le Grand, Chicago; the Buckingham, Chicago, and the Vaudette, Wanatah, Ind.

JOHN T. RAY AND GRACE HILLIAR open on Association time, March 14.

THE Academy of Music will be rebuilt in the near future.

PAUL GOUDRON, of the W. V. M. A., has booked the Musical Goolmans for the Brennan and Fuller tour in Australia.

ACTIVITIES in the fair department of the W. V. M. A. indicate a big season.

CHINO YUAN LEE has a new act which was seen at the Indiana last week. He offers several spectacular illusions and several magical tricks, presented cleverly.

THE Great Jensen is laying off in Chicago, trying to fix a route with the Association.

STEVE JUHASZ has turned over his act to his brother, Frank, who will offer it in the Middle West.

WALTER BAKER AND COMPANY were seen at the Colonial the "last half" of last week.

MERLIN is playing Jones, Linick & Schaefer houses, in Chicago.

WINOECKES is back in Chicago.

HILLIAR will complete the Pantages tour shortly and return to the Barnum Circus.

DON WASSMAN was a Chicago visitor a few days last week.

THE INTER-STATE CIRCUIT is playing many big acts this season. Among them are: Dr. Pauline, Theo. Bendix Players, Stan Stanley, McWaters and Tyson, Six American Dancers, Mr. and Mrs. Voelker, Grace Cameron, Robert O'Connor and company, Red Heads, Fremont Benton and company, Burnum and Irwin, Willie Hale and Bro., Malcin Voncial, Corelli and Gillette, Pixley and Fink, Moore and Yates, Olive Vail, Park, Rome and Francis, Harry Brooks and company, Ralph Bayhi and company, Keller and Weir, Earl Vance, Young Nimba Family, McCormick and Wallace, the Brads, Maley and Woods, Martin Johnson's Travelogues, Harry Decor, Lewis and Russell, the Grevers, and Tom Powell's Minstrels.

RAVINGS FROM LEAVENWORTH.

The wind howleth and the snow drifteth whithersoever it listeth—all to the sorrow of the carnival colony which is now assembled here in goodly numbers. Cheer up, folks, The Blue Bird knows his business better than some of you, and will be on the job before you know it.

Kennedy, the cheerful son of Erin, is here looking after his interests. So is Brundage, the silent but efficient; and Adolph, the Scandahoovian, who is rapidly getting the Jarvis-Seeman Shows in line. Others come and go daily, and one can readily feel the carnival spirit in the air, even though that self same air is somewhat chilly. All the warring nations of Europe are represented in the one hundred and ninety-six employees of the big Parker factory, as are most of the neutral countries, and many a bloodless battle is fought before and after working hours. Even the managers of the big shows are showing a strong fighting spirit, but this is confined to the contest as to which shall have the biggest and best show of the 1915 season, and it is generally conceded that C. W. Parker's offer to act as mediator in such disputes will be accepted by all parties interested. Otherwise C. W. will again install the searchlights on top of the big factory building, and protect approaches via the "Big Muddy" by mines and fortifications which will be impregnable to anything less than a forty-two centimeter gun.

Hard times? Yes, that's what they all say. But just wait until we get over our scare, which is at the bottom of all the hard times fable. Old man "Good Times" is knocking at the door right now. All we have to do is to open the door and bid him welcome. A. PABETIC.

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THE new Orpheum, Quincy, Ill., is doing a fine business, and the shows sent in by the W. V. M. A. are highly praised by Managers Hoeffler & McConnell. An all girl show will be there the last half of this week with Winona Winter, Techow's cats and "Broadway Love," the features. March 18, 19 and 20 will see Will Friendlander's big tab., "The Night Clerk," and Norman Friedenwald's "In Old Heidelberg" March 21-24.

A. A. POWERS WRITES.

WARREN A. PATRICK,
Secretary, Showman's League of America.

MY DEAR "PAT:" It is with great pleasure that I herewith enclose the application of our friend, "Bud" Mars. "Bud" was once called the world's greatest aviator, and as you know, is a high class fellow. It is indeed gratifying to me, a member of the Board of Governors, that the League members are awakening, and all seem to be working night and day under the new regime, as new applications are coming in every day, in fact, getting new applications has become a habit with many of the members, and the class of showmen who are being enlisted in the ranks is among the highest in the land.

Since our last meeting everyone seems to be a booster. In fact the ones that tried to wreck the League seem to be imbued with the right kind of spirit, and are now out hustling and trying to right the wrong. Harmony is the watchword, and get new members is the slogan.

The day set for The Showmen's League Benefit, June 16, will be a wonderful day all over the land, for every showman that I have talked with states that he will give a percent of his business on that day. As a matter of suggestion, why not have all tent show press agents start a publicity campaign in the newspapers throughout the States, and keep it up so the public will be enlightened as soon as possible.

The next meeting of the League will have at least twenty new applications to act on, so it doesn't look as though the League was going out of business, does it?

Yours, in the S. L. A., A. A. POWERS.

SAM C. HALLER WRITES.

"SAN FRANCISCO, March 1.

"MY DEAR WARREN.—After a strenuous few weeks of hustling to get the MacConnell Shows open, I finally have enough time to send a few lines. Needless to say our shows are doing well, and I have surrounded myself with able lieutenants, all well known to your many readers. H. Guy Woodward has been helping me here at 'Creation,' and will take 'Pharoah's Daughter' for us when it opens next week. 'Slim' Harris is handling our 'Jester's Palace.' I have Jack Elliott in front of the 'Monitor and Merrimac' and Oscar Noble at 'Gettysburg.' The boys are right up on their tiptoes and playing the whole string. My one regret is that I didn't have a thousand places for a thousand of the good old "vets" in the game who have written me to that end.

"Have fully recovered after my recent hospital experience, and the best I can wish you is that you are feeling as well and happy as I.

"With best wishes, SAM C. HALLER."

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AMONG recent visitors at the Old Friends Club are: Mildred Dailey, Cora Youngblood Corson, Ethel M. Wright, Ida Mundell, Gracyln Acton, Hattie Acton, Mae McBride, Ethel H. Blatt, Gladys H. Cronk, Will Reed Dunroy, George E. Cole and wife, Charles A. (Karl) Gardner, H. English and George Sweet.

AT THE last meeting of the Chicago Amusement Relief Fund, J. C. Matthews, the president, referred to the benefit given for the late Col. "Bill" Thompson, and lamented the fact that a well known vaudeville actor had not reported on fifty tickets taken, when it was freely asserted that he sold nineteen of them in the Majestic bar. Another well known player took ten tickets, and has not paid for them.

LEON AND ADELINE will return to their double act.

CECIL LEAN has written a farce and may appear in it.

GENE GREEN returns to Wilson, in Chicago, March 20.

MOLLY McINTYRE will appear in a new playlet yet unnamed.

BESSIE CLAYTON returns to the Majestic, in Chicago, next week.

MONTGOMERY AND MOORE come to the Majestic, in Chicago, next week.

BELLE STORY was selected queen of a carnival at Seattle, Wash.

MABEL REIGLEMAN opens an Orpheum tour at Milwaukee, Wis., next week.

WILLIAMS AND STERLING open at Duluth, March 22 and then go on the Pantages time.

BESSIE KAPLAN, protege of Tetrazzini, will be seen at the Palace, in New York, shortly.

CHICAGO RIALTO GLEANINGS.

Walter De Orla and Dix and Dixie have been booked for the Brennan & Fuller tour in Australia, by Paul Goudron, of the W. V. M. A., who placed the act through Roy Murphy, representative of that circuit, now located in Chicago.

Jones, Linick & Schaefer have signed Ashley and Canfield for forty weeks' tour of the circuit.

Lew King and Marie Miller, who have been singing in cabaret at Kaufman's Cafe, Chicago, were married March 1. They will reside at Michigan Avenue and Twenty-fifth Street, Chicago.

The Howard-Barros Stock Company, which had a successful season at Lincoln, Neb., last year, will open at the Oliver, that city, April 5, for a Summer run. Enid May Jackson will star.

George Vaux Bacon has returned from the Orient.

Belle Oliver will return to the Colonial, Chicago, week March 8.

Frank Sherman has formed a new act with Harold Johnson as his partner. They were at the North American Restaurant last week and scored big.

Rose Alberti who has gained a reputation for herself in Chicago, expects to leave for New York City, May 1, where she will remain indefinitely.

Al. Lydell arrived in Chicago last week, appearing at the Palace Music Hall.

Charles Hodkins who has been scouting in the South, landed another house for J. C. Matthews, the Folly, at Oklahoma City.

Billy Roder and Jack Arnold have a new act which is to be handled by Coney Holmes, to open for the Association March 15.

Sunday afternoon, Feb. 8, the Players Club held a meeting in the Louis XVI Room of the Hotel Sherman, at which they were addressed on "The Art of the Theatre" by the Misses Blanche Bates and Marie Doro, who were at that time playing in "Diplomacy" at the Blackstone.

Henry Kolker, star of "Our Children," playing at the Princess, gave a lecture on "The Independent Theatre in America," at the Fine Arts, under the direction of University Lecture Association, Tuesday, March 2.

George Arliss and "Disraeli" will not come to the Blackstone after the engagement of Cyril Maude, as previously announced in these columns.

Although the exact date has not been announced, the Majestic, Chicago, for the first time in its history, will close its doors for three weeks, for the purpose of remodeling and decorating. Numerous changes will be made in this beautiful playhouse, especially in the seating arrangement.

Rose Coghlan has signed with Marcus Loew for twenty weeks this season, opening at Detroit, Mich., March 22.

CHICAGO VAUDEVILLE.

PANTAGES PARAGRAPHS.

The Palace, Minneapolis, opens with the Pantages bookings March 8.

Dolan and Lenhar, and Sam Baerwitz's "The Land of Make Believe," are the headliners of the bill which opened on the Pantages Circuit Feb. 22, at Winnipeg. Other acts are: Gertrude Van Dyke and Brother, Beemas and Anderson, and Tom Kelley. The latter is making his eighth trip over the circuit.

A Burt Weaner and company came from San Francisco and opened on the Pantages Circuit last week.

Ed. Reynard is headliner of the bill, making his first trip over the Pantages Circuit.

The Three Bisnos are playing the new time of J. C. Matthews, in the Southwest, and open on the Pantages Circuit, proper, on March 29.

Charles E. Hodkins, who is now associated with the Pantages Circuit, was a Chicago visitor last week. He was planning a trip to Texas where he has several houses lined up for the Pantages shows.

The Wayne Trio is just back from a tour of the Pantages Circuit.

The Tasmanian-Van Diemans are being headlined over the Pantages Circuit.

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MORT SINGER, of the W. V. M. A., referring to Minneapolis and St. Paul, admitted that a house might be secured in each city for temporary use. There is a rumor that Finkelstein and Ruben may return to the Association, but it cannot be confirmed. F. L. Koppelberger, of the Majestic, at La Crosse, states that he has had no thought of leaving the Association.

DEL VECCHIO CHAMP AND COMPANY are on the Gus Sun time.

"WAR PRICES" are in effect at the Empress, in Cincinnati, with plenty of seats now selling at ten cents.

JOHN SINOPOULO has bought the Folly, Oklahoma City, Okla., and it opened with Pantages' vaudeville, Feb. 28.

BERMAN AND ANDERSON have opened a tour of the Pantages circuit.

INA CLAIRE completed her four weeks' engagement in vaudeville, at Chicago, Sunday night, and left for Los Angeles, to begin some picture work for Jesse Lasky.

"PAT'S" PEN PICTURES OF PROFESSIONAL PERSONALITIES.

No. 16—A. T. WRIGHT,
President, The Inter-State Press Service.

It is with more than ordinary pleasure that the author of these portraitures takes up the subject of this pen picture, for Mr. Wright is a man unique in the profession of entertainment and one of its leading luminaries.

It requires no fanciful touch of the artist's brush to paint the picture, no phantasy of the imagination is necessary, but rather the deft treatment of sombre tones applicable to the analytical business genius of the man of affairs.

Back in the '80s Mr. Wright made his entree into the amusement world with the Cosmopolitan Allied Shows under the management of Ed. T. Busy, leaving the show business shortly after to engage in real estate operations in Chicago during the year of the World's Fair.

In the year 1904, he invented the first "laughing parlor" mirror, remaining in that enterprise for several years, when he became associated with K. G. Barkoot in the capacity of treasurer of the Barkoot Shows.

From Barkoot he graduated into general manager and treasurer of the Greater United Shows, under the direction of J. B. Warren, of the United Fairs Booking Association. Then as general superintendent of amusements for the Over-Sea Celebration at Key West and the Gasparilla celebrations for two years at Tampa, Fla., he added new laurels to his crown. He then joined the Johnny J. Jones Shows as contracting agent for two years, and last year represented F. M. Barnes, Inc., in a special capacity, where his wide knowledge of men and affairs was most valuable to those interests.

Mr. Wright has learned many lessons from this wide experience, gained in every part of the country, and is considered one of the most capable and indefatigable personalities in the entire amusement field.

His services are always in great demand wherever big promotions and events promulgated.

This year Mr. Wright is interested in the biggest promotion that he has ever attempted, having assumed the presidency of the Inter-State Press Service, to which cause he will bring all the wealth of his vast experience and ability in widening the scope of publicity, fathered by that organization. He is a keen student of relative advertising values, a clever writer and a man who can perceive when the psychological moment has arrived for any enterprise, and possesses the ability and foresight to make the most of it.

Like many another prominent personality, Mr. Wright is a missionary for expert publicity, is full of original ideas, a statistician of ability and a theorist who also is an able practician. He is a type of the best class of business showmen, who is ever alert to elevate his chosen profession in every way possible.

ROOMS WITH PRIVATE BATH $7 WEEK
IN NEW, MODERN FIREPROOOF
NORMANDIE HOTEL
417-419 SOUTH WABASH AVENUE, CHICAGO
Within 3 blocks of 10 largest down-town theatres

Burton Hotel
505 S. FIFTH AVE.
½ Block from Grand Central Depot. A cozy place. All modern conveniences. Bar and Restaurant. Special Rates to the Profession.
MILLER & MORROW, PROPS., CHICAGO.

"YOU ARE THE ROSE OF MY HEART,"
The Most Talked of Ballad in the Country.
"FROM NOW ON," The Song with a Kick.
WHO'LL TAKE CARE OF THE HAREM
WHEN THE SULTAN GOES TO WAR
Ask Al. Jolson. Ask Bernard Granville.
Ask Willie Weston. Ask Bert Fitzgibbons. They Can Tell You.
JAMES KENDIS, Gen'l Mgr.
MAURICE RICHMOND MUSIC CO., Inc., 145 W. 45th St., New York
"DANCING AT THE COTTON BALL," A Gingery Opening or Closing Song.
"FOR EVERY SMILE YOU GAVE ME YOU CAUSED A THOUSAND TEARS,"
The Ballad That is Different.

ATTENTION
CIRCUS
CARNIVAL
FAIR
PARK
EXPOSITION MANAGERS
AND
CONCESSIONAIRES
THE SPECIAL OUTDOOR AMUSEMENT NUMBER
to be issued by
THE
New York Clipper
SATURDAY, MARCH 27
Will be the Greatest advertising Medium of the Year
DON'T FAIL TO BE REPRESENTED
No Advance in Advertising Rates
No Increase in the Price per Copy
MAIL AD COPY TODAY

GEORGE F. ALLEN'S CHEYENNE MINSTRELS are touring the Pantages circuit.

MARY DONA, who has appeared on the smaller circuits in the Middle West and far West successfully, has been on the big time for a couple of seasons.

THE membership of the Old Friends' Club of America (a Chicago social organization) is rapidly increasing. Among newly elected "Friends" are Len H. Barclay, J. Leslie Spahn, Doc Waddell, E. H. Hornor, Isear F. Wallander, A. J. Kaufman, Z. A. Hendrick (the contortionist), Edward D. Jennings, George Gordon, Edward M. Leonard, Bert Hier, Ernest Young, J. B. Dickson and Walter Ayers.

THE Cora Youngblood Corson Instrumentalists are routed on the Jones, Linick & Schaefer and other Middle West time of the Loew Circuit, the complete Pantages tour, several weeks of fairs next Summer for F. M. Barnes and other dates in Chicago.

THE ELLISES are working in Oklahoma, headed for the Pacific Coast.

GRANVILLE AND MACK will be in Chicago next week. Eddie Mack was in the hospital at Brooklyn, suffering with a broken leg.

FITZPATRICK AND MCELROY are to put vaudeville into Kankakee, Ill., along with a chain of theatres in other towns near Chicago. They have the lease of the Powers, Grand Rapids, and will install pictures there, starting at Easter.

LEW CANTOR'S "American Bootblacks" company, which is headed by Harrison Stewart, will open on the Butterfield time April 4.

K. S. FITZPATRICK, of the Illinois Vaudeville Exchange, of Chicago, is in New York, this week.

BILL ROCHE put a stock company into the Franklin, Chicago, this week, which makes his third organization now playing Chicago—the other two being at the Star and Plaza Theatres, operated by Schaeffer Bros.

ANN TASKER was seen at the Columbia, St. Louis, last week, in "Taming a Tartar," an act by Frank Pixley. The act will be seen in the East for the first time, in the near future.

HOSPITAL NOTES.

MARIE GRAY, of "The Passing Show," who has been confined in the American Hospital, following an operation, has been discharged from that institution. The operation was a complete success, and she left the hospital in fine condition.

LOTTIE FRANKLYN, another member of "The Passing Show," is convalescing at the hospital, following an operation. Miss Franklyn expects to leave very shortly.

GEORGE RENO, of the Reno and Myrtle Trio, vaudeville team, has undergone a very serious operation at the hands of Dr. Max Thorek of the American Hospital. Although the operation was very serious Mr. Reno rallied nicely, and the doctor expects an uninterrupted recovery.

JOE CHRISTLE, of Moore, Browne and Christie, minstrel singers, was very seriously injured last week, by being run down by an automobile truck. He has been confined to the American Hospital since the accident, and is recovering very nicely. The doctor expects to have Mr. Christie out in a short time.

ED. DUNNHORST, ex-heavy weight lifter, who has been ill at the hospital for several weeks, is recuperating. Mr. Dunkhorst would like to see his friends.

WM. MEYERS, who was operated upon for appendicitis by Dr. Thorek, is making a wonderful recovery at the American Hospital. Mr. Meyers expects to leave the institution in a few days.

NEW ACTS IN CHICAGO.

Denis Chabot and Mona Dixon presented a new act at the Wilson Theatre the last half of the week, which won high favor and agents and managers who witnessed it declared that it took its place in the ranks of the standard acts with the very first performance. Mr. Chabot was formerly of Demarest and Chabot, an act which enjoyed great favor on the big circuits. He is a clever violinist, a clever pianist and, more than that, realizes that the public wants novelty and fun. He has many amusing stunts which he pulls while playing these instruments. He jumps on and off the piano stool like he was bewitched and performs all sorts of gyrations in time with the music. He dances while playing the violin and makes the same splendid music that he does when he is standing still. Mr. Chabot is a very clever musician and shows it in a rendition of the Second Hungarian Rhapsody at the piano and a medley on the violin which opens the act. Miss Dixon is a pretty girl of good voice who sings nicely and adds to the stage picture. The combination is a very happy one.

Walter Baker and company presented a new act at the Colonial Theatre the last half of last week—a magical offering, in which Mr. Baker combines excellent illusions with a running line of chatter, rivaling the magicians who have turned to talk almost exclusively. Endowed with fine personality, clever at sleight of hand and handling illusions perfectly, Mr. Baker puts forth one of the best offerings of the kind. He has a capable assistant, working as props, and a pretty girl, who figures in the illusions. He has one trick where he takes a dollar bill, secured in the audience, from a cigarette, acquired in the audience, which is something like the lemon trick that has been much talked of; it is very cleverly presented, the manipulation being quite as expert as that necessary in the lemon trick.

RELIEF FUND PERMANENT.

The Chicago Amusement Relief Association is to become a permanent organization. Officers have been elected, a board of directors named and at the last meeting held at the Old Friends' Club, a committee was formed to prepare a constitution and by-laws to be submitted at the next meeting, Tuesday, March 9.

The following officers were elected: President, J. C. Matthews, booking agent of Pantages' Circuit; vice president, Robert L. Sherman, tabloid and stock producer; treasurer, George A. Trude, attorney for the W. V. M. A.; secretary, E. E. Meredith, press agent.

A board of directors was named to serve during the month of March, consisting of: J. C. Matthews, Robert L. Sherman, E. E. Meredith, George H. Webster, general manager, Webster Vaudeville Circuit; H. D. Koffman, who operates the Alhambra, Garden and Liberty Theatres, in Chicago; A. Milo Bennett, of the dramatic exchange bearing his name; O. S. Hatch, of the "World at Home," and Frank L. Albert. Henry W. Link was named as investigator of the board of directors for the present.

The total donations up to the previous meeting were about $200. The fund invites contributions from all who desire to aid. Checks and money orders should be made payable to George A. Trude. The fund will endeavor to relieve the needs of destitute professionals in Chicago as far as possible with the money obtained. The fund will aid only those who are actually in need, and will be devoted, in the main, to the supplying of meal tickets or furnishing provisions to families.

Frank Albert, O. S. Hatch and Henry Link, who represent the tent show people on the board, stated that the fund would not be called upon to aid anyone in that line at present, as there were few needy in that branch of the amusement profession and that what few there were would be looked after by The Showmen's League of America, which had established a charity fund.

Tent showmen in Chicago have responded generously in contributing to the relief fund for hall show professionals.

CHICAGO BURLESQUE HOUSES.

At the Englewood theatre, the Southside neighborhood burlesque house, The Beauty Parade was the attraction for week of Feb. 28, and good business was the word all week. Week 7, The Golden Crook.

The Golden Crook presented by Jacobs & Jermon, with Billy Arlington leading a fine company, was the drawing card at the Columbia for week 28. Babe La Tour, Frank Dobson, Carl L. Taylor, Edward F. Hennessey and Eleanor Cochrane are a few of the principals who helped to make things interesting. "You're Here and I'm Here" sung by Miss La Tour went over big. Week 7, The Prize Winners in "A Broadway Honeymoon."

At the Gayety, for week 28, the Garden Girls, with Snitz Moore and Geo. B. Scanlon in the leading roles, and Mlle. Fifi as an extra attraction, filled the house throughout the week. Alva McGill, Martha Edmond, Hazel Parker, Harvey Greene, Albert Shaw and Sam Lee, all go to help make this show a good one. In the olio, Shaw and Lee, Snitz Moore and company, and Mlle. Fifi, present some very good entertainment. The songs were especially pleasing, among them being such favorites as "The Aba-Daba Honeymoon," "In the Valley of the Moon," "Night Time Down in Dixie Land" and "Hats Off to Mr. Wilson." Week 7, the Cherry Blossoms.

The Haymarket had an extra fine attraction the week of Feb. 28, in the shape of the Mischief Makers and the Aloha Twins, who, by the way, are exceedingly pretty and clever, and they do the Hawaiian dances with a charm that captivates, and without vulgarity. Rich McAllister, who is "the entire staff of the Insadont Hotel," is the funny boy, and he is assisted by an excellent cast. "Chinatown, My Chinatown" is one of the song hits of the show. Week 7, Jean Bedini presents the Frolics of 1915.

The Star and Garter, for week of 28, had Dave Marion and Company in a two act musical play, entitled "Stageland." The chorus is extraordinarily good, and the show, as a whole, was a most pretentious offering. Week of 7, Al. Reeves' Beauty Show.

S. L. OF A. WEEKLY BULLETIN.

The object of The Showmen's League of America is to promote the mutual welfare of its members and to bring them together in harmonious, fraternal and social intercourse. To uplift the morale of the outdoor amusement profession at large, and to aid and assist aged and needy showmen and their widows and children.

The following are the officers of The Showmen's League of America: President, John B. Warren, general amusements, Chicago; first vice president, Con T. Kennedy, proprietor Con T. Kennedy Shows; second vice president, E. C. Talbott, general manager the World at Home; third vice president, Tom W. Allen, general manager Tom W. Allen Shows; secretary, Warren A. Patrick, Western Bureau THE NEW YORK CLIPPER; treasurer, Colonel Charles W. Parker, "America's Amusement King;" board of governors—Chairman, W. H. Rice, general manager Rice & Dore River Exposition Company; Herbert A. Kline, proprietor Herbert A. Kline Shows; Edward P. Neumann Jr., president United States Tent and Awning Company; James P. Dwyer, legal adjuster Sells-Floto-Buffalo Bill Shows; C. H. Armstrong, general manager Armstrong Attractions, Riverview Exposition, Chicago, and with World at Home; James T. Clyde, general manager Grand Pacific Hotel, Chicago; W. J. Sweeney, treasurer International Motion Picture Exhibitors' Association; A. A. Powers, general agent River Exposition Company; Lew D. Nichols, formerly with Ringling Bros. and other leading circuses, proprietor Monogram Theatre, Chicago; M. S. Bodkin, general amusements, Chicago; John Miller, moving picture interests, Chicago.

ACTIVE MEMBERSHIP.

The classification of active members of The Showmens' League of America, includes proprietors and performers, also managers and assistant managers of shows, side shows, circuses, carnivals, aviation and all outdoor amusements, and persons who have heretofore been engaged as such; also legal adjusters, treasurers, auditors, agents, (front and back) car managers, directors of big show bands, equestrian directors, managers of show commissaries; also proprietors, managers, editors and assistant editors of outdoor amusement journals, and such other persons as are engaged, or have been engaged, in the ownership, management and conduct of circuses, carnivals, shows and like form of outdoor amusement as the Board of Governors may decide come within the description herein named.

The membership of the League is not limited to any locality, but persons otherwise qualified to become such members may become such without regard to residence or habitation. They must be adult male Caucasians of free born ancestry, naturalized citizens of the United States, of good moral character, and must have had not less than two years of actual service in the outdoor amusement business.

The initiation fee is $10, dues, $5 per annum. Application blanks will be forwarded by the secretary upon request. The business office of The Showmen's League of America is 505 Ashland Block, Chicago.

Dick Collins, general director of publicity for the C. A. Wortham and the Tom W. Allen Shows, and one of the directors of the Inter-State Press Service, of Chicago, has joined the League, and, in concert with his principals, will spread the glad gospel of superior showmanship throughout the length and breadth of the country. Collins is recognized as one of the best press representatives in the profession of outdoor entertainment. He is enthusiastic over the possibilities of "Showmen's League of America Day," June 10, which will be made a gala event with the C. A. Wortham and the Tom W. Allen Shows, and he is preparing special press matter, which will be sent out by the League for the use of all shows participating in the benefit day. This matter, together with the League banners, will direct attention to "Showmen's League Day" in a manner which cannot fail to be of extreme benefit to the attractions engaging in this worthy enterprise.

Mr. Collins leaves Chicago, Wednesday, 10, for San Antonio, to take up his duties with the Wortham Shows, which open there, April 10, and will also do the advance press work for the Fiesta Committee for the Battle of Flowers.

EARL BURGESS GOES WEST.

Earl Burgess was a caller at the S. L. A. offices in Chicago, 6, with Mrs. Burgess. He was on his way from New York to San Diego, Los Angeles and San Francisco, combining business with pleasure, and would spend some time on the Pacific Coast. Mr. Burgess filed his application for membership in the League, and will make an active member in every sense of the term. He said that great interest was being evinced in the East, and that he knew of a number of representative showmen who had decided to affiliate with the League.

C. B. TURNER VISITING.

C. B. Turner will be general manager of the Leon W. Washburn Shows this season. In the meantime he is enjoying a visit with the Johnny J. Jones Exposition Shows in Florida, incidentally doing a little "mending" along the East coast. In writing to the secretary of the S. L. A., under date of March 2, Mr. Turner, who is a charter member, says: "It is with much pleasure that I note the re-organization of the S. L. A., and I congratulate the League upon having elected such a bunch of efficient officers. I am anxious for the success of The Showmen's League of America, and I predict a glorious future for it. Any time I can be of any service to help the good cause along you have but to command me. Here is hoping that 'Showmen's League Day,' June 10, will prove a great success. Every tent showman in the land should boost for it. F. G. Scott is back with the Johnny J. Jones Shows, as secretary."

WALTER K. SIBLEY WRITES.

Walter K. Sibley, general manager of Sibley's Superb Shows, in remitting his dues to the secretary of the S. L. A., writes, under date of March 1: "Your welcome letter of the 27th ult., to hand, and I thank you very much for your kind wishes for my success and my new venture. Personally, I am very sanguine. In fact, the success of my venture is the smallest worry at the present time. My associates are all men of thorough experience, as you well know, and of course you are aware that I have been in the game a little while myself, and have been reasonably successful.

"We have arranged a route to take in New York, New England and adjoining States, playing only towns of twenty-five to one hundred thousand population, each and everyone of which will be thoroughly prospected before signing. Victor D. Levitt is doing the general contracting; George Hamilton is the general agent, assisted by Sidney Wire, our press agent, and the regular crew who are on the road for this office. We have a wonderfully efficient organization ahead of the show. I will be the active manager in charge of the show while on the road.

"Sibley's Superb Shows will compare favorably with any aggregation of its size in America—about fifteen cars, nearly everything on wagons. We trust that you will visit us this season, and in the meantime the S. L. A. has our best wishes for a brilliant future."

HEIGH, HO! RED MOON.

Charles G. Kilpatrick was a caller at the S. L. A. offices, in Chicago, 6, and informed the secretary that the Red Moon Fair will be the name of the fair association to be organized for a regular county fair, to be held at Danville, Ill., this Fall. Kilpatrick has a lease on beautiful Ellsworth Park, Danville, five minutes from the heart of the city, which has a population of forty thousand inhabitants. As the Red Moon Fair will follow the dates of the Kankakee and the Indiana State fairs, it will be a short jump for horsemen, shows and concessions to make the following week at the Illinois State Fair.

Mr. Kilpatrick came to Chicago from Danville to attend the S. L. A. meeting, at the Grand Pacific, Tuesday, and to shake hands with the State fair secretaries and the carnival fraternity. He is the only one-legged member of The Showmen's League.

WELCOME, ED. L. HEINZ.

Ed. L. Heinz, associate proprietor of the Heinz & Beckman Shows, which are to open the season at East St. Louis, Ill., April 10, in writing to the secretary of the S. L. A., under date of March 2, says: "You can put me down as one individual that desires to become a member of The Showmen's League of America. I have considered the matter thoroughly, and feel confident it is destined to be one of the foremost organizations of its kind in America and capable of doing wonders for the tented aggregations. I will be in Chicago March 9 and 10. We are very busy these days in getting things shaped up for our opening. We have just added twenty-six new wagons to our equipment which have just arrived and are being unloaded from the cars at our Winter quarters to-day."

Fred Beckman is a charter member of the League and now that Mr. Heinz is coming into the fold, the S. L. A. will have two worthy champions at the helm of one of America's representative carnival organizations.

A SENSATIONAL SUCCESS
THE GREATEST OF ALL BALLADS
FACE TO FACE WITH THE
GIRL OF MY DREAMS
BY
DICK HOWARD
PUBLISHED BY
F. B. HAVILAND
Strand Theatre Bldg.,
BROADWAY & 48th ST.
N. Y.
Third Floor.
Take Elevator.
THE MOST TALKED OF SONG OF THE YEAR

OUT OF TOWN NEWS

Charlotte, N. C.—Academy (Jno. L. Crovo, mgr.) "Lady of Luxury" March 8.

PIEDMONT (Ed. G. Gidley, mgr.)—Billed for 8-10: Joe Hollander, the Three Meyakos, Mayo and Addis, Sutton, McIntyre and Sutton, Fisher and Sauls, Billy Van, Reine Davies and company, one to fill.

EDISONIA, AMUSEE, OTTOWAY, PRINCESS and IDEAL, pictures only.

NOTES.

THE new local picture house, the Broadway, opened 8. This is the most beautiful picture house in this city. It is under the management of R. D. Craver.

MAYO AND ADDIS, who are billed at the Piedmont, first half of the current week, appeared at that house about a year ago, and were then locally heralded "the greatest sister act" that ever played it.

MANAGER GIDLEY, of the Piedmont, announced Reine Davies as "the lady beautiful of vaudeville." The bills for week of 8 promise to make history.

Portland, Ore.—Heilig (W. T. Pangle, mgr.) for week beginning March 7: "The Chocolate Soldier."

ORPHEUM (T. E. Conlon, mgr.)—Bill 7-10: Blanche Ring and company, Lamberti, Bonita, Burdell Patterson, Baraban and Grohs, The Gouldings and Moore and Jenkins.

EMPRESS (H. W. Pierong, mgr.)—Bill 7-13: James J. Morton, Ines McCauley and company, Three Keltons, Mario and Travette, Cook and Stevens, Chas Ledegar.

PANTAGES (J. A. Johnson, mgr.)—Bill 8-13: The Marco Twins, The Five Musical Nosses, The Three Arleys and Taylor and Arnold.

BAKER (M. W. Seaman, mgr.)—For week beginning 7, "The Awakening of Helena Richie."

PEOPLES, NATIONAL, STAR, MAJESTIC, COLUMBIA and SUNSET, photo plays.

HARRY K. MORTON
CO-STAR
Of Gus Fay's Gayety Girls
ZELLA RUSSELL
LEADS

BURLESQUE NEWS

BURLESQUE ROUTES.

Columbia Wheel.

Al. Reeves Show (Irving Engle, mgr.)—Star and Garter, Chicago, 8-13, Englewood, Chicago, 15-20.
American Beauties (Lou Epstein, mgr.)—Lay off 8-13, Minneapolis 15-20.
Broadway Girls (Bob Gordon, mgr.)—Imperial, St. Louis, 8-13, Gaiety, Kansas City, 15-20.
Behman Show (Jack Singer, mgr.)—Gaiety, Pittsburgh, 8-13, Star, Cleveland, 15-20.
Bon Tons (Frank McAleer, mgr.)—Star, Cleveland, 8-13, Olympic, Cincinnati, 15-20.
Big Jubilee (Maurice Jacobs, mgr.)—Casino, Bkln., 8-13, H. & S., New York, 15-20.
Ben Welch's Own Co. (Harry Shapiro, mgr.)—Lay off 8-13, Empire, Hoboken, 15-20.
Beauty Parade (Ed. Schaefer, mgr.)—Gayety, Detroit, 8-13, Gaiety, Toronto, 15-20.
Bowery Burlesquers (Bob Cohen, mgr.)—Hurtig & Seamon's, New York, 8-13, lay off 15-20, Hoboken 22-27.
Billy Watson's Big Show (Billy Watson, mgr.—Gaiety, Omaha, 8-13, lay off 15-20, Minneapolis 22-27.
Carnation Beauties (Sam Robinson, mgr.)—Lay off 8-13, Empire, Newark, 15-20.
College Girls (Max Spiegel, mgr.)—Empire, Toledo, 8-13, Star and Garter, Chicago, 15-20.
Dreamland Burlesquers (Bob Travers, mgr.)—Lay off 8-13, Casino, Bkln., 15-20.
Follies of the Day (Jack McNamara, mgr.)—Empire, Hoboken, 8-13, Empire, Bkln., 15-20.
Golden Crook (James C. Fulton, mgr.)—Englewood, Chicago, 8-13, Gaiety, Detroit, 15-20.
Gaiety Girls (Jacobs & Jermon, mgrs.)—Empire, Newark, 8-13, Palace, Baltimore, 15-20.
Ginger Girls (E. W. Chipman, mgr.)—Palace, Baltimore, 8-13, Gaiety, Washington, 15-20.
Globe Trotters (Wash Martin, mgr.)—Gaiety, Milwaukee, 8-13, Columbia, Chicago, 15-20.
Gypsy Maids (Wm. V. Jennings, mgr.)—Syracuse and Utica 8-13, Gaiety, Montreal, 15-20.
Girls of the Moulin Rouge (Hurtig & Seamon, mgrs.)—Empire, Bkln., 8-13, Orpheum, Paterson, 15-20.
Gay New Yorkers (Jake Goldberg, mgr.)—Star, St. Paul, 8-13, Gaiety, Milwaukee, 15-20.
Girls from Happyland — Gaiety, Boston, 8-13, Hartford & Albany 15-20.
Happy Widows (Fennessy & Heck, mgrs.)—Albany and Hartford 8-13, Gaiety, Boston, 15-20.
Honeymoon Girls—Orpheum, Paterson, 8-13, Providence 15-20.
Hastings' Big Show (Harry Hastings, mgr.)—Westminster, Providence, 8-13, Boston 15-20.
Liberty Girls (Alex. D. Gorman, mgr.)—Gaiety, Montreal, 8-13, Albany and Hartford 15-20.
Love Makers (W. M. Leslie, mgr.)—Gaiety, Washington, 8-13, Gaiety, Pittsburgh, 15-20.
Million Dollar Dolls (Ike Miller, mgr.)—Bronx, New York, 8-13, lay off 15-20, Empire, Newark, 22-27.
Prize Winners (A. Pearson, mgr.)—Columbia, Chicago, 8-13, Imperial, St. Louis, 15-20.
Roseland Girls (Walter Greaves, mgr.)—Columbia, New York, 8-13, lay off 15-20, Casino, Bkln., 22-27.
Rose Sydell's (Harry Thompson, mgr.)—Olympic, Cincinnati, 8-13, Empire, Toledo, 15-20.
Rosey Posey Girls (P. S. Clark, mgr.)—Casino, Boston, 8-13, Columbia, New York, 15-20.
Social Maids (J. J. Liebermann, mgr.)—Hartford and Albany 8-13, Bronx, New York, 15-20.
Sliding Billy Watson (E. M. Rosenthal mgr.)—Casino, Phila., 8-13.
Star and Garter (Frank Weisberg, mgr.)—Gaiety, Minneapolis, 8-13, Star, St. Paul, 15-20.
Trocaderos (Frank S. Pierce, mgr.)—Gaiety, Kansas City, 8-13, Gaiety, Omaha, 15-20.
Winning Widows (Louis Gilbert, mgr.)—Gaiety, Buffalo, 8-13, Syracuse and Utica 15-20.
Watson Sisters' Co. (Max Spiegel, mgr.)—Gaiety, Toronto, 8-13, Gaiety, Buffalo, 15-20.

Columbia Wheel—Added.

Auto Girls (Teddy Simonds, mgr.)—Buckingham, Louisville, 8-13, Standard, Cincinnati, 15-20.
Big Review (Henry P. Dixon, mgr.)—Standard, Cincinnati, 8-13, Empress, Columbus, 15-20.
Bohemians—Grand, Boston, 8-13, Manchester, N. H., and Worcester, Mass., 15-20.
Beauty, Youth and Folly (Louis Stark, mgr.)—Star, Bkln., 8-13, Trocadero, Phila., 15-20.
Big Sensation (Morris Wainstock, mgr.)—Manchester, N. H., 8-10, New York 15-20.
City Sports (R. E. Patton, mgr.)—Empress, Columbus, 8-13, Empire, Cleveland, 15-20.
Cracker Jacks (Charles Falke, mgr.)—Empire, Cleveland, 8-13, Victoria, Pittsburgh, 15-20.
Cherry Blossoms (Maurice Jacobs, mgr.)—Gaiety, Chicago, 8-13, Columbia, Indianapolis, 15-20.
City Belles—Star, Toronto, 8-13, Savoy, Hamilton, 15-20.
Charming Widows—Trocadero, Phila., 8-13, Wilkes-Barre 15-20.
Follies of 1920 (Lew Talbot, mgr.)—Cadillac, Detroit 8-13.
Follies of Pleasure (Rube Bernstein, mgr.)—New Haven and Bridgeport 8-13.
Fay Foster Co. (Joe Oppenheimer, mgr.)—Penn Circuit 8-13, New York 15-20.
French Models (Dick Zeisler, mgr.)—Gaiety, Bkln., 8-13.
Girls of the Gay White Way (Frank Livingston, mgr.)—Palace, Baltimore, 8-13.
Girls of the Follies (H. M. Strouse, mgr.)—Century, Kansas City, 8-13, lay off 15-20.
Gay Widows (Louis J. Oberworth, mgr.)—Binghamton and Schenectady 8-13, Corinthian, Rochester 15-20.
Girls from Joyland (Sim Williams, mgr.)—Corinthian, Rochester, 8-13, Star, Toronto, 15-20.
Garden of Girls (Louis Gerard, mgr.)—Columbia, Indianapolis, 8-13, Buckingham, Louisville, 15-20.
Gay Morning Glories (Jack Glines, mgr.)—Haymarket, Chicago, 8-13, Standard, St. Louis, 15-20.
Hello, Paris (Wm. Roehm, mgr.)—Victoria, Pittsburgh, 8-13, Penn Circuit 15-20.
High Life Girls (Frank Calder, mgr.)—Lay off 8-13, Howard, Boston, 15-20.
High Rollers—Academy, Jersey City, 8-13, Perth Amboy 15-17.
Heart Charmers (Dave Guniron, mgr.)—Perth Amboy 8-10, Trenton 11-13, Gaiety, Baltimore, 15-20.
Mischief Makers (F. W. Gebardy, mgr.)—Standard, St. Louis, 8-13, Century, Kansas City, 15-20.
Monte Carlo Girls (T. Sullivan, mgr.)—Savoy, Hamilton 8-13, Cadillac, Detroit, 15-20.
Orientals (Billy Watson, mgr.)—Olympic, New York, 8-13, Star, Bkln., 15-20.
September Morning Glories (Asa Cummings, mgr.)—Gaiety, Baltimore, 8-13, Phila. 15-20.
Tango Girls (Chas. E. Taylor, mgr.)—Howard, Boston, 8-13, Grand, Boston, 15-20.
Tango Queens (E. E. Daly, mgr.)—Atlantic City 8-13, Gaiety, Bkln., 15-20.
Tempters (Gus Kahn, mgr.)—Lay off 8-13, Chicago 15-20.
Trans-Atlantics (Chas. Donohue, mgr.)—Springfield 11-13.
Uncle Sam's Belles—Murray Hill, New York, 8-13.
Zallah's Own Show (John Eckhardt, mgr.)—Wilkes-Barre, Pa., 8-13, Binghamton and Schenectady 15-20.

PENN CIRCUIT.

Beaver Falls, Pa.—Monday.
McKeesport, Pa.—Tuesday.
Greensburg, Pa.—Wednesday.
Mishler, Altoona, Pa.—Thursday.
Orpheum, York, Pa.—Friday.
Academy, Reading, Pa.—Saturday.

UNCLE SAM'S BELLES.

This show, headed by Frank Damsel, Mike Kelly and Barney Williams, is billed at the Murray Hill, New York, this week, as the Twentieth Century Maids, one of the titles of former years, as used by Harry Morris. Toots Paka is an added attraction.

LOUIS ROBIE had a "reply" to Sunday's attack on the theatre, in *The Paterson Press* of Feb. 27.

ISSY GRODZ is looking after Marion Inn, at Tom's River, N. J.

BILLY (SLIDING) WATSON AND THE GIRLS OF THE MOULIN ROUGE.

Empire Theatre, Hoboken, N. J.

The Taal Girls rejuvenated, and with a new title and a new star, opened its final week at the Empire, Hoboken. The matinee, Thursday, March 4, was a proof that the patrons of the theatre have been doing a little publicity. The house was crowded with people anxious to welcome "Sliding Billy" back to burlesque. The ovation accorded him would have made a president of the United States feel good. There is no doubt that Watson is one of the best drawing cards in burlesque. He is a comedian that very few can come up to, and it is due mostly to his excellent work that the play is a success.

The cast is excellent and is well casted. Every single member is a hard worker and seems to take an interest in the book. The girls are good looking, their main asset being figure and voice. They are costumed nicely but not elaborately.

The costumes worn in the finale of the first part and during the "Venetian Rose" song are very pretty. The book is as good as the average in burlesque, and through the help of Billy, it gets a number of good laughs.

Among the funniest scenes were: The scene between the two sisters, the scene between the proprietor and the Queen of Burlesque, the "Run, Run, Run" song; the cigar box bit, the introduction bit, the entrance of the "sister," the newspaper bit, the kiss bit, the entrance of the cowboy, the social game of poker, the getaway, the entrance of the comedians in the burlesque, the speech bit, the hat bit, the dummy bit, the booth scene, the measuring bit (in which some pretty risque lines were read), the love bit, and the doll bit. The burlesque was cut considerably, and as it now stands it is not long enough. The numbers are catchy, and are put over nicely. The opening chorus should be cut in about half. The settings are good.

Billy (Sliding) Watson is in a class by himself. He has a decidedly original way of delivering his comedy, and he should be classed with the best comedians in the country. He knows when and how to get the punch out of his laughs. His make-up is funny as ever, and his sliding is a scream.

Joe Brekley made a good foil for Watson, and his Irish character is clever. The fast work of Watson somewhat detracted attention from him, nevertheless he received all his laughs. He was especially good in the booth scene.

Murray Belmont made a very good Hebrew comedian in the first part. He is funny and knows how to get the laughs. His character of the father, in the burlesque, was well done.

Ed. Rogers was very good both as the Wild West cowboy, in the first part, and the Frenchman, in the second. He is a hard worker, and shows his usual preciseness and painstaking.

George Niblo was clever as the "sister," in the first part. His big punch came in his olio.

Tommy Brooks, one of the very few blackface boys in burlesque, was more than liked. He is a very good dancer, and his exhibition was roundly applauded.

Masie L'Estrange made a big hit as the prima donna. Miss L'Estrange is a good looking woman, with a very pretty voice. She spoke her lines extremely well. She is a big asset to the company.

Ida Baylon was a scream in her part. She received a good many encores on all her songs. She is a comedienne of rare merit. Her voice is very good, and she makes a dandy appearance.

Ina Chadwick, a good soubrette, is lively and put across her songs. Her voice is purely a rag one.

Helen Spencer, a sweet ingenue, is a good looking girl with a pleasing voice.

The olio was interesting, and not one of the performers left without an encore. Miss L'Estrange was a success in two songs. George Niblo and Helen Spencer danced and sang like very good dancers. Ida Bayton played violin, and was a hit. She uses a special velvet drop.

This show should prove a good money maker for Hurtig & Seamon. It has the talent, and that is half the battle. *Myles.*

DALY'S CLOSED.

During the engagement of the Violet Mascotte Merry Maids Stock Company, at Daly's, last week, the police discovered that the house was operating without Rosenberg and Levine having attended to securing the necessary extension of their license, and on Wednesday evening the performance was stopped, shortly before ten, and the audience dismissed. Messrs. Rosenberg and Levine were arrested. At the Men's Night Court, Magistrate Simms discharged them, as he held that the matter was one to be considered by the Corporation Counsel.

The matinee on Thursday was also stopped, and the house closed for the rest of the week as Supreme Court Justice Gavegan refused the application to restrain the police from interfering with the house. A number of complaints had also been made about the character of the performances and the language used upon the stage.

Max Armstrong's Stock Company had been prepared for a return to the house, but a sign on the front door reads: "Closed for Repairs. Watch for opening date."

The house may open 13.

FUSILEERS' OUTING.

Previous to the annual outing of the Fusileers, at Karatsony's, on June 27, a get together party will be held. Frank Forrest and Herman Huneke have charge of the tickets. Johnnie Weber, Bob Gordon, Richard Craig, Lawrence Crane and other celebrities will be there for the big time.

NEW TITLE FOR TAYLOR.

Charles E. Taylor's Golden Gate Girls will be offered by Arlington & Bernstein next season on the Columbia Circuit. Mr. Taylor has entered this title in THE CLIPPER Registry Bureau, on March 1.

CREAM CITY CIRCUIT.

J. W. Whitehead, formerly manager of the Gayety Theatre in Milwaukee, Wis., opened the Empress, in that city, March 7, with the Black Crook burlesque company, on the Cream City Circuit.

MANAGER TEETS RE-ENGAGED.

George Nelson Teets has been re-engaged as manager of the Majestic (formerly Lyric), at Wilkes-Barre, Pa. The theatre will play Columbia Amusement Co. shows.

WHILE playing Milwaukee, Clara A. Horne a member of the Gypsy Maids Co., fell and fractured two of the bones in her left leg, and was obliged to retire from the company for the remainder of the season. Miss Horne will be pleased to hear from her friends, at her mother's home, 113 Pine Street, Sharon Hill, Pa.

MLLE. FIFI, the Parisienne barefoot dancer, has been an added attraction with the Garden of Girls for the past five weeks. She will remain until the end of the season, doing her sensational climbing dancing act.

BILL MOSSEY has joined the Al. Reeves Show.

ARMSTRONG AND ODELL may join the Mischief Makers.

NAT GOLDEN, the Baron, is ahead of the Dreamlands.

MRS. ROY SCHOONMAKER died March 5. She was with Sam Rice's Daffydils at the time of her marriage, in December, 1911, and was previously with Al. Reeves, Ginger Girls, Bon Tons, and others.

Corns Are Out-of-Date

They Indicate Methods Which Are Obsolete Now

Folks who have corns are folks who pare them, or use liquids, or some other old-time treatment—ways not up-to-date.

Most folks don't keep corns now. When one appears they apply a Blue-jay plaster. The pain stops instantly. In 48 hours the corn disappears forever.

A famous chemist found this way to end corns without pain or soreness. Now millions use it. Fully half the corns that grow are ended as soon as they appear.

There is no excuse for corns. You can't prevent them, maybe, but you can remove them quickly. There will be no lasting corns on any feet when all folks know of Blue-jay.

Blue-jay Plasters

15 and 25 cents—at Druggists

Samples Mailed Free.

Bauer & Black, Chicago and New York

Makers of Physicians' Supplies.

BURLESQUE BRIEFS.

BY MYLES.

THE HIGH ROLLERS have two pretty chorus girls in Cecil Hammon and Marie Gordon. They have been with the company since the beginning of the season, and they are very popular with the members.

TOMMY BROOKS is now with the Burlesque Carnival Co. Brooks spent the beginning of the season with the Frolickers of 1914, but left the show about three weeks before it disbanded. He takes almost all the dancing honors with Sliding Billy Watson's Co.

JACK MARTIN is feeling very much better again. For awhile he thought that the company would not take the Cuba trip as had been planned. He is eagerly looking forward for the day when the boat will leave the dock.

HAL SKELLY, of the Prize Winners, is again being troubled with his leg. Earlier in the season Hal was forced to lay off and submit to an operation. It is interfering with his dancing not a little.

MAZIE L'ESTRANGE looks exceptionally well. She has a good part in the Carnival company and shows up extremely good.

MURRAY BELMONT is finishing up the season with Sliding Watson's Co. Belmont is developing into a first-class Hebrew comedian.

HARRY LANG writes in that the Follies of 1920 is doing phenomenal business. Eva Mull will re-join the show in Detroit. Babette will retire from the sketch and will go into vaudeville for the remainder of the season. Harry Lang is still getting a number of laughs in his original Hebrew character. Harry is only a young boy, but there is little doubt that he will become one of the leaders with a few years.

PAUL DELAUTO, the boy violinist who has been with the new Winter Garden show, will retire from the cast and will do a double act in vaudeville.

HATTIE KURTH in Blutch Cooper's office is one of the most popular little girls connected with burlesque. She is always seen with a smile on her face.

GEORGE REYNOLDS worked an olio act for the first time in High Rollers at the Murray Hill and went very well. Reynolds makes a fine appearance and is an excellent straight man.

TOOTS PAKA, added attraction at the Murray Hill this week, has been drawing quite a crowd in all the theatres she has been booked in this season.

THE TWENTIETH CENTURY GIRLS is the show at the Murray Hill this week. The show has been playing independent all season, and only two weeks ago played Daly's.

NOT being able to give a show Friday and Saturday put a sand crimp in Violet Mascotte's pocket. The management were forced to suffer on account of not complying with law, having neglected to place enough fire extinguishers in the lobby of the theatre.

BEN WELCH will play the Colonial and Hammerstein's this, featured in both places.

LEW FITZGIBBONS, formerly with the September Morning Glories, is playing Hammerstein's this week. Fitzgibbons has a very neat xylophone act.

THE following performers have been engaged so far for Ben Welch's Show next season: Clem Bevins, rube; Pat Kearney, straight and character; Goff Phillips, black-face; Morrissey Brothers, dancers; Minnie "Bud" Harrison and Mabel Howard.

MANAGER WILLIAM FITZPATRICK, of the Empire, Hoboken, has been doing a great deal lately in regards to publicity of the house. On Wednesday evening, during intermission, the Equal Franchise Club of Hoboken, will hold a debate on the stage. Mrs. Amos, one of the best known women of the city will preside. He is also doing a big advertising campaign in the New York dailies. He has taken more space than has ever been taken by a burlesque house. The Follies of the Day is the attraction this week.

ARTHUR MAYER, the German comedian, with the High Rollers, has signed a three year contract with Jacobs & Jermon. He is a funny comedian and has been a big hit all over the circuit.

BESIDES signing up most of their leading comedians, the firm signed up Jack McGee and Betty Evans. McGee is the comedian that replaced Bert Baker during his illness.

COLLEGE GIRLS' FLOAT.

The management of the Munro Hotel, Cincinnati, invited all lady principals and the entire cast of the College Girls to have their swimming party at their famous Turkish bath department.

Florence Mills was given full charge of the party, with Molly Wood Stanford in charge of all showers, needle baths and Turkish bath department.

The following have enjoyed this party: Florence Mills, Molly Wood Stanford, Nona Forbes, Ruth Maitland, Cleo Lewis, Viola Gleason, Mae Kramer, Dink Dare, Henny Doyle, Lillian Kirby, Myrtle King, Helen Hayes, Poppy Robbins, Sarah Marcus, Katherine Beyer, Margy White, Dora Davis, Nan Buchanan.

The Munro Hotel is becoming the new headquarters for the theatrical profession.

NOT HER BOOK.

Violet Mascotte writes us: "Regarding the burlesque production at Daly's Theatre, New York City, which was put on under my name week of March 1. I wish to state to you, in justice to myself, that I had nothing whatever to do with the 'book.'

"All that I did was to put on the numbers and use some of my wardrobe. The leading comedian, Sam Collins, produced his own book."

ON FEB. 27, when Billy Vail was leaving the Casino Theatre, Philadelphia, the employees of the house having purchased a beautiful diamond Elk charm as a token of the high esteem they had for him, presented same after the last act of the Sam Howe show. W. M. Leslie, manager of the company, made the presentation speech.

THE Gayety Girls will play some extra time in Hartford, Buffalo and Detroit.

LOUIS GILBERT, manager of the Watson Sisters' Co., also looks after the Winning Widows. Frank Freeman is now manager of the College Girls, and Henry Hedges goes to the Victoria, Pittsburgh.

THE Walthour Trio are a feature, this week, with Beauty, Youth and Folly, at the Star, Brooklyn.

HARRY CHAPMAN, of the Orientals, is ill at Manchester, N. H.

ED. SCHWARZ, of the Roseland Girls, made a hurry trip to Philadelphia last Sunday, to attend the engagement ceremonies of his sister.

IT WAS found necessary to amputate the foot of George H. Harris March 5, at the Knickerbocker Hospital, New York. The toes had previously been removed.

GUS FAY has become a life member of the White Rats.

MARGIE MALONEY is with the Follies of the Day Co.

THE Miner Estate will give Frank Howe, Dave Schneider and P. J. O'Hara, of the Bronx house, a benefit, on May 9.

CLARA GIBSON has been replaced with the Prize Winners by Ruth Albright.

SUNDAY vaudeville has been discontinued at the Murray Hill, New York, for pictures only.

THE Empress, Fort Wayne, Ind., goes back in the Columbia Wheel Ablest on March 15, between the Detroit and Chicago dates.

A PRODUCING firm is considering a proposition to take over the West End Theatre, on One Hundred and Twenty-fifth Street, for burlesque stock.

BILLY WATSON and The Beef Trust were in a blizzard at Kansas City. After Tuesday all traffic was stopped and trains were five to ten hours late. Omaha had eleven inches of snow.

BOBBY LE ROY, formerly of Beauty, Youth and Folly Co., wishes us to contradict the statement that she was injured in Baltimore. She will go to Hot Springs soon, for a rest.

THE ROSELAND GIRLS.

RATING.

Book	Chorus	Scenery	Costumes	Principals	Numbers	Comedy
90	95	100	100	100	100	100

At the Columbia, New York, this week, Lillian Fitzgerald, who is getting pleasingly plump, showed off a number of pretty gowns, also her shoulders, and her chic dialect and action in various ways. Talking like a native French woman. She introduced whistling choruses, chicken cackling, cat calling, silvery laughs and chuckles, and high soprano vocalising in endless profusion, as Fleurette, the French disturbance at Reno. Her specialty included imitations of Fritzi Scheff, "Why Don't They Sing the Wearing of the Green," "Kiss Me Again," and imitation of a tough chorus girl.

Solly Ward did some novel footing as Herman, with an original line of talk and funny make-up, and his Apache with a dummy partner got plenty of laughs, also his tangled up conversation with Eddie Schwartz. The Guessing the Number bit "The Roast" by the three women, a little too long, the ice cream bit and a Burlesque on Virginius with the various characters travestied served their purpose well.

Singing was featured in the individual numbers, as well in the burlesque opera and in the Jewish opera.

Mr. Swartz as the Hebrew lawyer, had his funny lines and business well looked after.

Ed. Markey was a broad featured Irish character, well in the plot at Reno, where the applications for divorce were caused by letters referring to a parrot, a horse and a boat, in the feminine sense. He played the bagpipe as a Scotchman, and led the "Bonnie Highland Lassie" number.

Brad Sutton played the straight, and came in handy in the vocal exercises.

Julia Swartz, Caprice and Billie Fay, were the three wives anxious for separations, and Miss Caprice found favor for her character dances; Miss Fay led the "Spark of Love" and "Beautiful Roses" numbers, while Miss Swartz has "Southern Hospitality" and "Everybody Rag With Me" to her credit.

The eighteen girls, who made a good opening flash, include: Laura Bronner, Beverly Stevens, Lessie Burton, Margaret Ritison, Emily Dyer, Mae Francis, Annette Collins, Fannie Jackson, Stella Ward, Sadie Preis, Flossie De Vere, Lillian Hadyn, Bella Dyer, Gertrude Moya, Kathleen Fitzgerald, Etta Arlington, Lillian Olatee, Betty Warlow.

"On My Way to New Orleans" was Caprice's hit, and the Yankee Girl number with Mr. Sutton singing to the show girls, burlesqued by Mr. Swartz singing with the Bowery "beauts" had a lot of encores. Caprice also sang "All Looking for a Boy." "The Devil's Jubilee" was worked a little too fast for the girls.

The "Bungalow" song by Miss Fitzgerald and Mr. Swartz, who had the cat, and the chicken duets, were well liked.

The Roseland Girls are good enough, without a strengthener.

The staff: James E. Cooper, general manager; Walter Greaves, manager; Samuel Fisher, business manager; George A. Glass, musical director; Ed. Markey, stage manager; Pete Mossey, master mechanic; Harry Wills, master of properties; George Dugan, electrician; Beverly Stevens, wardrobe mistress.

Hill.

MAXINE DE LORES COLLINS, three months old, of 1208 Bayard Avenue, St. Louis, made her first professional appearance in the Christening scene in Billy Watson's Big Show on Feb. 24, at the Imperial Theatre, St. Louis. The grandfather of the baby is Harry W. Lake, ticket taker at the Imperial, and also the manager advertising car No. 1 of Cooper Bros. famous show in the summer.

THE Rosey Posey Girls, at the Columbia, New York, will include: Harry Bentley, Bert Wiggin, Harry S. Le Van, Walter Pearson, Gates and Gates, Jane Pearson, Sarah Hyatt, Billie Davis and Anna L. Clark.

HAZEL CUMMINGS has lost her mother.

DAINTY MARIE comes to the Palace, New York, next week.

A MOTHER'S PLEA.

Woman's Gentle Prayer for Peace Wedded to Sweet Music.

An interesting international query is placed before mankind in the song published bespeaking the sentiments of a mother who sadly sighs, "I Didn't Raise My Boy to Be a Soldier." A million more throughout the universe echo her sentiment. Tens of millions more yearn to do so. The song, now a wonderfully popular vehicle in the East, will ultimately revolutionize the spirit for war and bloodshed.

Why are men born to be mowed down by the cannon? Is the death rattle of the shrapnel the true music of humanity? How much longer are the people of all nations to countenance the bearing and raising of children to be sacrificed for the lust of power?

These potent questions are answered by the plea of the mother in the song. It is the song of the dawn of civilization.

NOTES.

F. RAY COMSTOCK will produce an old farce under a new name.

HAMMERSTEIN'S VICTORIA, New York, will have its front changed, commencing April 30, and will re-open in August.

MABEL HAMILTON has joined the Winter Garden show.

MARIE DRESSLER closes at the Thirty-ninth Street, New York, 20, and opens the road tour at Philadelphia, 22.

RACING opens at Belmont Park, New York, May 20.

"THE BLUE BIRD" follows "Life" at the Manhattan Opera House, New York, March 15, for two weeks.

MARRONE AND SCOTT will run Kelly's Cabaret, Coney Island, New York.

ROBERT HILLIARD will open his tour in "The Argyle Case" in April.

"THE FOLLIES OF 1915" will go into rehearsals in two weeks.

THE Brooklyn Elks have elected Harry Green, Exalted Ruler.

THE Aborn Opera Co. will open at the Academy of Music, Brooklyn, April 19.

"TAKING CHANCES," with Lou Tellegen, will open at the Thirty-ninth Street, New York, next week.

"THE BOOMERANG" will be produced by David Belasco at Wilmington, Del., April 5.

THE Karczag-Werblow Co., music publishers, have been incorporated.

MOTION PICTURES have been reported as O. K. by the censors for Sundays at Atlantic City, N. J.

JOSEPH R. GRISMER AND MRS. GRISMER have had their home blessed by the arrival of a baby girl, March 5.

CATHRINE COUNTISS will pose for the Oz Film Co. at their Los Angeles studio.

EDNA WALTHER was discharged in Yorkville Court on the charge of attempted suicide, March 8.

MME. BERNHARDT'S condition is reported favorable, at Bordeaux, France.

THE Whitney Theatre Co. has been incorporated to purchase the Whitney, Brooklyn.

CHAUNCEY OLCOTT will appear in a new George M. Cohan musical comedy, under direction of Cohan & Harris.

THE Sheepshead Bay Race Track will be converted into a motordrome, and meets will be held next Summer.

PROCTOR'S TWENTY-THIRD STREET THEATRE was emptied in record time last Sunday night, while a fire was being fought next door. No one was hurt.

GRANVILLE BARKER will play Greek tragedies this Spring.

"COMMON CLAY," which has passed its one hundredth performance at the Castle Square Theatre, Boston (stock theatre) has been purchased by A. H. Woods. It will probably open the Eltinge next season.

THE old Haymarket dancing resort on Sixth Avenue and Thirtieth Street, will be converted into a motion picture place. The lease forbids the use of the name "Haymarket."

A NEW theatre will be built at Church and Ellison Streets, Paterson, N. J.

GOLDEN SONGS FROM THE GOLDEN WEST

LOTUS LAND
Splendid for Trios or Quartettes
A WONDERFUL SPOTLIGHT NUMBER

MY LITTLE BABY ROSE
Great for Doubles

DEAREST GIRL
The Greatest Popular Ballad Ever Written
SLOW MARCH TIME

Every Entertainer and Professional Singer should have these Songs

WRITE NOW! COPIES FREE. CHARLES N. DANIELS 233 POST STREET, SAN FRANCISCO, CAL.

VAUDEVILLE ROUTE LIST

NOTICE—When no date is given, the week of March 8-13 is represented.

Abou Ben Hamid Troupe, Palace, N. Y. C.
Acme Four, Orpheum, Jacksonville, Fla.
Adelaide & Hughes, Keith's, Indianapolis.
Adler & Arline, Grand, Pittsburgh.
Adair, Jeanette, National, N. Y. C.
Alvin, Yankee Rube, City Point, Mass., indef.
Alexander & Scott, Victoria, Charleston, S. C., 11-13.
Allen, Minnie, Palace, Chicago.
Alfreds (2), Majestic, Milwaukee.

ALOHA TWINS THE HAWAIIANS
In their Wonderful Barefoot
Hula-Hula Dances
Featured With the "Mischief Makers"

Aldrice, Mme., Orpheum, New Orleans.
Alrose, Novelty, Proctor's, Troy, N. Y., 11-13.
Allman & Stone, Alhambra, N. Y. C.
Amarantha (4), Orpheum, Minneapolis.
Amato, Mme., & Co., Garden, Baltimore.
Anderson & Golnes, Loew's, Rochester, N. Y.
Antwerp Girls (4), Grand, Syracuse, N. Y.
Anthony & Ross, Family, Buffalo.
Arnaut Bros., Keith's, Phila.
Armento, Angelo, Trio, Temple, Rochester.
Armstrong & Ford, Hoboken, N. J., 11-13.
"Arabian Nights," Cross Keys, Phila.
Asahi Quintette, Orpheum, Des Moines, Ia.
Ashley & Canfield, National, N. Y. C., 8-10; Delancey Street, N. Y. C., 11-13.
Ashe, Gertrude, Bijou, Boston.
Atell, Abe, Orpheum, St. Paul.
Australian Woodchoppers, Maryland, Baltimore.
"Aurora of Light," Prospect, Bkln.
Avalos, Musical (4), Delancey St., N. Y. C., 11-13.
Avon Comedy Four, Majestic, St. Louis.
Barnes, Stuart, Alhambra, N. Y. C.

CLARA BALLERINI
THE I DON'T CARE OF THE AIR
UNITED TIME

Baker, Ward, Bijou, Savannah, Ga., 11-13.
Ball & West, Majestic, Chicago.
Barnes & Crawford, Orpheum, Minneapolis.
Ballou Bros., Proctor's, Troy, N. Y., 11-13.
Barlow, Billy, Proctor's, Elizabeth, N. J., 11-13.
Ball, Ernest R., Colonial, N. Y. C.
Barnes, Gertrude, McVicker's, Chicago.
Barry & Wolford, Keith's, Cincinnati.
Berlbours, Aerial, Bijou, Boston.
Barclay & Co., Cross Keys, Phila., 11-13.

LEE BARTH
STILL IN DIALECT

Barto & Clark, Wm. Penn, Phila.
Barnold's Dogs, Crystal, Milwaukee.
Baker, Belle, Palace, N. Y. C.
Barlows, Breakaway, Family, Buffalo.
Baldwin Comedy Co., Victoria, Baltimore.
Beverly & Mackey, Griffin Circuit, indef.
Bendix Players, Majestic, Ft. Worth, Tex., 15-20.
Beresford, Harry & Co., Keith's, Washington.
Regen, Alfred, Orpheum, Des Moines, Ia.
Belle & Eva, Proctor's 58th Street, N. Y. C., 8-10.
Bernard & Scarth, Proctor's, Troy, N. Y., 11-13.
Beers, Leo, Proctor's, Plainfield, N. J., 11-13.
Beaumont & Arnold, Alhambra, N. Y. C.
Bessie's Cockatoos, Lincoln Sq., N. Y. C., 8-10; 7th Ave., N. Y. C., 11-13.
Bell & Jones, Lincoln Sq., N. Y. C., 8-10; Shubert, Bkln., 11-13.
Bell & Carron, Orpheum, N. Y. C., 11-13.
Berlin Serenaders, Bowdoin Sq., Boston.
Bennett Sisters, Victoria, Baltimore.
"Beauties, The," Prospect, Bkln.
"Behind the Footlights," Proctor's, Mt. Vernon, N. Y., 11-13.
"Between Trains," Proctor's, Albany, N. Y., 11-13.
Big City Four, Orpheum, San Francisco, 15-20.
Bissett & Bestry, Hammerstein's, N. Y. C.
Bissett & Scott, Prospect, Bkln.
Bison City Four, Keith's, Bkln.
Bicknell, Gibney & Co., State Street, Trenton, N. J., 11-13.
"Birthday Party," Boulevard, N. Y. C., 8-10; Loew's, Newark, N. J., 11-13.
Blondys (3), Palace, Chicago.
Black Dots (8), Proctor's 58th St., N. Y. C., 8-10.
Black & White Revue, Proctor's 125th Street, N. Y. C., 11-13.
Bland & Marsh, Bijou, Boston.
Bowers, Walters & Crooker, Orpheum, St. Paul.
Boland & Holtz, Maryland, Baltimore.
Bond & Casson, Keith's, Louisville.
Bolger Bros., Dominion, Ottawa, Can.
Boganny Troupe, Majestic, Milwaukee.
Bogart & Nelson, Globe, Boston, 11-13.
Bordon & Shannon, Globe, Phila.
Bouncer's, Billy, Circus, Bijou, Bay City, Mich., 11-13.
"Bower of Melody," Hipp., St. Louis.
Brown Bros., Montgomery & Stone, N. Y. C., indef.
Bounding Comedy Four, Gaiety, Springfield, Ill., 11-13.
Bruce, Fritz & Lucy, Keith's, Cincinnati.

FRED & MINITA BRAD
First Vacant Week, May 3rd, 1915
Mgr. Chas. A. Pouchot, Pal. Theatre Bldg., N. Y. C

Brice, Fanny, Orpheum, Montreal, Can.
Brunelle Sisters & Stephens, Grand, Pittsburgh.
Bruce, Duffett & Co., Temple, Rochester, N. Y.
Brooks, Alan, & Co., Orpheum, Minneapolis.
Brenner & Wheeler, Orpheum, Sioux City, Ia.
Brockbank, Harrison, & Co., Orpheum, St. Paul.
Brown & Barrows, Proctor's 125th St., N. Y. C., 11-13.
Bryan, Sumner & Co., Unique, Minneapolis.
Brooks, Herbert, & Co., Palace, Phila.
Brady & Mahoney, Liberty, Bkln., 11-13.
Brooks & Bowen, Keith's, Lowell, Mass.
Breen, Harry, Grand, Phila.
Brown, Harry, & Co., Palace, Springfield, Mass., 11-13.
Brown & McCormack, Grand, Syracuse, N. Y.
Braun, Margaret, & Sister, Lyric, Indianapolis.
Bresnan & Cleveland, Family, Buffalo.

LOUISE and GRETE BRUNELLE & STEPHENS HARRY
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Bryants (2), Victoria, Baltimore.
Bush & Shapiro, Empress, Kansas City, Mo.
Burr & Hope, Bushwick, Bkln.
Burt, Harriet, Keith's, Ft. Wayne, Ind.
Burke & Harris, American, N. Y. C., 8-10, Greeley Sq., N. Y. C., 11-13.
Burton, Hahn & O'Donnell, Greeley Sq., N. Y. C., 8-10; 7th Ave., N. Y. C., 11-13.
Burns Sisters (3), Empress, Chicago, 11-13.
Burns, May Lillie, Nickel, Lawrence, Mass., 11-13.
Byal & Early, Globe, Phila.
Casad & De Verne, Dayton, O., indef.
Cardo & Noll, Keith's, Cleveland.
Cameron Girls, Keith's, Columbus, O.
Castillians (3), Keith's, Ft. Wayne, Ind.
Calvert, Catherine, & Co., Alhambra, N. Y. C.
Carter, Mrs. Leslie, & Co., Keith's, Providence; Keith's, Boston, 15-20.
Cantor & Lee, Temple, Rochester, N. Y.
Carletons (2), Orpheum, Minneapolis.
Cartmell & Harris, Majestic, Milwaukee.
Cavello's Circus, Proctor's 125th St., N. Y. C., 8-10; Proctor's, Troy, 11-13.
Canfield & Carleton, Proctor's, Portchester, N. Y., 11-13.
Carr, Eddie, & Co., Royal, N. Y. C.
Campbell, Misses, Orpheum, Bkln.
Calta Bros., Delancey St., N. Y. C., 8-10; Bijou, Bkln., 11-13.
Comaria & Cleo, Orpheum, N. Y. C., 11-13.
Cabaret Trio, Lincoln Sq., N. Y. C., 11-13.
Cameron & O'Connor, Keith's, Cincinnati.
Campbell & Barber, Gordon's Olympia, Boston.
Calve, Emma, Palace, N. Y. C.
"California," McVicker's, Chicago.
Cerene Troupe, St. James, Boston, 11-13.
Ceballos & Desmond, Cross Keys, Phila., 11-13.
Chinko, Orpheum, Sioux City, Ia.
Chaitin, Bobb, Empress, St. Paul.
Childs, Jeanette, Alhambra, N. Y. C., 11-13.
Clinton & Beatrice, Brennan & Fuller, Australia, indef.
Clark & Turner, Rose Sydell's Co., indef.
Cliff, Laddie, Palace, Chicago; Orpheum, Montreal, Can., 15-20.
Clark & Verdi, Temple, Detroit.
Clayton, Bessie, & Ballet, Empress, Grand Rapids, Mich.

THE GIRLS BEHIND THE GUNS
CLINTON AND BEATRICE
BRENNAN & FULLER, Australia, Indefinite

Claude, Toby, & Co., Majestic, St. Louis.
Clifford, Edith, Proctor's, Schenectady, N. Y., 11-13.
Clark & Gloria, Proctor's, Mt. Vernon, N. Y., 11-13.
Clark & McCullough, Wm. Penn, Phila.
"Cloaks & Suits," Academy, Fall River, Mass., 11-13.
Colburn, Jennie, Billy "Swede" Hall & Co., indef.
Cotton, Lolo, San Diego, Cal., indef.
Carson & Cora Youngblood, Co., Palace, Minneapolis.

RAY CONLIN
Direction MORRIS & FEIL

Cooper & Smith, Hammerstein's, N. Y. C.
Conradi's Animals, Bushwick, Bkln.
Connelli, Regina, & Co., Shea's, Buffalo.
Comfort & King, Orpheum, Harrisburg, Pa.
Connelly & Wenrich, Keith's, Louisville.
Connolly & Webb, Orpheum, Montreal, Can.
Cook, Joe, Orpheum, Montreal, Can.
Cox, Hazel, Keith's, Providence.
Conroy, John, & Models, Keith's, Toledo, O.
Conchas, Paul, Keith's, Washington.
Collins & Hart, Palace, Chicago.

WILL CONLEY
The Billy Sunday of Vaudeville
United Time Direction JOE HARRIS

Cooper, Harry, & Co., Majestic, St. Louis.
Cook & Rothert, Unique, Minneapolis.
Cooper, Joe & Lew, Wm. Penn, Phila.
Coombs & Aldwell, Bijou, Bkln., 11-13.
Coleman, W. J., Nixon, Phila.
Corrigan, Emmett, & Co., Orpheum, Memphis.
Cole & Denahy, Garrick, Wilmington, Del.; Bushwick, Bkln., 15-20.
Corriel, Gladys, Orpheum, Grand Rapids, Mich.
Couper, James, Olympic, Buffalo.
Corrigan & Vivian, Victoria, Baltimore.
"Countess Von Stromberg, The," Nixon, Phila.
"Colonial Days," Orpheum, Montreal, Can.
Cressy & Dayne, Orpheum, San Francisco, 9-April 3.
Cronin, Morris, Maryland, Baltimore; Keith's, Washington, 15-20.
Creamer, Henrietta, & Co., Royal, N. Y. C.
Creighton, Bertha, & Co., Majestic, Birmingham, Ala.
Crossman & Stewart, Orpheum, Montreal, Can.
Crane, Harold, & Co., Nixon, Phila.
Craig & Williams, Orpheum, Montreal, Can.
Cummin & Seaham, Pantages', San Diego, Cal.; Pantages', Salt Lake City, U., 15-20.
Cummings & Gladyings, Keith's, Providence.
Culler, Harry, Proctor's, 125th Street, N. Y. C., 8-10; Proctor's 58th Street, N. Y. C., 11-13.
Cubitt, Clara, Trio, Proctor's 125th Street, N. Y. C., 11-13.

EVELYN CUNNINGHAM
IN VAUDEVILLE

Cutty, Elizabeth, Columbia, Bkln., 11-13.
Curtis, Dorothy, Bowdoin Sq., Boston.
Cyril & Stuart, Portland, Portland, Me., 11-13.
D'Amore & Douglass, Maryland, Baltimore.
D'Arville, Jeannette, Buffalo, indef.
Davies Bros., John Vogel's Minstrels, indef.
Damerel, Geo., & Co., Orpheum, St. Paul.
Damann, Carl, Troupe, Empress, St. Paul.
Dairy Maids, Loew's, Toronto, Can.
Dailey, Robert, & Co., Keith's, Cincinnati.
"Day at the Circus," Poli's, Scranton, Pa.
Da Cordova, Leander, Co., Keith's, Columbus, O.
De Voy, Emmett, & Co., Orpheum, Montreal, Can.
Derkin's Dogs, Alhambra, N. Y. C.
De Vars & Zemeta, Poli's Wilkes-Barre, Pa., 11-13.
De Serris, Henrietta, Orpheum, New Orleans.
Devere & Lewis, Proctor's, Mt. Vernon, N. Y., 11-13.
Demarest, Carl, National, N. Y. C., 8-10; Greeley Sq., N. Y. C., 11-13.
Delmore, John, & Co., Orpheum, N. Y. C., 8-10; 7th Avenue, N. Y. C., 11-13.
Dean's, Dora, Phantoms, Emery, Providence, 11-13.
Dinehart, Allen, & Co., Grand, Syracuse, N. Y.
Dixon & Dixon, Globe, Boston, 11-13.
Diaz, Anita, Shea's, Buffalo.
Dickson & Roderick Girls, Portland, Portland, Me., 11-13.
Dooley & Rugel, Majestic, Milwaukee; Majestic Chicago, 15-20.
Dorr, Marie, Maryland, Baltimore.
Dooley, Jed & Ethel, Keith's, Cincinnati.
Doree, Mme., & Co., Majestic, Chicago.
Dovey, Phyllis, Orpheum, N. Y. C., 8-10; 7th Ave., N. Y. C., 11-13.
Donaline, Marie, Loew's, Newark, N. J., 11-13.
Dolce Sisters (3), Orpheum, Boston, 11-13.
Donahue & Stewart, Keith's, Lowell, Mass.
Dooley, Wm. J., & Co., Globe, Boston.
"Do You Get Me?" Columbia, Bkln., 11-13.
Drew, Chas., & Co., Proctor's, Albany, N. Y., 11-13.
"Dream Pirates," Dominion, Ottawa, Can.
Dunedin Duo, Forsyth, Atlanta, Ga.
Dunfee, Josephine, Bijou, Savannah, Ga., 11-13.
Dunedin, Queenie, Garrick, Wilmington, Del.
Dunbar's Bell Ringers, Majestic, Chicago.
Dumont, Robert, Trio, Proctor's, Schenectady, N. Y., 11-13.
Du Bois, Wilfred, Alhambra, N. Y. C.
Dugan & Raymond, Emery, Providence, 11-13.
Duquesne Comedy Four, Poli's, Scranton, Pa., 11-13.
Duval, Viola, American, Chicago, 11-13.
Duprees, The, Wm. Penn, Phila.
Duffy, Orpheum, Grand Rapids, Mich.
Dyer & Fay, Poli's, Scranton, Pa., 11-13.
East & Curtis, 7th Ave., N. Y. C., 8-10; Bijou, Bkln., 11-13.
Earl & White, Garden, Baltimore.
Eckert & Berg, Lyric, Richmond, Va., 11-13.
Edan, Hughie, Olean, N. Y., indef.
Edwards' Song Revue, Shea's, Toronto, Can.
Edwards Bros., Lincoln Sq., N. Y. C., 8-10; 7th Ave., N. Y. C., 11-13.
Edmonds, Lee, Amarillo, Tex., 8-27.
Edinger & Cooke, Titusville, Fla., 11-13; Palmetto, 15-20.
El Rey Sisters, Alhambra, N. Y. C.
El Cota, Hipp., Baltimore.
Elms & Alton, Palace, Phila.
Elkins, Fay & Elkins, Howard, Boston.
Eldredge & Barlow, Bowdoin Sq., Boston.
Ellison, Glen, Keith's, Washington.
Elliott Sisters (4), Lyric, Indianapolis.
Emmy's Karl, Pets, Greeley Sq., N. Y. C., 8-10; Shubert, Bkln., 11-13.
Emmett, Mr. and Mrs., Hugh, Hipp., Baltimore.
Errol, Bert, Temple, Detroit.
Esmonde, Ed., & Co., Poli's, Scranton, Pa.
Espe & Paul, Keystone, Phila.
Eugene Trio, Crystal, Milwaukee.
Evans, Billy & Clara, Gaiety, Chicago, indef.

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Farber Girls, Shea's, Buffalo.
Faye, Elsie, & Co., Keith's, Indianapolis.
Falls, Lawrence & Hurl, Orpheum, Memphis.
Farrell Trio, Proctor's, Albany, N. Y., 11-13.

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Farrell, Margaret, Crystal, Milwaukee.
"Fall of Antwerp," Hammerstein's, N. Y. C.
Ferris Wheel Girls (5), McVicker's, Chicago.
Fitzgibbon, Lew, Hammerstein's, N. Y. C.
Fiddler & Shelton, Keith's, Ft. Wayne, Ind.
Fields, Sallie, Hudson, Union Hill, N. J.

EDDIE FOY
AND SEVEN LITTLE FOYS
Direction HARRY FITZGERALD

Fitzgibbon, Bert, Majestic, Chicago.
Fields & Hanson, Lincoln, Chicago, 11-13; Orpheum, Grand Rapids, Mich., 15-17.
Flanagan & Edwards, Grand, Pittsburgh.
Foy, Eddie, & Family, Hammerstein's, N. Y. C.
Fogarty, Frank, Bushwick, Bkln.
Fondeller, Proctor's, Portchester, N. Y., 11-13.

HARRY FOX and YANCSI DOLLY
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Fostell & Emmett, Phila.
Forest, B. Kelly, Academy, Buffalo.
Frank's, California Wild West, Grand, St. Louis.
Franklin & Green, Shea's, Buffalo.
Fridkowsky Troupe, Keith's, Cleveland.
Friganza, Trixie, Orpheum, Harrisburg, Pa.
Frazier, Jean, & Co., Proctor's 125th Street, N. Y. C., 8-10; Proctor's 58th Street, N. Y. C., 11-13.

MAE FRANCIS
THE FASHION PLATE GIRL
IN VAUDEVILLE

Freeman, Maurice, & Co., Proctor's 125th Street, N. Y. C., 11-13.
Gaicenetti Bros., Proctor's 58th Street, N. Y. C., 11-13.
Garden, May, Proctor's, Albany, N. Y., 11-13.
Gaston & Dupielle, Proctor's, Elizabeth, N. J., 11-13.
Gallagher & Carlin, Orpheum, N. Y. C., 8-10; Bijou, Bkln., 11-13.
Gaulen, Geo., & Lily, Flatbush, Bkln., 11-13.
Galerini (4), Victoria, Baltimore.
Gabriel, Master, Bijou, Bay City, Mich., 11-13.
George, Edwin, Temple, Detroit.
Georgales Trio, McVicker's, Chicago.
George & Mace, Orpheum, Milwaukee.
Gillette, Lucy, Keith's, Cincinnati.

GILMORE & CASTLE
UNITED TIME. Direction, PETE MACK

Gilmore, Frank, Temple, Detroit.
Gilmore & Castle, Proctor's 125th St., N. Y. C., 11-13.
Girard & West, American, N. Y. C., 8-10; Delancey St., N. Y. C., 11-13.
Gills (3), National, N. Y. C., 8-10; Lyric, Hoboken, N. J., 11-13.
Gillen, Chas., Fulton, Bkln., 11-13.
Gilbert, Vesta, Boston.
Gillingwater, Claude, & Co., Palace, N. Y. C.

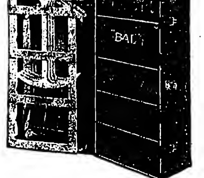
CHARLES GILLEN
With GRACE LA RUE
UNITED TIME

"Girl in the Moon," Keystone, Phila.
"Girl from Macy's," Lincoln Sq., N. Y. C., 8-10; Shubert, Bkln., 11-13.
Glaser, Lulu, Palace, N. Y. C.
Gladiators, The, Keith's, Indianapolis.
Goldsmith & Pinard, Majestic, Little Rock, Ark.; Princess, Nashville, Tenn., 15-20.
Gordon, Kitty, & Co., Palace, Chicago.
Congazes, Julia, Proctor's 125th St., N. Y. C., 8-10.
Gordon & Rica, Colonial, N. Y. C.
Golden & West, Loew's, Toronto, Can.
Gordone, Robbie, Orpheum, Bkln.
Gruber & Kew, Empress, Omaha, Neb.; National, Sioux City, Ia., 15-17; Orpheum, Sioux Falls, S. Dak., 18-20.
Green, Ethel, Keith's, Columbus, O.
Graham & Randall, Lyric, Richmond, Va., 11-13.
Gregora & Elmina, Globe, Boston, 11-13.
Granville & Mack, American, Chicago, 11-13.
Guallana & Marguerite, Bowdoin Sq., Boston.

Jack HALLEN AND BURT Vera
Direction JOSEPH R. SMITH

Hart, Marie & Billy, Orpheum, Jacksonville, Fla.
Hallen & Hunter, Grand, Phila.; Tower, Camden, N. J., 15-20.
Harrold, Orville, Keith's, Boston, Alhambra, N. Y. C., 15-20.

ALWAYS
A LITTLE AHEAD OF THE BUNCH



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Hale & Patterson, Keith's, Louisville.
Hall, Pauline, Royal, N. Y. C.
Halperin, Nan, Keith's, Phila.
Hawkins, Lew, Orpheum, St. Paul.
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Hayward-Stafford Co., Orpheum, Bkln.
Haydn, Burton & Haydn, Hipp., Baltimore.
Hawkins, The, Loew's, Newark, N. J., 11-13.
Hanlon & Clifton, Emery, Providence, 11-13.
Hansen, Alice, Globe, Boston, 11-13.

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Herman, Al., Keith's, Providence.
Hearn & Ely, Keith's, Phila.
Helen, Baby, Bijou, Savannah, Ga., 11-13.
Heather, Josephine, & Co., Prospect, Bkln.
Heiman, Dorothy, National, N. Y. C., 11-13.
Herbert & Dennis, National, N. Y. C., 11-13.
Henry & Adelaide, McVicker's, Chicago.
Hecklers, The, Keith's, Lowell, Mass.
"Her Name Was Dennis," Globe, Boston, 11-13.
Hillar, W. J., Pantage's, San Diego, Cal.
Hillebrand, Fred, Empress, Cincinnati.
Hines & Fox, Palace, N. Y. C.
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Hopkins Sisters, Orpheum, Des Moines, Ia.
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Howard, Frank B., & Co., Proctor's, Elizabeth, N. J., 11-13.
Holmes & Riley, St. James, Boston, 11-13.

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Honora, Garden, Baltimore.
Hughes, Mrs. Gene, & Co., Keith's, Boston.
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Inas Family, Academy, Fall River, Mass., 11-13.
Irwin & Herzog, Proctor's 125th St., N. Y. C., 8-10; Proctor's 58th St., N. Y. C., 11-13.
Ishikawa Japs, McVicker's, Chicago.
Jackson & May, Empress, Grand Rapids, Mich.
Jahns (3), Keith's, Toledo, O.
Jacob's Dogs, Keith's, Toledo, O.
Jerrow, Palace, Chicago.
James, Freddy, Hipp., Baltimore.
Japanese Prince, The, Palace, Springfield, Mass., 11-13.
Jones, Mrs. Louis, & Co., Crystal, Milwaukee.
Jenkins & Covert, Fulton, Bkln., 11-13.
Jeans, Hugh, Bijou, Boston.
Johnstons, Musical, Empire, Preston, Eng.; Empire, Sheffield, 15-20; Empire, Newport, 22-27; Argyle, Birkenhead, 29-April 3, Hipp., Belfast, Ire., 5-10; Hip., Plymouth 12-17.
Johnstone, Chester B., & Co., Keith's, Louisville; Keith's, Columbus, O., 15-20.
Joyce & West, Empress, Kansas City, Mo.
Jorn, Karl, Hudson, Union Hill, N. J.
Johnson & Dean, Unique, Minneapolis.
Jelson, Harry, Garden, Baltimore.
Kuljyama, Colonial, N. Y. C.
Kaufman, Minnie, Orpheum, Sioux City, Ia.
Kanazawa Trio, Delancey St., N. Y. C., 8-10; Lincoln Sq., N. Y. C., 11-13.
Kaufman Sisters, Palace, Phila., 11-13.
Kelly, W. C., Keith's, Boston.

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Direction HARRY SPINGOLD

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Keane & Window, Alhambra, N. Y. C.
Keno & Green, Keith's Toledo, O.
Kelly & Fern, Proctor's 58th Street, N. Y. C., 8-10.
Keefe-Langdon & Co., Proctor's 125th St., N. Y. C., 8-10.
Kendall's Auto Doll, Proctor's, Troy, N. Y. 11-13.
Kelso Bros., Boulevard, N. Y. C., 8-10; Columbia, Bkln., 11-13.
Kenedys, Dancing, American, Chicago, 11-13.
Keller, Jos., & Co., Academy, Buffalo.
Kirke, Hazel, Trio, Hammerstein's, N. Y. C.
Kirksmith Sisters, Majestic, Birmingham, Ala.
King, Dotty, Proctor's, Plainfield, N. J., 11-13.
Kingsbury & Munson, Warwick, Bkln., 11-13.
Klass & Bernie, Unique, Minneapolis.
Kolb & Harland, Orpheum, Memphis.
Korman, Fred, Victoria, Charleston, S. C., 11-13.
Kronold, Hans, Orpheum, Bkln.
Kremka Bros., Wm. Penn, Phila.
Kramer & Morton, Empress, Grand Rapids, Mich.
Kortis' Roosters, Hammerstein's, N. Y. C.
Laurenze, Bert, Orpheum, Sharon, Pa., 11-13.
Lai Mon Kim, Prospect, Bkln.
La Milo, Keith's, Cleveland.
Langdons, The, Victoria, Charleston, S. C., 11-13.
La Vars, The, Keith's, Washington.
La France & Bruce, Orpheum, Sioux City, Ia.
La Vine & Inman, Casino, Washington; Harris, Pittsburgh, Pa., 15-20.
Lampinis, The, Proctor's 125th St., N. Y. C., 8-10.
La Salle & Raymond, Proctor's, Albany, N. Y., 11-13.
Larsen, Riva, Troupe, Proctor's, Mt. Vernon, N. Y., 11-13.
La Valls, Aerial, Hipp., St. Louis.
Laype & Benjamin, Hipp., Baltimore.
Lamb's Manikins, Loew's, Rochester, N. Y.
La Fleur Trio, Fulton, Bkln., 11-13.
La Tell & Vokes, Globe, Boston, 11-13.
Lamont's Cowboy, Orpheum, Altoona, Pa., 11-13.
La Rue & Gresham, Empress, Chicago, 11-13.
Lavier, Keith's, Lowell, Mass.
Lawton, Empress, Cincinnati.
La Trippe & Carr, Howard, Boston.
La Marr, Harry, Bowdoin Sq., Boston.
La France, Alice, Garden, Baltimore.
"Lost Issue," Lyric, Hoboken, N. J., 11-13.
Leslie, Bert, & Co., Hammerstein's, N. Y. C.

BESSIE LE COUNT

Lewis, Tom, & Co., Forsyth, Atlanta, Ga.
Lean, Cecil, & Co., Orpheum, Bkln.
Leon & Co., Prospect, Bkln.
Le Grohs, The, Keith's, Boston.
Leonard & Russell, Keith's, Phila.
Leo & Oraraton, Orpheum, Des Moines, Ia.
Lear & Fields, Proctor's, Portchester, N. Y., 11-13.
Leslie, Blanche, Greeley Sq., N. Y. C., 8-10; Boulevard, N. Y. C., 11-13.
Leonard & Louie, Fulton, Bkln., 11-13.
Leighton & Robinson, Academy, Fall River, Mass., 11-13.
Le Roy, Lytton Co., Keith's, Lowell, Mass.
Lewis, Henry, Palace, N. Y. C.

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Livingston, Cora, Howard, Boston.
Lieb, Herman, & Co., Nickel, Lawrence, Mass., 11-13.
Livsey & Goune, Orpheum, Milwaukee.
Lloyd, Alice, Orpheum, Kansas City, Mo.
Lloyd, Rosie, Dominion, Ottawa, Can.
Lorraine, Lillian, Maryland, Baltimore.
Lorraine & Burks, Keith's, Boston.
Loyal, Sylvia, & Partner, Keith's, Ft. Wayne, Ind.
Long Tack Sam, Alhambra, N. Y. C.
Loretta's (3), Shea's, Bkln., 11-13.
Lowes, The, Globe, Phila.
"Lonesome Lassies," Keith's, Columbus, O.
Lucille & Cockie, Keith's, Washington.
Lyons & Yosco, Temple, Rochester, N. Y.
Lyons & Cullen, Proctor's 125th Street, N. Y. C., 11-13.
Marines, Musical (5), Orpheum, McKeesport, Pa., 11-13.

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Mack & Orth, Maryland, Baltimore.
Matthews & Shayne Co., Keith's, Boston.
Mann, Sam, & Co., Keith's, Cincinnati.
Mang & Snyder, Keith's, Columbus, O.
Maxine Bros. & Bobby, Poli's, Hartford, Conn., 11-13.
Mack & Williams, Orpheum, Jacksonville, Fla.

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Marshall, Edward, Keith's, Phila.
Mason & Keeler Co., Orpheum, Minneapolis.
Mack & Pingree, Proctor's, Schenectady, N. Y., 11-13.
Mardo & Hunter, Proctor's, Schenectady, N. Y., 11-13.
Macart & Bradford, Empress, St. Paul.

PRODUCER
VIOLET MASCOTTE
Per. add., "The Bungalow," Randolph, Mass.

Mab & Weiss, Lincoln Sq., N. Y. C., 11-13.
Marks, Jacky, Palace, Phila., 11-13.
Maddens, Dancing, Bowdoin Sq., Boston.
Martells (5), Cross Keys, Phila., 11-13.
Madden & Fitzpatrick, Grand, Phila.
Marion, Mme., Orpheum, Grand Rapids, Mich.
Mathes Trio, Orpheum, Grand Rapids, Mich.
Marshall, Dolly, Lyric, Indianapolis.
Manson, Ethel, State Street, Trenton, N. J., 11-13.
Marconi Bros., Portland, Portland, Me., 11-13.

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"Man in the Dark," Lincoln Sq., N. Y. C., 11-13.
McDevitt, Kelly & Lucy, Keith's, Boston.
McMahon, Diamond & Chaplow, Temple, Detroit.
McMahon & Chappelle, Colonial, Erie, Pa.
McCormack & Irving, Keith's, Indianapolis.
McDermott, Billy, Keith's, Phila.
McConnell & Simpson, Orpheum, Sioux City, Ia.
McClure & Dolly, Orpheum, N. Y. C., 8-10; Bijou, Bkln., 11-13.
McNutts, Cycling, Loew's, Toronto, Can.
McMillan, Lida, & Co., Orpheum, Boston, 11-13.
McKinley, Nell, Emery, Providence, 11-13.
McFarland, Mario & Sister, Keith's, Cincinnati.

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"NUTTY McNUTTS"
Comedy Acrobatic Cyclists. Direction Frank Bohm

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McIntosh & Musical Maids, Academy, Buffalo.
Mercedes, Orpheum, Sioux City, Ia.
Meehan's Dogs, Majestic, St. Louis.
McInotte Twins, Hipp., St. Louis.
Meredith & Snoozer, Empress, Chicago, 11-13.
Merlin, Crystal, Milwaukee.

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MENNETTI & SIDELLI
Those Ludicrous Acrobats Booked solid

Mertz Phipps, Orpheum, Milwaukee.
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Miller & Lyles, Shea's, Buffalo.
Mignon, Alhambra, N. Y. C.
Millership, Florrie, Poli's, Scranton, Pa.
Miller & Cleveland, Empress, Chicago, 11-13.
Miley, Kathryn, Gordon's Olympia, Boston.
Mischlevous Kids (7), Olympic, Buffalo.
Morton, Ed., Prospect, Bkln.
Moore & Young, Temple, Rochester, N. Y.
Moran & Wiser, Poli's, Scranton, Pa.
Moore & Haager, Majestic, Chicago.
Morrissey & Hackett, Bushwick, Bkln.
Monit Arab Troupe, American, N. Y. C., 8-10; Flatbush, Bkln., 11-13.
Montrose & Sardell, 7th Ave., N. Y. C., 8-10; Boulevard, N. Y. C., 11-13.
Morrell, Frank, Delancey St., N. Y. C., 8-10; Warwick, Bkln., 11-13.
Morris & Beasley, Boulevard, N. Y. C., 8-10; Lincoln Sq., N. Y. C., 11-13.
Morris, Will, Grand, Phila.
Muller & Stanley, Royal, N. Y. C.
Murroy, Morton, & Co., Keith's, Toledo, O.
Mullane, Frank, Majestic, Chicago.
Murray, Elizabeth, Orpheum, Memphis.
Murphy & Foley, 7th Ave., N. Y. C., 8-10; Flatbush, Bkln., 11-13.
Murphy, Francis, Globe, Phila.
"Mysterious Mr. Russell," 7th Ave., N. Y. C., 8-10; Delancey St., N. Y. C., 11-13.
Nap, Little, Orpheum, Kansas City, Mo.
Naval Cadets (5), Grand, Phila.
Nesbit, Evelyn, & Co., Keith's, Phila.
Newsboys Sextette, Alhambra, Phila., 11-13.
Nellos, Casting, Liberty, Bkln., 11-13.
Newhoff & Phelps, Orpheum, Altoona, Pa., 11-13.
Nelson Duo & Bashman, Bijou, Boston.
Nichols, Nellie, Empress, Grand Rapids, Mich.
Nip & Tuck, Hipp., St. Louis.
Nichols-Nelson Troupe, American, N. Y. C., 8-10; Loew's, Newark, N. J., 11-13.
Nichols Sisters, McVickers, Chicago.
Noble & Brooks, Touring Australia, indef.
Nosses, Musical (5), Pantages', Portland, Ore.
Nordstrom, Frances, & Co., Keith's, Indianapolis.
Nordstrom, Marie, Grand, Syracuse, N. Y.
Norette, Hammerstein's, N. Y. C.
Nods, Tod, Loew's, Rochester, N. Y.
Nugent, J. C., & Co., Majestic, St. Louis.
Oakland, Will, & Co., Orpheum, New Orleans.
Oakland Sisters, Grand, Phila.
O'Brien & Buckley, Loew's, Newark, N. J., 11-13.
O'Brien, Havel & Co., Prospect, Bkln.
O'Clare, Wm., & Girls, Lincoln Sq., N. Y. C., 8-10; Greeley Sq., N. Y. C., 11-13.
Oddone, 7th Ave., N. Y. C., 8-10; Orpheum, N. Y. C., 11-13.
Olivera (6), Empress, Kansas City, Mo.
Olivet, Orpheum, Altoona, Pa., 11-13.
"On the School Playground," Keith's, Cleveland.
Orland, Lee, Orpheum, Champaign, Ill., 11-13; Empress, Decatur, 15-17; Empress, St. Louis, 18-20.
Paiblen, Sarah, & Co., Orpheum, Madison, Ill., 11-13.
Pattersons, Bounding, Keith's, Indianapolis.
Parisian Trio, Proctor's 58th St., N. Y. C., 8-10; Proctor's 125th St., N. Y. C., 11-13.
Paynton & Green, Orpheum, Altoona, Pa., 11-13.
Palfrey, Barton & Brown, Empress, Chicago 11-13.
Peren, Lupita, Bushwick, Bkln.
Personi, Camille, & Co., Proctor's 58th St., N. Y. C., 11-13.
"Pekin Mysteries," Keith's, Phila.
Pipifax & Panlo, Empress, Grand Rapids, Mich.
"Pipes of Pan," Orpheum, Bkln.
Potts, Ernie, & Co., Jefferson, St. Joseph, Mo., 11-13; Novelty, Topeka, Kan., 15-17; Princess, Wichita, 18-20.
Polk, Jack, Proctor's, Schenectady, N. Y., 11-13.
Polzin Bros., Delancey St., N. Y. C., 11-13.

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Pruett, William, Colonial, N. Y. C.
Pront, Eva, Orpheum, N. Y. C., 11-13.
Queer & Quaint, Proctor's 58th St., N. Y. C., 8-10; Lyric, Plainfield, N. J., 11-13.
Raymond & Caverly, Orpheum, Bkln.
Ravenscroft, Charlotte, Grand, Pittsburgh.
Rauf, Claude, Dominion, Ottawa, Can.
Rawls & Von Kaufman, Keystone, Phila.
Redford & Winchester, Colonial, N. Y. C.

CARRIE REYNOLDS
UNITED TIME

Rebla, Orpheum, Kansas City, Mo.
Reno, Geo. B., & Co., Empress, St. Paul.
"Red Cross Mary," Bijou, Savannah, Ga., 11-13.
Riggs & Witchie, Alhambra, N. Y. C.
Rikley & Fleming, Orpheum, St. Paul.
Rives & Harrison, Orpheum, St. Paul.
Rico & Morgan, Greeley Sq., N. Y. C., 8-10.
Rice, Andy, 7th Ave., N. Y. C., 8-10.
Richards, Chris, Boulevard, N. Y. C., 8-10; Shubert, Bkln., 11-13.
Richard & Brant, Globe, Phila.
Ritter & Wells, State St., Trenton, N. J., 11-13.
Robbins, Clint & Bessie, Ainsworth, Neb., 11-13; Ewing, 15-17; Neligh, 18-20.
Robyns, Mr. & Mrs. Wm., Pantages', Tacoma, Wash.; Pantages', Portland, Ore., 15-20.
Rogers, Will, Keith's, Columbus, O.
Robbins, Orpheum, Harrisburg, Pa.
Roches's Monks, Grand, Pittsburgh.

May Roeder
"THE NUT." New Act Shortly.

Roach & McCurdy, Keith's, Toledo, O.
Roye, Ruth, Keith's, Toledo, O.
Roach & McCurdy, Shea's, Toronto, Can.
Roberta & Verera, Hudson, Union Hill, N. J.
Rover, Al., & Sister, Orpheum, Minneapolis.
Romanos (4), Majestic, Milwaukee.
Rooney & Russell, Proctor's, 125th St., N. Y. C., 8-10; Proctor's 58th St., N. Y. C., 11-13.
Rowley, Eddie, Proctor's, Elizabeth, N. J., 11-13.
Rose & Moon, Orpheum, N. Y. C., 8-10; National, N. Y. C., 11-13.
Roth, Webb & Kerney, Delancey St., N. Y. C., 8-10; Flatbush, Bkln., 11-13.
Rose Trio, National, N. Y. C., 11-13.
Robinson, Bill, Loew's, Newark, N. J., 11-13.
Rose, Estelle, Cross Keys, Phila., 11-13.
Romalno & Smith, Nickel, Lawrence, Mass., 11-13
Russell, Marie, Empress, Butte, Mont.; Orpheum, Spokane, Wash., 15-20.
Rubes (2), Proctor's 125th St., N. Y. C., 8-10; Proctor's 58th St., N. Y. C., 11-13.
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RYAN and LEE
"If you see us do it, it's ours"

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Saxons, Musical (3), Old Colony, Plymouth, Mass.
Sale, Chick, Keith's, Indianapolis.
Sawyer, Jean, & Co., Temple, Rochester, N. Y.
Saxo Sextette, Hudson, Union Hill, N. J.
Santley, Jos., & Co., Majestic, St. Louis.
Saunders, Marion, Proctor's 125th St., N. Y. C., 11-13.
Savoy & Brennan, Columbia, Bkln., 11-13.

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IN VAUDEVILLE

"Safety First," Poli's, Scranton, Pa.
Schreck & Percival, Shea's, Toronto, Can.
Scholder, Helen, Orpheum, Minneapolis.
Schrode & Mulvey, Proctor's 58th St., N. Y. C., 8-10.
Scotch Players, Proctor's, Troy, N. Y., 11-13.
Schindler, George, Majestic, Milwaukee.
Seebacks, The, Keith's, Cleveland.
Seymour & Howard, Proctor's 58th St., N. Y. C., 8-10.
Sennett's Entertainers, Royal, N. Y. C.
Seymour Family, Palace, Springfield, Mass., 11-13.
Seymour & Williams, Academy, Buffalo.
Shone, Hermine, Prospect, Bkln.

MABELL ARTHUR
SHERMAN AND UTTRY

Shaw, Lillian, Colonial, N. Y. C.
Shea, Jimmie, Sennett's Entertainers, N. Y. C.
Shriner & Richards, Orpheum, Boston, 11-13.
Sherman, Sadie, Warwick, Bkln., 11-13.
Shannon & Annis, Shea's, Buffalo.

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UNITED TIME

Silvers, Forsyth, Atlanta, Ga.
Slayman Ali's Arabs, Empress, Cincinnati.
Smith, Irene & Bobby, Colonial, Erie, Pa.
Smith, Ed. & Jack, Boulevard, N. Y. C., 8-10.
Smith, Ben, St. James, Boston, 11-13.
Smith & Kaufman, Grand, Syracuse, N. Y.
Smith, Edna, Academy, Buffalo.
Sosman, Fred, Keith's, Cleveland.

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"Song & Dance Revue," Proctor's 125th St., N. Y. C., 8-10.
Spooners, The, 7th Ave., N. Y. C., 11-13.
Sprague & McNeese, American, N. Y. C., 11-13.
Splendid Quartette, Majestic, Chicago.
Stuart, Howard S., Jr., Ziegfeld Follies of 1914, indef.
Stanley, Mae, Patricia, Vancouver, Can., indef.
Stone & Hughes, Orpheum, New Orleans.
Stage Struck Kids, Greeley Sq., N. Y. C., 8-10;

JESSIE JAMES
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SCOTTISH VOCALISTS
Direction STOKER and BIERBAUER

Boulevard, N. Y. C., 11-13.
Stantons, The, Loew's, Toronto, Can.
Stembler, Sallie, & Co., American, N. Y. C., 11-13.
Stewart Sisters & Escorts, American, N. Y. C., 11-13.
Staine's Comedy Circus, Flatbush, Bkln., 11-13.
Stoddard & Hynes, Globe, Phila.
Stewart & Keeley, Palace, Springfield, Mass., 11-13.
Stoddard, Marie, Lyric, Indianapolis.
St. Gotthard Alpine Choir, Olympic, Buffalo.
"Step Lively," Colonial, N. Y. C.

Sutton, McIntyre and Sutton
THE PUMPKIN GIRL
DIRECTION HARRY J. FITZGERALD

Sutton, McIntyre & Sutton, Majestic, Birmingham, Ala.
Sabers & Keefe, Fulton, Bkln., 11-13.
Summerville, Raymond, Bijou, Boston.
Svengali, Family, Buffalo.
Swor & Mack, Orpheum, New Orleans.
Swain-Ostman Trio, Proctor's, Albany, N.Y., 11-13.
Sean & Swan, Proctor's, Plainfield, N. J., 11-13.

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RAGTIME CLARIONETIST
Direction MAX HAYES

Sylvia, Lyric, Jamestown, N. Y., 11-13.
Tabor, Eva, & Co., Forsyth, Atlanta, Ga.
Tansany, Eva, Grand, Syracuse, N. Y.
Tasker, Ann, Orpheum, Memphis.
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"Tangle, The," Empress, Cincinnati.

DOGS! DOGS! DOGS! For Sale. One Fox Terrier, young male, great somersault dog; several untrained dogs very suitable for training; also Trained White Pigeons. Address SOMERSAULT, 291 Devoe St. (front house), Brooklyn, N. Y.

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Terada Bros., Palace, N. Y. C.
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MOST UP-TO-DATE COMEDY ACT
ORIGINAL FUTURIST DANCE

Thompson, Jas., & Co., Orpheum, Kansas City, Mo.
Thomas, Fred, & Co., Proctor's 58th St., N. Y. C., 11-13.
Titcomb, La Belle, Loew's, Rochester, N. Y.
Tinsberg, Herman, Orpheum, Bkln.
Tighe & Babette, Palace, N. Y. C.
Toyo Troupe, Keith's, Cincinnati.
Toney & Norman, Keith's, Providence.
Tope, Dorothy, Orpheum, Des Moines, Ia.
Tojetti & Bennett, Nixon, Phila.
Tosco Sisters, Shea's, Buffalo.
Travilla Bros. & Seals, Palace, Chicago.
Trevitt's Dogs, Orpheum, Memphis.
Trovato, Orpheum, New Orleans.
"Trip to New York, A," Gordon's Olympia, Boston.
"Tricked," Delancey Street, N. Y. C., 8-10; Flatbush, Bkln., 11-13.
Tsuda, Harry, Nickel, Lawrence, Mass., 11-13.
Usher Trio, Proctor's, Plainfield, N. J., 11-13.
Van Bergen, Martin, Orpheum, Jacksonville, Fla.
Valentine & Bell, Royal, N. Y. C.
Van Hoven, Royal, N. Y. C.
Van, Billy, Colonial, Norfolk, Va., 11-13.
Van & Schenck, Dominion, Ottawa, Can.
Vandinoff & Louie, Temple, Rochester, N. Y.
Van, Billy B., & Beaumont Sisters, Orpheum, Kansas City, Mo.
Vance, Gladys, Proctor's, Portchester, N. Y., 11-13.
Vanfield, Dave, Proctor's 125th Street, N. Y. C., 11-13.
Van & Ward Girls, Loew's, Rochester, N. Y.
Vernon, Hope, Keith's, Cleveland.
Vernon, Keith's, Providence.
Veldie Trio, Garden, Baltimore.
Vinton, Ed. & Buster, Greeley Sq., N. Y. C., 11-13.
Vox, Valentine, Empress, Kansas City, Mo.
Volunteers, The, Grand, Pittsburgh.
Von Della, Unique, Minneapolis.
Von Dell, Keith's, Lowell, Mass.
Von Hampton & Jocelyn, Empress, Cincinnati.
Wakefield, Willa Holt, Hammerstein's, N. Y. C.

WARD, BELL AND WARD
UNDER THE WHITE TOP
FEATURING ADELAIDE M. BELL

Wade, John P., Colonial, Erie, Pa.
Ward, Will, & Girls, Orpheum, Jacksonville, Fla.
Ware, Helen, & Co., Colonial, N. Y. C.
Water Lilies (6), Royal, N. Y. C.
Walker, Charlotte, & Co., Majestic, Chicago.
Warner, Genevieve, & Co., Orpheum, Kansas City, Mo.
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TUMBLING WITH LEO ZARRELL TRIO.
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Warren & Brockway, Proctor's, Albany, N. Y. 11-13.
Ward, Chas. R., & Co., Proctor's, Plainfield, N. J., 11-13.
Walsh, Lynch & Co., American, N. Y. C., 8-10; National, N. Y. C., 11-13.
Warren & Francis, Loew's, Toronto, Can.

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Watch them They do it

Wartenberg Bros., Palace, Phila., 11-13.
Ward, Alva, Bijou, Boston.
Walter, Fowler & Barrell, Gordon's Olympia, Boston.
Walton & Rutland, Phila.
Ward & Fay, Palace, Springfield, Mass., 11-13.
"Way Out," Loew's, Toronto, Can.
Weston, Willie, Forsyth, Atlanta, Ga.
Welch, Ben, Colonial, N. Y. C.

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WEBER & ELLIOTT?

Weston & Leon, Shea's, Toronto, Can.
Webb & Burns, Shea's, Toronto, Can.
Wells, Lew, Loew's, Rochester, N. Y.
Weber & Elliott, Orpheum, Boston, 11-13.
Wentz Duo, Poli's, Scranton, Pa.
Weems, Walter, Orpheum, Allentown, Pa., 11-13; Harris, Pittsburgh, 15-20.
Welch, Joe, American, Chicago.
Welp & Oselot, Howard, Boston.
Wentworth, Vesta & Teddy, Howard, Boston.

WELLING-LEVERING TROUPE
Funniest Cycle Act in Vaudeville

Weston, Lightning, Bijou, Boston.
Wells, Billy K., Cross Keys, Phila., 11-13.
Weeks, Marion, Palace, Springfield, Mass., 11-13.
Welling-Levering Troupe, Keith's, Phila.
Whitfield & Ireland Co., Keith's, Ft. Wayne, Ind.
Whipple, Huston & Co., Empress, Grand Rapids, Mich.
White, Carolina, Majestic, Milwaukee.
Whitney's Dolls, Alhambra, Phila., 11-13.
Whitelaw, Arthur, McVickers, Chicago.
White's, A., "Kidland," Keystone, Phila.

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White, Porter, & Co., Victoria, Baltimore.
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Wills, Nat, Keith's, Louisville.
Wille Bros., Keith's, Providence.
Williams & Held, Lyric, Palace, Chicago.
Wilson, Jack, & Co., Palace, Chicago.
Wible, Mrs. Gordon, Orpheum, Sioux City, Ia.
Williams & Wolfus, Majestic, St. Louis.
Willard, Hutchinson Co., Proctor's 58th Street, N. Y. C., 8-10.
Wilson, Chas., & Adelaide, Proctor's, Elizabeth, N. J., 11-13.
Wilbur, Clarence, Empress, St. Paul.

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Wilson & Wilson, Greeley Sq., N. Y. C., 8-10; Boulevard, N. Y. C., 11-13.
Wilson Sisters, American, N. Y. C., 11-13.
Wilson Bros., McVicker's, Chicago.
Williams & Oxley, Howard, Boston.
Winter & Fields, Lyric, Indianapolis.
Woodman & Livingston, Syracuse, N. Y.
Wormwood's Animals, Orpheum, Boston, 11-13.
Woods, Johnny, McVicker's, Chicago.
Wigman & Horton, Keystone, Phila.
Wood, Britt, Nixon, Phila.
Wood, Ollie, Orpheum, Lima, O.
Wright, Maj., & Co., Olympic, Buffalo.
Wynn, Bessie, Keith's, Boston.
Yoscarys (5), Keith's, Indianapolis.
Yoscarys (3), Proctor's 125th St., N. Y. C., 11-13.
Yvonne, Delancey St., N. Y. C., 8-10.

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Adams, Maude (Chas. Frohman, mgr.)—Troy, N. Y., 10, Pittsfield, Mass., 11, No. Adams 12, Albany, N. Y., 13, Academy, Baltimore, 15-20.
Arliss, Geo—Grand, Cincinnati, 14-20.
Anglin, Margaret—Atlantic City, N. J., 11-13.
Barrymore, Ethel (Chas. Frohman mgr.)—Empire, New York, indef.
Barker's, Granville, Co.—Wallack's, New York, indef.
Burke, Billie (Chas. Frohman, mgr.)—Atlanta, Ga., 8-10, Knoxville, Tenn., 11, Chattanooga 12, Birmingham, Ala., 13, Memphis, Tenn., 15, 16, Nashville 17, 18, Montgomery, Ala., 19, Mobile 20.
Bennett, Richard—Cort, Boston, indef.
Barnett, Zoe (W. J. Derthick, mgr.)—Ft. William, Can., 8-10, Winnipeg, Man., 11-13, Regina, Sask., Can., 15-17, Saskatoon 18-20.
Boston Eng. Opera Co.—Harrisburg, Pa., 13.
"Blue Bird, The"—Hartford, Conn., 11, Manhattan O. H., New York, 15-27.
"Bird of Paradise, The" (Oliver Morosco, mgr.) Majestic, Bkln., N. Y., 8-13, Baltimore 15-20.
"Bringing Up Father," No. 1 (Chas. Yale, mgr.)—St. Marys, Can., 10, London 11-13, Brantford 15, Berlin 16, Galt 17, St. Catharines 18, Hamilton 19, 20.
"Bringing Up Father," No. 2 (Chas. Foreman, mgr.)—Olympia, Wash., 10, Aberdeen 11, Elma 12, Tacoma 13, Seattle 14-20.
"Bringing Up Father," No. 3 (Archie Mackenzie, mgr.)—Chicago Junc., O., 10, Upper Sandusky 11, Newark 12, Zanesville 13, Cambridge 15, Coshocton 16, Whiting 17, 18, New Phila., 19, E. Liverpool 20.
"Bought and Paid For"—Grand Rapids, Mich., 8-13.
"Blue Envelope, The"—Columbia, Washington, 8-13.
"Broken Arrow" (Cairns Bros., mgrs.)—Clintonville, Wis., 16, Two Rivers 17, Valders 18, Neenah 19, Fond du Lac 20, Oshkosh 21.
Chatterton, Ruth—Gaiety, New York, indef.
Columbia Mus. Com. Co.—Ottawa, Can., indef.
Campbell, Mrs. Patrick—Ford's, Baltimore, 8-13.
"Clever Ones"—Punch & Judy, New York, indef.
"Chocolate Soldier, The"—Portland, Ore., 7-13.
"Cat and the Fiddle"—Louisville 7-13.
Dressler, Marie (The Shuberts, mgrs.)—Thirty-ninth Street, New York, 8-13, Majestic, Bkln., 15-20.
Drew, John (Chas. Frohman, mgr.)—Urbana, Ill., 10, Bloomington, Ind., 11, Indianapolis 12, 13, Milwaukee, Wis., 15-17, Madison 18, Rockford Ill., 19, Dubuque, Ia., 20.
Dillon & King Mus. Com. Co.—Oakland, Cal., indef.
"Dummy, The"—Powers', Chicago, 8-13.
"Dancing Around" (The Shuberts, mgrs.)—Boston 8-20.
"Damaged Goods"—Walnut, Cincinnati, 14-20.
Eltinge, Julian—Olympic, Chicago, indef.
"Experience" (Wm. Elliott, mgr.)—Casino, New York, indef.
"Everywoman" (Henry W. Savage, mgr.)—Los Angeles 8-13, Santa Barbara 15, Pasadena 16, Bakersfield 17, Visalia 18, Fresno 19, 20.
"Excuse Me"—Colonial, Baltimore, 8-13.
Ferguson, Elsie (Chas. Frohman, mgr.)—Lyceum, New York, 8-27.
Faversham, Wm. (Leonard L. Gallagher, mgr.)—De Kalb, Bkln., 8-13, Standard, New York, 15-20.
Forbes-Robertson (Percy Burton, mgr.)—Minneapolis 8-13, St. Paul 15-20.
Flints, The (Felix Biel, mgr.)—Zanesville, O., 8-13, New Castle, Pa., 15-20.
"Fads and Fancies" (Klaw & Erlanger, mgrs.)—Knickerbocker, New York, 8, indef.
"Follies of 1914" (F. Ziegfeld, mgr.)—Los Angeles 8-20.
"Fool and His Money" (Guy Caufman, mgr.)—Spring Valley, Ill., 14, Woodhull 15, Aledo 16, Stronghurst 18, Dallas City 19, Bowen 20.
"Fool There Was, A"—Imperial, Chicago, 8-13.
Gillette-Bates-Doro Co. (Chas. Frohman, mgr.)—St. Louis 8-13, Louisville, Ky., 15, 16, Lexington 17, Dayton, O., 18, Indianapolis, Ind., 19, 20.
Gilbert & Sullivan Opera Co.—Metropolitan, Phila., 8-20.
"Girl and the Tramp," Eastern (Byers & Bennett, mgrs.)—Louisburg, N. C., 11, Plymouth 15, Farmville, Va., 16, Crisfield, Md., 18, Salisbury 20.
"Girl and the Tramp," Western—Fred Byers' (Fred Flood, mgr.)—Caliente, Nev., 8-10, Pioche 11-13, Las Vegas 15-17, Goldfield 18-20.
"Girl of Eagle Ranch" (Geo. W. Attebery, mgr.)—Cinilla, Kan., 13, Lyons 15, Ellinwood 16.
"Girl From Rector's, The"—National, Chicago, 8-13.
"Good Night Nurse"—Tremont, Boston, indef.
Hitchcock, Raymond—Springfield, Mass., 13, Hartford, Conn., 19, 20.
Hodge, Wm.—Cleveland 8-13, Buffalo, N. Y., 15-20.
"Hello, Broadway" (Cohan & Harris, mgrs.)—Astor, New York, indef.
"Hanky Panky" (Lew Fields, mgr.)—Crown, Chicago, 8-13.
"High Jinks" (Arthur Hammerstein, mgr.)—Louisville 11-13, Hamilton, O., 14, Springfield 15, Dayton 16, Richmond 17, Muncie, Ind., 18, Marion 19, Ft. Wayne 20.
"Help Wanted"—Louisville 14-20.
Illington, Margaret (Selwyn & Co., mgrs.)—Harris, New York, indef.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Cohan's, New York, indef.
"Inside the Lines" (J. Fred Zimmerman Jr. & Wm. Harris Jr., mgrs.)—Longacre, New York, indef.
"Innocent" (A. H. Woods, mgr.)—New Haven, Conn., 8-10, Providence, R. I., 11-13.
"It's a Long Way to Tipperary"—Gus Hill's (Chas. Southwell, mgr.)—Galt, Can., 10, Berlin 11, Barrie 12, Collingwood 13, Midland 15, Orillia 16, Lindsay 17, Peterboro 18, Trenton 19, Kingston 20.
"It's a Long Way to Tipperary"—Gus Hill's John F. Sullivan, mgr.)—Columbus, O., 8-10, Dayton, 11-13, Cincinnati, 16-20.
Kellermann, Annette—Grand, Cincinnati, 7-13, Cleveland, 15-20.
Kolb & Dill—Los Angeles, indef.
"Kick In" (A. H. Woods, mgr.)—Republic, New York, indef.
Le Roy, Talma Bosco Co. (Hugo Bros., mgrs.)—Buffalo, 8-13.
"Life" (Wm. A. Brady, mgr.)—Manhattan O. H., New York, 8-13.
"Law of the Land"—Forty-eighth Street, New York, indef.
"Little Cafe, The" (Klaw & Erlanger, mgrs.)—Terre Haute, Ind., 16.
"Lilac Domino" (Dippel Opera Comique Co., mgrs.)—Majestic, Boston, indef.
Montgomery & Stone (Chas. Dillingham, mgr.)—Globe, New York, indef.
Modern Drama Players—Toy, Boston, indef.
McIntyre & Heath (John Cort, mgr.)—Pt. Huron, Mich., 10, Ann Arbor 11, Adrian 12, Toledo, O., 13, 14, Detroit, Mich., 15-20.
Maude, Cyril—Blackstone, Chicago, indef.
Mann, Louis—Milwaukee 7-13.
Murdock, Ann (Chas. Frohman, mgr.)—Hollis, Boston indef.
Mantell, Robt. B.—Lyric, Phila., 8-20.
"Maid in America" (The Shuberts, mgrs.)—Winter Garden, New York, indef.
"Miracle Man, The" (Cohan & Harris, mgrs.)—Providence 8-10, Syracuse, N. Y., 17, 18.
"Mutt and Jeff in Mexico" (Joe Pettengell, mgr.)—Walnut, Phila., 8-13, Jersey City, N. J., 15-20.
"Mutt and Jeff," No. 2 Co. (C. H. Williams, mgr.)—Winnipeg, Man., 8-10, Ft. Williams 12, 13, International Falls, Wis., 15, Hibbings 16, Superior 17, Brainard 18, Staples 19, Little Falls 20.
"Mutt and Jeff," No. 3 Co. (Griff Williams, mgr.)—Benson, Minn., 8-10, Montivedio 11, Willmar 12, Litchfield 13, St. Cloud 14, Stillwater 15, Chippewa Falls, Wis., 16, Eau Claire 17, Red Wing, Minn., 18, Winona 19, Faribault 20.
"Mutt and Jeff," No. 4 Co. (Harry Hill, mgr.)—Altoona, Pa., 10, Somerset 11, Meyersdale 12, Cumberland 13, Tyrone 15, Bellefonte 16, Lockhaven 17, Williamsport 18, Sunbury 19, Shamokin 20.
"Mutt and Jeff," Special Co. (Walter Turner, mgr.)—Houma, La., 10, Napoleonville 11, Donaldsville 12, Plaquemine 13, Baton Rouge 14, Opelousas 15, Crowley 16, Pt. Arthur, Tex., 18, Wharton 19, Yoakum 20.
"Missouri Girl, The" (Merle H. Norton, mgr.)—Ayrshire, Ia., 10, Milford 11, Lake Park 12, West Bend 15, Bode 16, Hardy 17, Goldfield 18, Dows 19, Iowa Falls 20.
"Misleading Lady, The"—Broad, Phila., 8-13.
"Milestones"—Standard, New York, 8-13.
"Mrs. Wiggs of the Cabbage Patch"—St. Louis 7-13.
Neilson-Terry, Phyllis (Joseph Brooks, mgr.)—Maxine Elliott's, New York, indef.
"New Henrietta, The"—Cort, Chicago, indef.
O'Hara, Fiske (Augustus Pitou Jr., mgr.)—Jersey City, N. J., 8-13.
"On Trial" (Cohan & Harris, mgrs.)—Candler, New York, indef.
"On Trial" (Cohan & Harris, mgrs.)—Cohan's, Chicago, indef.
"On Trial" (Cohan & Harris, mgrs.)—Scranton, Pa., 10, 11.
"Only Girl, The" (Joe Weber, mgr.)—Lyric, New York, indef.
"Our Children"—Princess, Chicago, indef.
"On the Frontier"—Tom Casey's (M. O. Lauderdale, mgr.)—Lake Crystal, Minn., 13, Mankato 14.
"Ole, the Swede Detective" (Al Beckerich, mgr.)—Lidgerwood, No. Dak., 10, Forman 11, Cogswell 12, Oakes 13, Newark, So. Dak., 15, Langford 16, Andover 17.
"Only Way, The" (A. Adams, mgr.)—Fillmore, Cal., 10, Colton 11, San Jacinto 12, Perris 13, Tempe, Ariz., 15, Mesa 16, Florence 17, Ray 18, Pima 19, Thatcher 20.
Post, Guy Bates—Indianapolis 8-13, Peoria, Ill., 16, 17, Logansport, Ind., 18.
"Polygamy" (Modern Play Co., mgrs.)—Park, New York, indef.
"Pair of Silk Stockings, A" (Winthrop Ames, mgr.)—Little, New York, indef.
"Pair of Sixes, A" (H. H. Frazee, mgr.)—Wilbur, Boston, indef.
"Pair of Sixes, A" (H. H. Frazee, mgr.)—Bronx O. H., New York, 8-13, Newark, N. J., 15-20.
"Pair of Sixes, A," Eastern (H. H. Frazee, mgr.)—Haverhill, Mass., 10, Laconia, N. H., 11, Manchester 12, 13, Lewiston, Me., 15, Plymouth, N. H., 16, Nashua 17, So. Framingham, Mass., 18, Norwich, Conn., 19, Willimantic 20.
"Pair of Sixes, A," Western (H. H. Frazee, mgr.)—New Orleans, La., 7-13, Donaldsonville 14, Baton Rouge 15, Vicksburg, Miss., 16, Greenville 17, Memphis, Tenn., 18-21.
"Pair of Sixes, A," Central (H. H. Frazee, mgr.) Jefferson City, Mo., 10, Columbia 11, Quincy, Ill., 12, Galesburg 13, Ft. Madison, Ia., 14, Keokuk 15, Monmouth 16, Burlington 17, Princeton 18, Dixon 19, Sterling, Mich., 20.
"Peg o' My Heart" (Florence Martin) (Oliver Morosco, mgr.)—Adelphi, Phila., indef.
"Peg o' My Heart" (Peggy O'Neil), (Oliver Morosco, mgr.)—Oakland, Cal., 8-13, Stockton 15, Modesto 16, Sacramento 17, Marysville 18, Chico 19, Red Bluff 20.
"Peg o' My Heart" (Dorothy Mackaye) (Oliver Morosco, mgr.)—Kokomo Ind., 10, Bluffton 11, No. Manchester 12, Alma 13, Angola 15, Elkhart 16, Hammond 17, Michigan City 18, Dowagiac, Mich., 19, Kalamazoo 20.
"Peg o' My Heart" (Elsa Ryan) (Oliver Morosco, mgr.)—Kansas City, Mo., 7-13, Sioux City, Ia., 14, 15, Sioux Falls, So. Dak., 17, Watertown 18, Aberdeen 19, Huron 20.
"Peg o' My Heart" (Doris Moore) (Oliver Morosco, mgr.)—Manchester, Ia. 10, Independence 11, Oelwein 12, Decorah 13, Osage 15, Charles City 16, Prairie du Chien, Wis., 17, Elkader, Ia., 18, Richland Centre, Wis., 19, Madison 20.
"Peg o' My Heart" (Marion Dentler) (Oliver Morosco, mgr.)—Gainesville, Tex., 10, Wichita Falls 11, Childress 12, Amarillo 13, Elk City, Okla., 15, Altus 16, Lawton 17, Chickasha 18, Norman 19, Guthrie 20.
"Poor Little Rich Girl"—National, Washington, 15-20.
"Potash & Perlmutter" (A. H. Woods, mgr.)—Elgin, Ill., 10.
"Potash & Perlmutter" (A. H. Woods, mgr.)—Rochester, N. Y., 8-13, Buffalo 15-20.
"Prodigal Son, The" (Oscar Graham, mgr.)—Strawn, Tex., 10, Weatherford 11, Mineral Wells 12, Jacksboro 13, Graham 15, 16, Bridgeport 17, Ladonia 18, Leonard 19, Jefferson 16.
"Passing Show of 1914"—Lyric, Cincinnati, 7-13.
"Red Widow" (P. H. Niven, mgr.)—Daytona, Fla., 10, Palatka 11, St. Augustine 12, Jacksonville 13, 14, Waycross, Ga., 15, Fitzgerald 16, Cordele 17, Americus 18, Bainbridge 19, Albany 20.
Starr, Frances (David Belasco, mgr.)—Belasco, New York, indef.
Skinner, Otis (Chas. Frohman, mgr.)—Illinois, Chicago, 8-20.
Sanderson-Brian-Cawthorn Co. (Chas. Frohman, mgr.)—Cleveland 8-13, Detroit 15-20.
Stahl, Rose—San Diego, Cal., 8-10.
San Carlo Opera Co.—Belasco, Washington, 8-13, Norfolk, Va., 17, 18, Wilmington, Del., 19, 20.
Spooner, Cecil—Walnut, Cincinnati, 8-13.
Smart Set, The—Syracuse, N. Y., 10.
"Song of Songs" (A. H. Woods, mgr.)—Eltinge, New York, indef.
"Sinners" (Wm. A. Brady, mgr.)—Playhouse, New York, indef.
"Show Shop, The" (Selwyn & Co., mgrs.)—Hudson, New York, indef.
"Sari" (Henry W. Savage, mgr.)—Detroit 8-13, Columbus, O., 15-17, Springfield 18-20.
"Shepherd of the Hills" (Gaskill & MacVitty, mgrs.)—Cleveland 8-13.
"Seven Hours in New York" (O. E. Wee, mgr.)—Frostburg, Md., 10, Keyser, W. Va., 11, Piedmont 12, Kittanning, Pa., 16, Bradford 18, Olean, N. Y., 20.
"Sunny South" (J. C. Rockwell, mgr.)—So. Lyon, Mich., 10, Northville 11, Armada 12, Romeo 13, Oxford 15, Lapeer 17, St. Louis 18, Alma 19, Shepherd 20.
"September Morn," Circuit Co. (Rowland & Clifford, mgrs.)—Easton, Pa., 10, Middletown 11, Pt. Jervis, N. Y., 12, Elmira 13, Cortland 15, Oneonta 16, Amsterdam 17, Johnstown 18, Rome 19, Watertown 20.
"September Morn," Central Co. (Rowland & Clifford, mgrs.)—Galveston, Tex., 10, 11, Houston 12-14, Beaumont 15, Pt. Arthur 16, Lake Charles 17, Baton Rouge, La., 18, Alexandria 19, Monroe 20.
"Seven Keys to Baldpate" (Cohan & Harris, mgrs.)—Garrick, Phila., indef.
"September Morn," Eastern Co (Rowland & Clifford, mgrs.)—Faribault, Minn., 10, Rochester 11, Austin 12, St. Peter 13, Mankato 14, Brookings, S. Dak., 15, Pierre 16, Rapid City 17, Deadwood 18, Bellefourche 19, Lead 20.
"September Morn," Coast Co. (Rowland & Clifford, mgrs.)—Greeley, Wyo., 10, Ft. Collins 11, Boulder 12, Colo. Springs, Colo., 13, Denver 14-20.
Trentini, Emma—Forty-fourth Street, New York, indef.
Tempest, Marie (John Cort, mgr.)—Garrick, Chicago, 7-13, Lyric, Cincinnati, 14-20.
Thurston, Howard (Jack Jones, mgr.)—Paterson, N. J., 8-13, Atlantic City 15-17.
"To-night's the Night" (The Shuberts, mgrs.)—Shubert, New York, indef.
"Trap, The" (Arthur Hammerstein, mgr.)—Booth, New York, indef.
"Twin Beds" (Selwyn & Co., mgrs.)—Fulton, New York, indef.
"Twin Beds" (Selwyn & Co., mgrs.)—Altoona, Pa., 12, 13, Geneva, N. Y., 17.
"To Day" (Edmund Breese) (Harry Von Tilzer, mgr.)—Buffalo 8-13.
"To-Day" (Arthur Byron) (Harry Von Tilzer, mgr.)—Medford, Ore., 10, Eugene 11, Albany 12, Salem 13, Portland 14-20.
"To-Day," Co. C (Harry Von Tilzer, mgr.)—Bay City, Mich., 10, Grand Rapids 11-13.
"To-Day," Co. D (Harry Von Tilzer, mgr.)—Durham, S. C., 10, Wilson, N. C., 11, Lynchburg, Va., 12, Roanoke 13.
"Third Party, The"—Plymouth, Boston, indef.
"Too Many Cooks," Coast Co. (Wm. A. Brady, mgr.)—Billings, Mont., 10, Miles City 11, Bismark, N. Dak., 12, Jamestown 13, Winnipeg, Man., Can., 15-20.
"Trail of the Lonesome Pine"—National, Washington, 8-13, Colonial, Baltimore, 15-20.
"Under Cover" (Selwyn & Co., mgrs.)—Cort, New York, indef.
"Under Cover" (Selwyn & Co., mgrs.)—Terre Haute, Ind., 15.
"Uncle Tom's Cabin" (Wm. Kibble, mgr.)—Buffalo, N. Y., 8-13.
"Uncle Tom's Cabin" (O. B. Harmount, mgr.)—Hempstead, Pa., 10, Canonsburg 11, Waynesburg 12, St. Clairsville, O., 13, Barnesville 15, Caldwell 16, Parkersburg, W. Va., 17, Gallipolis, O., 18, Glouster 19, Zanesville 20.
Walden Dana—Enfield, Ill., 11, Hutsonville 12, Plainville, Ind., 13, West Terre Haute 15, Westfield, Ill., 16, Rossville 17, Aldin 18, Weldon 19, Montezuma, Ind., 20.
Warfield, David—Indianapolis 10, Powers', Chicago, 15-27.
"Watch Your Step" (Chas. Dillingham, mgr.)—New Amsterdam, New York, indef.
"White Feather, The" (Wm. A. Brady, mgr.)—Comedy, New York, indef.
"What's Going On?" (John Cort, mgr.)—La Salle, Chicago, indef.
"Whip, The"—Kalamazoo, Mich., 10, 20.
"Within the Law" (Selwyn & Co., mgrs.)—Indianapolis 8-13.
"Yellow Ticket, The"—Academy, Baltimore, 8-13.

STOCK AND REPERTOIRE.

Permanent and Traveling.

Academy Players—Northampton, Mass., indef.
Academy Players—Academy, Haverhill, Mass.
American Stock—American, Phila.
Angell Stock (Joe Angell, mgr.)—West Newton, Pa., 8-13, Homer City 15-17, Nanty Glo 18-20.
Arvine Players—Johnstown, Pa., indef.
Adair, John, Jr., & Co.—Steubenville, O., indef.
Auditorium Stock—Auditorium, Kansas City, Mo.
Angell's Comedians—Richton, Miss., 8-13, Phila., 15-20.
American Stock—Council Bluffs, Ia., indef.
Ashton, Newton Mus. Com. Co.—South Bend, Ind., indef.
Burbank Stock—Burbank, Los Angeles.
Bryant, Billy, Stock—Logansport, Ind., indef.
Benton, Margot, Stock—Bemidji, Minn., indef.
Barrow-Howard Players—Council Bluffs, Ia., indef.
Bishop Players—Oakland, Cal., indef.
Byers, Fred, Stock (Byers & Ingram, mgrs.)—Paducah, Ky., indef.
Baker Stock—Baker, Portland, Ore.
Brown, Louise, Stock (Edward Doyle, mgr.)—Willimantic, Conn., 8-13, Putnam 15-20.
Bainbridge Players—Minneapolis, indef.
Boyd Stock—Omaha, Neb., indef.
Bijou Stock (C. Fred Daum, mgr.)—Warrenton, N. C., 8-15.
Barrett Players (J. R. Barrett, mgr.)—Portsmouth, O., indef.
Bonstelle, Jessie, Stock—West End, New York, indef.
Baker Theatre Stock—Rochester, N. Y., indef.
Brunner-Cassimus Stock—New Orleans, indef.
Bessey, Jack, Stock—Racine, Wis., 7-13.
Broadway Players (O. E. Wee, mgr.)—Camden, N. J., indef.
Craig Stock—Castle Square, Boston, indef.
Chester Wallace Players (Chester Wallace, mgr.)—E. Liverpool, O., indef.
Crescent Stock—Crescent, Bkln.
Colonial Players—Colonial, Norfolk, Va.
Cook, Chas., Stock—Waterbury, Conn., indef.
Colonial Stock—Providence, indef.
Canada, Jole, Players—Davenport, Ia., indef.
Carter Robinson Stock—Okla. City, Okla., indef.
Cooke Players (H. M. Cooke, mgr.)—Titusville, Fla., 8-13, Palmetto 15-20.
Crane-Shirly Stock—Troy, N. Y., indef.
Clamage, Arthur, Mus. Revue (Clause H. Long, mgr.)—Perry, Ia., 8-10, Toledo 11-13, Marshalltown 14, Hampton 15-17.
Davis Stock—Davis, Pittsburgh.
Denham Stock—Denham, Denver.
Doty & Sight's Comedians (H. H. Doty, mgr.)—Arcadia, Wis., 8-11, Greenwood 15-20.
Dailey Stock (Ted Dailey, mgr.)—Muskegon, Mich., indef.
Dainty, Bessie, Stock—Waco, Tex., indef.
Dubinsky Bros.' Stock—Sioux City, Ia., indef.
Empress Stock—Augusta, Me., indef.
Empress Stock—Empress, Tacoma, Wash.
Enterprise Stock (Norman Hillyard, mgr.)—Chicago indef.
Empire Stock—Empire, Phila.
Forsberg Players—Newark, N. J., indef.
Folly Mus. Stock (Harry Tuberville Jr., mgr.)—Folly, Peoria, Ill.
Gotham Players—Gotham, Bkln.
Gibney, Sarah, Co.—Sarnia, Ont., Can., indef.
Grand Opera House Stock—Grand, Bkln.
Gerdiner Bros.' Stock—Burlington, Ia., indef.
Gorman Mus. Com.—Portland, Me., 8-13.
Geyer, Agnes, Stock (Chas. Geyer, mgr.)—Bartlesville, Okla., 8-13.
Hayward, Grace, Stock—Willard, Chicago, indef.
Haswell, Percy, Stock—Toronto, Can., indef.
Horner Com. Co.—Estherville, Ia., indef.
Heyde Drama Players (Phil H. Heyde, mgr.)—La Crosse, Wis., indef.
Huntington Players—St. Paul, indef.
Harrison Theatre Co.—Sherman, Tex., indef.
Irving, Adelaide, Players—Waco, Tex., indef.
Jewett, Henry, Players—O. H., Boston, indef.
Jewell Kelly Stock—Mobile, Ala., indef.
Keith Players—Keith's, Toledo, O.
Keith Stock—Keith's, Portland, Me.
Keyes Sisters Stock—Dallas, Tex., indef.
Keith Players—Bronx, New York, indef.
Kierk, Gladys, Stock—Natick, Mass., 15-20.
King Stock—King, St. Louis.
Lewis-Oliver Players (Jack Lewis, mgr.)—Raleigh, N. C., indef.
Logan Square Stock—Chicago, indef.
Little Stock—Little, Phila.
Lonergan, Lester, Players—Lynn, Mass., indef.
Livingstone Stock—Peoria, Ill., indef.
Lynn Players—Lynn, Mass., indef.
Lawrence, Del S., Stock—Montreal, Can., indef.
Lyceum Stock—New Britain, Conn., indef.
Lytle Stock—Lyric, Buffalo.
Lewis & Wolf's Players—San Diego, Cal., indef.
La Roy Stock (H. La Roy, mgr.)—Greenville, O., 14-20.
Lytell-Vaughan Stock—Albany, N. Y., 15, indef.
Mack's Associate Players—Monessen, Pa., indef.
Merk. Sq. Players—Merk. Sq., Lowell, Mass.
Melville's Comedians—Jacksonville, Tex., 8-13.
Mason Williams Stock—Mobile, Ala., indef.
Mark's, Ernie, Stock—St. Catharines, Ont., Can., 8-13, Niagara Falls 15-20.
National Stock (F. R. Cole, mgr.)—Star City, Ind., 8-10, Winamac 11-13, Bunker Hill 15-17, Walton 18-20.
North Bros.' Stock—Wichita, Kan., indef.
Orpheum Players—Orpheum, Reading, Pa.
Oliver Stock—Rock Island, Ill., indef.
Oliver Stock—Moline, Ill., indef.
Orpheum Stock—Orpheum, Jersey City.
Pringle, Della, Stock—Boise, Idaho, indef.
Poli Players—Poli's, Washington.
Poli Players—Auditorium, Baltimore, indef.
Poli Players—New Haven, Conn., indef.
Poli Players—Scranton, Pa., indef.
Poli Players—Worcester, Mass., indef.
Poli Players—Hartford, Conn., indef.
Princess Stock—Princess, Des Moines, Ia.
Park Opera Co.—Shenandoah, St. Louis, indef.
Players Co.—Park, St. Louis, indef.
Payton, Corse, Stock—Syracuse, N. Y., indef.
Princess Mus. Com.—Montreal, Can., indef.
Perry's Peerless Players—Hamilton, Can., 15, indef.
Price's Popular Players (John R. Price, mgr.)—Saratoga Springs, N. Y., indef.
Playhouse Players—Wilmington, Del., 10-16.
Palace Players (Fred Beaudoin, mgr.)—Clarksburg, W. Va., indef.
Premier Players—Fall River, Mass., indef.
Renfrow's Stock (J. N. Renfrow, mgr.)—Texas City, Tex., indef.
Shubert Stock—Shubert, Milwaukee.
Sherman Stock Co.—Joliet, Ill., 8-10, Elgin 11-13, Hammond 14, Joliet 15-17, Elgin 18-20.
Sutherland Stock—Marion, Wis., 11-13, Elderon 15-17, Marathon 18-20.
Schenley Players—Schenley, Pittsburgh.
St. Claire, Winifred, Stock—Olean, N. Y., 8-13.
Staub Theatre Players—Knoxville, Tenn., indef.
Temple Players—Malden, Mass., indef.
Temple Players—Providence, indef.
Thomson-Woods Co.—Waltham, Mass., indef.
Trousdale Bros.' Stock—Sac City, Ia., 10, Lake City 11, Rockwell 12, Fonda 13.
United Players—Marion, O., indef.
Van Dyke & Eaton Co. (F. Mack, mgr.)—Joplin, Mo., indef.
Vees, Albert S., Stock—Bellaire, O., indef.
Washington Stock—Detroit, indef.
Wanda, Kathleen, Stock (Walter Sanford, mgr.)—Elizabeth City, N. C., indef.
Warrington Stock—Warrington, Chicago.
World's Fair Stock—San Diego, Cal., indef.
Young Adams Stock—St. John, Can., indef.

COMPANIES IN TABLOID PLAYS.

Clayton Players (Lloyd G. Foster, mgr.)—Barre, Vt., indef.
"Dream Girls, The"—Casino, Washington, 8-13, Logansport, Ind., 15-17.
Empire Mus. Com. Co.—Mt. Carmel, Pa., 8-13, Pine Grove 15-20.
"High School Minstrel Girls" (C. F. Singleton, mgr.)—Dennison, O., 8-10, Columbus 12-14, Chicago, Ill., 15-17.
Jones, Hap, Mus. Revue—New Orleans, indef.
"Masqueraders, The"—Jas. A. Galvin's (A. H. McAdams, mgr.)—York, Pa., 8-14, Washington, D. C., 15-20.
Osman Mus. Com. Co. (Thomas McCracken, mgr.)—Charleston, W. Va., 8-10, Winchester, Va., 11-13.
Teal & Lee Co. (Raymond Teal, mgr.)—Pittsburgh, indef.
"Tabarin Girls" (Dave Newman, mgr.)—Atlanta, Ga., indef.
"Whose Little Girl Are You?"—Logansport, Ind., 8-10.

MINSTRELS.

Alexander's Ragtime Minstrels (Floyd King, mgr.)—Littleton, N. H., 10, Lancaster 11, Bethel, Me., 12, Norway 13, Lewiston 14, Auburn 15, Rumford Falls 16, Pittsfield 17.
Big City Minstrels (John W. Vogel, mgr.)—Terre Haute, Ind., 10, Danville, Ill., 11, Hoopeston 12, Bloomington 13, Springfield 14.
Evans, Geo. (Daniel Shea, mgr.)—Greenville, S. C., 10, Atlanta, Ga., 11-13.
Field's, Al. G. (Edward Conrad, mgr.)—Springfield, Mo., 10, Pittsburg, Kan., 11, Independence 12, Joplin, Mo., 13, 14, Parsons, Kan., 15, Coffeyville 16, Bartlesville, Okla., 17, Tulsa 18.
"Huntington's" (J. W. West, mgr.)—Winfield, La., 10-20.
O'Brien's, Neil (Oscar F. Hodge, mgr.)—Greenville, Miss., 10, Greenwood 11, Helena, Ark., 12, Memphis, Tenn., 13, 14, Jackson 15, Nashville 16, Bowling Green, Ky., 17, Columbia, Tenn., 18, Birmingham, Ala., 19, Montgomery 20
Richard & Pringle's (Holland & Filkins, mgrs.)—Coalville, U., 10, Evanston, Wyo., 11, Diamondville 12, Kemmerer 13, Rock Springs 14, Rawlins 15, Laramie 16, Cheyenne 17, Ft. Collins, Colo., 18, Loveland 19, Longmont 20.

BANDS AND ORCHESTRAS.

Chandler, Nellie B., & Harmony Maids (Chas. W. Goetz, mgr.)—Boston, Mass., indef.
Fiske's Band—Wonderland Floating Theatre, indef.
McSparron's Band—Ella-Sha-Co., indef.
Neel's, Carl, Band—Logan, W. Va., indef.

PICTURES.

"Birth of a Nation"—Liberty, New York, indef.
"Damon and Pythias"—Toronto, Can., 8-13.
"Hypocrites"—Norfolk, Va., 8-13.
"Through Central Africa"—Princess, New York, indef.
"Uncle Sam at Work"—Auditorium, Chicago, indef.

MISCELLANEOUS.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—Jasper, Ont., Can., 10, Merrickville 11, Winchester 12, Finch 13.
Becque Picture Shows—New City, N. Y. (Fridays), indef.
Bunny, John—Broadway, Bkln., 8-13, Bronx O. H., New York, 15-20.
Lucey, Thos. Elmore—Hopkinsville, Ky., 10, Pembroke 11, Adairville 12, Central City 13.
Royal Lilliputians—Newark, N. J., 8-13.
Ricton Show—Cleveland, indef.
Smith, Mysterious—Clarkfield, Minn., 10, Marietta, 11, 12, Woodlake 13, Fairfax, 15, 16, Dunnell 17, Windom 18, 19, Worthington 20.
Thompson's, Frank H., Pictures—Sheridan, Ill., 8-10, Davis Jct. 11-13, Fairdale 15, 16, Monroe Centre 17-20.
Valentine's Variety Co. (Thos. Alton, mgr.)—California, Mo., 20, 21.
Winter Circus—Hipp., New York, 8-13.

OUT OF TOWN NEWS

Buffalo, N. Y.—Star (C. Cornell, mgr.) Le Roy, Talma and Bosco company week of March 8, "Potash and Perlmutter" 15-20.

TECK (Messrs. Shubert, mgrs.)—"To-Day," with Edmund Breese, 8-13; Wm. Hodge, in "The Road to Happiness," 15-20.

SHEA'S (M. Shea, mgr.)—Bill 8-13: Harry B. Lester, Tosca Sisters, Irene Franklin and Burt Green, Farber Girls, Regina Connelli and company, Shannon and Annis, Miller and Lyles, and Anita Diaz's monks.

MAJESTIC (J. Laughlin, mgr.)—Martin's "Uncle Tom's Cabin" 8-13, "Henpecked Henry" 15-20.

GAYETY (J. M. Ward, mgr.)—Winning Widows 8-13, Watson Sisters' Show 15-20.

LYRIC.—The stock company, in "The Confessions of a Wife," 8-13; "The Gambler of the West" 15-20.

ACADEMY (Jules Michaels, mgr.)—Bill 8-13: Seymour and Williams, Joseph Koller and company, B. Kelly Forest, McIntosh and Musical Maids, and Edna Smith.

FAMILY.—Bill 8-13: Svengali, Anthony and Rosa, the Breakaway Barlows, and Brennan and Cleveland.

OLYMPIC (Chas. Denzinger, mgr.)—Bill 8-13: Seven Mischievous Kids, St. Gotthard Alpine Choir, Maj. Wright and company, and Jimmie Cooper.

FRONTIER (Chas. H. Bowe, mgr.)—Photoplays.

Albany, N. Y.—Harmanus Bleecker Hall (Edward M. Hart, mgr.) Raymond Hitchcock, in "The Beauty Shop," March 8, 9; Frieda Hempel, Lila Robeson, Luca Botta and Leon Rothier, in concert, 10; Maude Adams, in "Quality Street," 13; Lytell-Vaughan Stock Company opens here 15.

EMPIRE (Frank Abbott, mgr.)—Burlesque is drawing fine business. Happy Widows 8-10, Social Maids 11-13, Liberty Girls 15-17, Girls from Happyland 18-20.

PROCTOR'S GRAND (Jos. P. Coyne, mgr.)—Vaudeville and moving pictures. Bill 8-10: Great Pelham, Canfield and Carleton, George and George, Mack and Pingree, Edith Clifford, Hong Fong, Williams and Siegel, and Kendal's auto dolls. For 11-13: "The Pool Room," La Salle and Raymond, Charles Drew and company, Mabel Best, Warren and Brockway, Swain-Ostman Trio, and the Farrell Trio, and Hearst-Selig pictures.

PROCTOR'S LELAND (Guy Graves, gen. mgr.)—Continuous vaudeville and moving pictures.

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Syracuse, N. Y.—Empire (Frederick Gage, mgr.) Salon Musical Club (local) March 9, "The Miracle Man" 17, 18.

WIETING (Francis P. Martin, mgr.)—Corse Payton Stock Co., presenting "Camille," week of 8, Herbert Schaefer, a well-known local singer was added to the regular cast for this week.

BASTABLE (Stephen Bastable, mgr.)—The Smart Set 8-10.

GRAND (Myron J. Kallett, mgr.)—Eva Tanguay heads the bills for 8 and week, and capacity houses are assured. Others are: Allan Dinehart and company, Ryan and Lee, Smith and Kaufman, Four Antwerp Girls, Woolman and Livingston, Brown and McCormack.

TEMPLE (John J. Breslin, mgr.)—Bill 8-10 Marshall Montgomery, Victorio and Georgetta, Lloyd and Britt, George N. Brown and company, Catherine Cameron and company, Edgar Berger, Hall Merritt, Six College Girls, Martha Jefferson and company.

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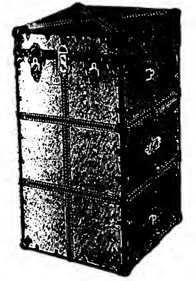

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BREEZY BITS.

BY SID.

PAUL CUNNINGHAM AND FLORENCE BENNETT will return to vaudeville shortly, in an act, entitled "Songland," booked by Arthur Klein.

CHAS. D. MCCLURE, advertising agent of Waldron's Casino, Boston, will go out ahead of one of the burlesque shows next season.

BEN HOLAN, ahead of the Rose Sydell Company early this season, is now connected with the Thomas Amusement Co., of Boston.

THE Million Dollar Dolls broke all records for a single day at the Gaiety, Boston, on Feb. 22. The Behman Show held the honors up to that time.

JEN FIELDS, the well-known German comedian, will be seen on the screen shortly. He is playing the Loew time at present.

NAN RUSSELL leaves the Carnation Beauties at the Casino, Phila.

CHARLIE ROBINSON and his charming wife led the grand march, Feb. 28, at the ball of the Bronx Theatrical Club, at Ebling's Casino. Most of the Carnation Beauties Co. were present.

LONG, CHAPIN AND GREEN, the three girls, were held over at Saginaw a few weeks ago. Their success on the Butterfield time has been pronounced.

THE Alabo Twins, with the Mischief Makers, played the Cadillac, Detroit, several weeks ago, the second time, they having played there last Spring, and they were accorded a hearty reception.

PAT WHITE, the well known Irish comedian, has had a cigar named after him.

LAWRENCE DE CANE has had a gymnasium built in his home in Boston, where he exercises every morning before breakfast. He then walks to the Casino Theatre, a distance of five miles. Larry wouldn't say who he is training for.

MOE MESSING, manager of the Grand, Hartford, will have a benefit April 9. Max Spiegel's Watson Sisters Show will be the attraction.

MRS. MILLER, who is catering to the theatrical profession at the Quincy House, Brooklyn, is going to give a big dinner March 17, to her husband, who is in the orchestra at the Empire Theatre, and a large party of friends.

FRANK MCCARTHY, who has been stage carpenter at the Empire, Albany, a number of years, has to go to Lake George Village for his health. McCarthy belongs to the Elks and T. M. A., as well as several other local orders.

FLORENCE TALBOT, of the Million Dollar Dolls Co., received an offer last week from the Regent Film Co., to go in pictures for the Summer.

GEO. T. MCQUADE is interested in a number of moving picture concerns in Greater New York, as well as other theatrical amusements. Thomas P. Bronack is his general manager.

IT HAS been announced that Billy Kelly, of the Hippodrome Four, and Margaret Lavaon, of the Gayety Girls, will be married at the close of the present season.

PITTSBURGH "POLLY" AARONSON, assisted by Cora Rogers and Nan Russell, will be seen in an act, "Where Is the Lion," at the close of the burlesque season.

THE NOVELTY, Brooklyn, will go into vaudeville commencing March 12, booked by O. W. Morganstein.

LUBA MEROFF, of the Girls From Happyland Co., went to the hospital while the company played the Gilmore Theatre, that city, several weeks ago. Mary Creighton, of the Three Creighton Sisters, played Miss Meroff's part during her absence.

MRS. HARRIS, mother of the Alabo Twins, will leave the girls, who are featured with the Mischief Makers, when they play Kansas City next week. She is going to visit the fair, at 'Frisco, then to her home in Honolulu before rejoining the girls.

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PITTSBURGH, PA., NOTES.

Mrs. Frank Pickett (Dolly Pickett), wife of Frank Pickett, the bass singer, with the Big Four Quartette, featured with the Monte Carlo Girls, gave birth to an eight pound baby girl on Feb. 18, at the home of her sister in Pittsburgh, Pa. The new arrival received many handsome presents from the various members of the company, and Papa Frank is so happy that he jumped home from Rochester over Sunday, returning to the show in Toronto on Monday.

Kitty Eschor left Jack Reid's Company 27, for a short vacation to Detroit to visit friends, and will rejoin the company in Milwaukee.

Jack Reid took a flyer to New York during the past week to arrange business details, several of which are expected to be placed in operation next season.

Fred Clark, manager of Jack Reid, took the company to Milwaukee, and immediately left to spend a few days with his wife and family, in St. Louis, joining the company again at the end of the week.

Tom Pollins, billed as "The Man Who Sees Things," is still at the Academy.

J. Theo. Murphy took his company to Monessen Saturday, where he did a good business at matinee and night performances.

Helen Blythe, formerly soubrette with the Midnight Maids, and who has been visiting in this city for the past ten days, left on Wednesday morning for her home, in Mount Vernon, O.

Anna Lemke, of the Midnight Maids, left that company to join a well known tabloid company, "The Man from Ireland," playing in Youngstown, Ohio.

Pearl Reid, soubrette with J. Theo. Murphy who opens a two weeks' engagement at the Academy, has many local friends, and during the past week was renewing acquaintances.

Corinne De Forest is also with J. Theo. Murphy's Hector Girls, and has a large following in the Smoky City.

J. Theo. Murphy, who has just completed a very successful engagement at the Majestic, Washington, D. C., will play at the Academy, Pittsburgh, for two weeks. He has surrounded himself with a very capable company of well-known artists, and a beauty chorus of eighteen girls.

Ed. Piper, property man with Jack Reid's Big Show, which just closed a very successful engagement of six weeks' duration at the Academy of Music, was formally admitted to the Order of the Iron Cross last week.

"Hank" Lisch, stage carpenter with Jack Reid's Show, is without doubt one of the most popular fellows who has been here this season, having host of friends in the Smoky City.

W. J. Eccleson, musical director at the Academy, is one of the most popular in the city, and his pleasant smile is one of the best things the performers see when they look into the pit. He has a good bunch with him, and have many friends.

Marty Fox, of "laundry" fame, is still at the Vic, where the boys are as pesky as heretofore. Fred Mulerbach, who is captain of the crew, continues making friends.

Jerry Collins reminded one of the "boss" of a baby ranch last week, when he was seen wheeling several go-carts down the street from the Academy, in the "Push It Along" number. Jerry had to have six go carts, and was only returning them to their owners.

"Red" Murphy is going out in the carnival game this season, and will be in charge of one of the ball games with the Anthony Shows.

Carl Northhart has decided to abandon his position as chief canvas man with the Princess Helene outfit, and will take out a shooting gallery for Geo Hutkins.

Joe Weiranch continues in charge of the Miles force, and is one of those congenial kind who greets you with a smile. His side kick, Barney Brannigan, is in charge of props.

Cecil Boyle, with "that smile that won't come off," reports all well at the Harris, where continuous vaudeville is playing to capacity.

Manager Hucheit and Sup't Dave little keep things all "shined" up at the Harris, where things always look spic and span. The interior of the Harris has been recently decorated, and presents a beautiful appearance. A new electric sign of unique design graces the exterior, and lights the street for nearly a block.

Eddie Donovan is somewhat quiet these days, and his mind is far off in the little town of Erie.

Eddie McAfee and "Slim" Burke are still doing the prop stuff at the Harris, and make many friends.

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VETERAN TREASURER GIVEN PRIVILEGES.

Frank Owens, for many years treasurer of Powers' Theatre, in Decatur, Ill., before the fire, has been awarded the news-stand and cigar privilege in the new Powers' Building, in that city, by Chas. Powers.

Mr. Owens had made arrangements to join the Winnifred St. Clair Co., but cancelled.

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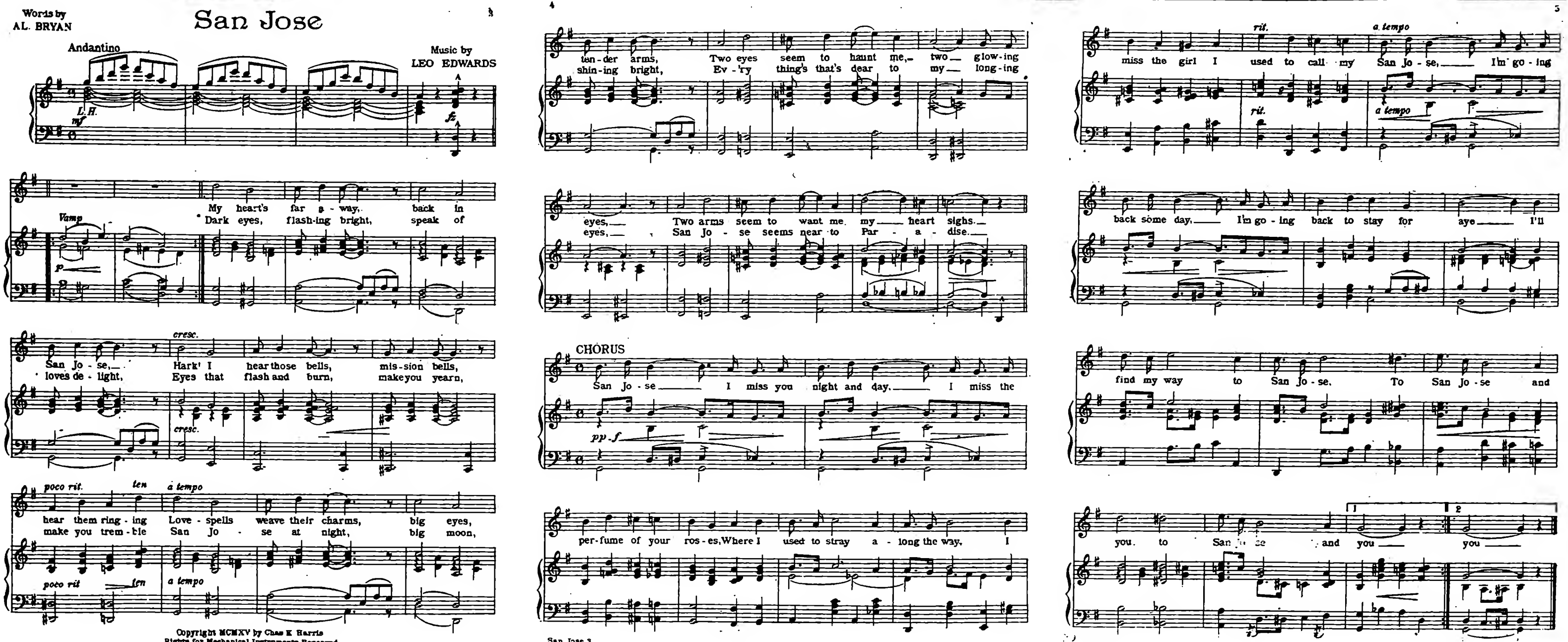
Words by AL. BRYAN
San Jose
Music by LEO EDWARDS
Andantino
Vamp
My heart's far a-way, back in San Jo-se, Hark! I hear those bells, mis-sion bells, hear them ring-ing Love-spells weave their charms, big eyes, ten-der arms, Two eyes seem to haunt me, two glow-ing eyes, Two arms seem to want me, my heart sighs.
Dark eyes, flash-ing bright, speak of loves de-light, Eyes that flash and burn, make you yearn, make you trem-ble San Jo-se at night, big moon, shin-ing bright, Ev-'ry thing's that's dear to my long-ing eyes, San Jo-se seems near to Par-a-dise.
CHORUS
San Jo-se I miss you night and day, I miss the per-fume of your ros-es, Where I used to stray a-long the way, I miss the girl I used to call my San Jo-se, I'm go-ing back some day, I'm go-ing back to stay for aye I'll find my way to San Jo-se, To San Jo-se and you, to San Jo-se and you you
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"I WONDER WHO'S NEXT IN YOUR HEART?"

ALREADY A HIT AND GROWING EVERY DAY

"SUPPOSE I MET YOU FACE TO FACE"

MEETING WITH SUCCESS EVERYWHERE

"DON'T YOU WISH YOU WERE BACK HOME AGAIN"

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CHARLES K. HARRIS, Music Publisher, Columbia Theatre Bldg., New York City

MEYER COHEN, Manager

TEN CENTS. MARCH 20, 1915

THE NEW YORK CLIPPER

NICHOLAS POWER

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Burlesque
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Oldest Theatrical Journal in America
Founded in 1853 by Frank Queen

AN ANTI-WAR SONG OF SENTIMENT AND FACT TAHT WILL BE SUNG THROUGHOUT THE WORLD
"I DIDN'T RAISE MY BOY TO BE A SOLDIER"
THE BIGGEST ENCORE GETTER EVER PUBLISHED
LEO FEIST - - - - 135 W. 44th St., New York City

MINERS MAKE-UP
HENRY C. MINER Inc.

STOCK

STOCK JOTTINGS.

NOEL TRAVERS has been doing some remarkable work with the Grand Opera House Players. This is Mr. Travers' third season with the company, and he has just signed up for another.

MARY HALL is one of the most popular leading women in stock. Her applause at her entrance is almost deafening. She is a clever dramatic actress, and is a favorite with everybody in the Grand Opera House Stock Co.

HARRIS HICKMAN, with the Bonstelle Stock Co., when put to the test, proved that he was not lacking. But stage managing and playing heavies cannot go hand in hand, so Hickman is back on the job handling the company.

LEAH WINSLOW, leading woman of the Crescent Stock Co., played a most sympathetic role in "Help Wanted." It is an ingenue character, and Miss Winslow was excellent in it.

AINSWORTH ARNOLD can be considered among the first three leading heavies in town. He is a clever actor.

DIANE D'AUBREY has more personality than ten ordinary actresses. She is pretty and most popular with the Crescent Theatre "fans."

LOWELL SHERMAN has become one of the best leading men in this branch of the profession.

Billy Plunkee Stock Co. Notes.—While playing a week's engagement at the Armory Theatre, Clarinda, Ia., this company put on a special matinee at the Star Hospital for the Insane, which was much enjoyed by the patients and attendants. Afterwards the entire company went through the institution and spent a very pleasant afternoon. We carry fourteen people and business has been good all season.

PRINCESS STOCK CO.

PRINCESS, NEW ROCHELLE.

A cute little bandbox is the Princess, in a purely home district, with good drawing facilities. Few nights since the stock company was organized, two weeks ago, have seen any empty seats. The prices are a trifle high for stock, and in that way the management makes up for the smallness of the theatre. The company is excellent and the members are all hard workers. Their work in "The Yellow Ticket," week of March 8, was commendable. The highly dramatic situations make this play difficult for stock, nevertheless it was well acted and staged, and the excellent direction of Gus Le Soir was noticeable at all times.

Charles White, as the American, was very clever.

Sara Perry played the Jewess in a very forceful manner, and won sympathy throughout. She is a talented actress. The role of Baron Audrey was ably taken care of by Hollister Pratt, who is a very good heavy.

The juvenile character, in the hands of Baker Moore, was played to perfection. Margery Seaton was portrayed by Dorothy Foster, a very pretty ingenue, and well liked.

Mr. Shelton, as John Seaton, gave a good performance. George Le Soir won merit as the Chief. Charles Smith, John Perkins, Al. Brown, James Shea and Mr. McNulty were all good in their individual roles. This week, "Officer 666." *Myles.*

◆

THE BRYSON PLAYERS will open their season March 15, in Millbury, Mass., with "Wanted, A Wife." The cast will include: W. G. Bryson, Harold E. Browne, Robert C. Travers, Anthony C. Kelley, Edith Mattson and Venita Nygard. Kit Carson, late of Young Buffalo Bill Show, will manage the company.

ALCINE-GATES PLAYERS FOR CLEVELAND.

Carolyn Gates and Arline Alcine have purchased the interests of Holden & Edwards and will open their season March 8, at the Cleveland Theatre, Cleveland, O., with what they propose to make an epoch making production of "Old Heidelberg." On a policy of proper production of all of the first class recent releases.

The cast will include, besides Miss Gates and Mr. Alcine, Messrs. Douglas Dumbrille, Lew Welch, Paul Griffith, E. F. Hawkins, Ralph Newman, Walter Riley, Frank Gillin, John Memmer; Misses Josephine Deffry, Grace Hamilton, Arline Roy and Ida Kashner.

◆

HOLLER CLAYTON writes: "Dolly Graoms, character woman, playing with the Robert Mansfield Players in New Orleans until two weeks ago, then with the New Era Boat Show Company at Baton Rouge, La., was sent to the Charity Hospital in New Orleans, suffering from a paralytic stroke. She lost the use of her limbs and speech, and is unable to tell who her relatives are or communicate with them. At present Miss Graoms is being looked after by the Brunner-Cushman Stock, playing New Orleans indefinitely. The company includes: Hazel Bandlin, Warren Lyle, Grace Linden, Maurice Mortimer, Bert Hedden, Flo Major, Nick Brunner, France Sedwick, Chas. Cushman and Holler Clayton.

IRA HARD'S CO.

WESTCHESTER THEATRE, MOUNT VERNON.

It certainly does pay the management to play good plays and have a first class company. The Westchester Theatre has been playing to capacity business for many weeks, and the subscription list has now reached high water mark. Geo. M. Cohan's "Broadway Jones" drew exceptionally large patronage last week.

Pell Trenton, in the title role, gave an excellent performance. His acting is clean cut and he held the attention of the audience throughout.

Ina Hammer is bubbling over with personality. She was lovable in the character of Josie, Broadway's fiancee.

Walter Lewis, Broadway's friend, gave a fine light and airy performance. He is an excellent juvenile.

Isabelle O'Madigan and Leighton Stark, character woman and man respectively, were very good. Marie Carroll as the daughter of Judge Spotswood, was very sweet. She is a typical ingenue.

James W. Ashley put over some clever lines in the character of Broadway's man servant. Adin B. Wilson was clever as Peter Pembrooke. Paul Blaufox was liked as the Judge's son. Joseph Monaco, the stage manager, was very good.

Edwin Maxwell gave a good performance in two parts. Grace Barton was very good as the widow.

This week, "Maggie Pepper." *Myles.*

◆

WILL REORGANIZE.

The Grand Opera House, Brooklyn, will disband its company March 20, and will book the "The Trail of the Lonesome Pine" Co. in the house for one week. After the engagement, the management will re-organize the company and will present stock again, well into the Summer.

RALPH DEANE writes: "I have opened what is called a circuit stock company, and have been playing to excellent business during all the blizzards, and bad weather the past five weeks. We play seven towns, touring each week with a new play. The company goes under the name of the Crescent Stock Co. I carry eight acting people, as follows: Alice Southern, Lola Kinder, Maude Beal Price, Lillian Hampton, Carl Hersch, W. W. Hankins, Laurence King and Ralph Dean. Our route is as follows, being the same each week: Mondays, Orange City; Tuesdays, Ireton; Wednesdays, Paullina; Thursdays, Spencer; Fridays, Hartley; Saturdays, Sanborn; Sundays, Granville; all in Iowa. I wish to state that I received 120 answers to my 'ad.' in THE CLIPPER, when I was organizing this company. With best wishes, I remain, Ralph Dean."

O. E. WEE'S BROADWAY PLAYERS NOTES.—We presented "Damaged Goods" at the Broadway Theatre, Camden, N. J., last week, to overflowing houses. This company is now in its fifth week, with business showing a big increase each week. All of the latest releases are to be produced, including "Bought and Paid For," "Fine Feathers" and "Trail of the Lonesome Pine." Louise Price and Robert Le Sueur head the company, supported by Maude Barber, Frances Agnew, Katherine Thayer, Herbert Light, Lee Harvey, David Walters, Fred Strong, Otto Koerner, H. J. Spellman, Harry Horne, director, and Harry Myers, manager.

MEYER'S MAKE-UP GUARANTEED BEST MADE
103 W. 13th ST., NEW YORK. Send for Price

VIOLET BARNEY IN BRIDGEPORT.

Ninety-nine out of one hundred people have no desire to ride in a police patrol though it be of automobile type, but Violet Barney, who was born and reared in Mobile, Ala., and who recently replaced Susan Jackson as leading lady of the Colburn Stock Co., playing at the Lyric, Bridgeport, Conn., recently had some experience in "the patrol."

Being among a party of players headed by John Robeun, a dramatic critic of that city, they went to police headquarters during "the patrol's" busiest moments. A call came in for "the wagon." Miss Barney pleaded to make the ride, and was accepted. A poor, half-frozen unfortunate was the "pickup," and becoming sympathetic, the leading lady suggested a stimulent, until informed that "stimulents" had been the reason of the trip for the party.

Miss Barney is very popular in Bridgeport, and her recent visits among those living in the "dark side" of city had added to the admiration the public of that city have for her.

◆

DAISY CHAPLIN, the new second woman with the Baker Theatre Stock Co., in Rochester, N. Y., is making many friends there, also through her work done in "one" during the intermissions.

THE GREAT HENLEY, handcuff king, and Tenney, the juggler, assisted by Marian Allen, joined the Young-Adams Co., at the O. H., St. John, Can., March 8.

PRICE AND BUTLER company roster includes Fern Wilson, Ella Kramer, Mary Price, Ethel Kimerly, Tony Blair, Robert Beemus, Wayne Darby, George Silliman, Arthur Rosnel, Charles Martin, William Price and George Butler. Company now in its thirtieth week.

MANAGER W. J. DAREY of the Empire, Syracuse, is in New York engaging players.

WARBURTON STOCK CO.

WARBURTON, YONKERS, N. Y.

For the twenty-third week, the Warburton is playing to capacity houses. The company has been remarkably successful in this theatre, all previous stock organizations (for the last few years) being unable to make it pay. The policy of the management has been to give the people what they want, when they want it and as they like it. Consequently they have given the people of Yonkers one of the best stock organizations in the country.

"Over Night," when seen Wednesday night, March 10, had the big house in one continuous uproar, and the patrons enjoyed it tremendously. Under the direction of George Farren, the members worked hard and energetically, and [illegible] every laugh with vengeance.

Joseph Gillow played the lead, and was very clever. Regina Wallace made a charming leading woman. She is a very good actress, and was well liked.

Arthur De Lord gave a good portrayal of Richard Kettle. Louise Sanford played a character role, and was very good. Howard Hobbes had everybody laughing in the funny character of the hotel clerk.

Alpheus Lincoln went through his role with exactness. He is a talented actor and makes an excellent heavy.

Ellen Glerum was very good as Mrs. Kettle. Clayland Morgan pleased, as Percy Darling, and Bernice Belknap and Mabel Wright did well.

This week, "The Chorus Lady." *Myles.*

◆

JEWELL-KELLY CO. OPENS.

The following is the roster of the Jewell-Kelley Company which opened an indefinite engagement at the Lyric, Mobile, Ala., March 1. Jewell Kelley, James N. Owen, Edwin H. Rodgers, Virginia Lykins, Anna B. Marvin, Billy Sousa, and B. Newton Ross.

Daniel S. Drage, formerly leader at the Dreamland, that city, is in charge of the Lyric orchestra and is assisted by Gordon E. Taylor, violin, Lee D. Cummins, cornet and William Van Den Braak, clarinet.

◆

YOUNG LEADING WOMAN.

Julie Herne, one of our youngest and most capable leading women in stock, is a finished actress, and takes heavy dramatic and light comedy roles equally well. Her work with the Bronx Stock Co. has at all times been excellent.

◆

DOING BIG BUSINESS.

The Yonkers Stock Co., at the Warburton Theatre, celebrates its twenty-fourth week this week, and continues to do remarkable business. "The Chorus Lady" is the attraction, and is drawing exceptionally well. Amy Lee, the original property woman in the play, joined the company this week.

◆

REPORT DENIED.

Theodore Friebus emphatically denies that he is to retire from the cast of the Gotham Players. Business has been good at the theatre, and he has become very popular with the patrons.

◆

HAP JONES writes: "We are now in our fourth week of stock at the Elysium Theatre (formerly the Majestic), New Orleans, La., playing brand new musical comedy tabloids. We have eleven acting people and musical director. Roster: Marie Mae Montrose, prima donna; Hap Jones and Percy Barbat, comedians; Earl T. Mott, straights; Earl Hawk, characters, and a dancing chorus of pretty girls, including Pearl Warner, Ida Cantco, Kittie Gilmore, Angelina Prior and the St. Pierre Sisters, Ida Alegoff, musical directress. We are carrying as an added attraction, the famous Mardi Gras Three, harmony singers, and the Marvelous Prior, illusionist. All in all, we have the strongest musical tab. show in the South. Manager Socola, of the Elysium Theatre, says: 'Its far the best of its kind. Better than many dollar shows.'"

MONA DAGHNER and her Associated Players Notes.—This company closes a successful four weeks' engagement, March 6, at the Broadway Theatre, Shelbyville, Ind. This is the foremost five people tabloid stock company playing the independent time this season, having a repertoire of popular and standard successes in tabloid form, such as "Circumstantial Evidence," "The Outlaw and the Lady," "A Cheerful Liar," "A Fool of Fortune," "Jesse James," "Lena Rivers" and many others, ranging from farce comedy to sensational melodrama. We are booked for the coming Summer up around the lake resorts of Michigan, and in the meantime are filling in a few weeks through Indiana and Ohio. Business has been holding up very nicely, and our season thus far has been very successful.

WILLIAM INGERSOLL completed his contract of four weeks with the Brady stock company in Wilmington, Del., March 6, but remained with them to play the male lead in "Mother" which was taken to Dover, Del., and Salisbury, Md., March 8 and 9.

MARY HALL will close at the Grand Opera House, Brooklyn, 20.

EDWIN F. REILLY,
Manager of Crescent Players

THE MIRACLE SONG

A MIRACLE---IT TOOK LESS THAN A WEEK TO MAKE THIS SONG THE TALK OF THE COUNTRY.

DON'T TAKE
MY DARLING BOY AWAY

WORDS WILL DILLON

MUSIC ALBERT VON TILZER

NOTE:---PERFORMERS---CRITICS---THE PUBLIC OF THE WHOLE COUNTRY---PROCLAIM THIS TO BE THE GREATEST STORY-SONG EVER WRITTEN. WHEN YOU HEAR THIS WONDERFUL LYRIC IN CONJUNCTION WITH THE MELODY YOU WILL RAVE SOME, TOO.

FIRST VERSE
A mother was kneeling to pray,
For the loved ones at war far away
And there by her side her one joy and pride
Knelt down with her that day.
Then came a knock at the door;
Your boy is commanded to war.
No, captain, please, here on my knees,
I plead for one I adore.

CHORUS.
Don't take my darling boy away from me,
Don't send him off to war;
You took his father and brothers three,
Now you come back for more.
Who are the heroes that fight your wars;
Mothers who have no say.
But my duty's done, so for God's sake leave one,
And don't take my darling boy away.

SECOND VERSE.
A hero is now laid to rest,
A hero and one of the best;
She fought with each son, the battles he'd won
And the battles that proved a test;
Tho' she never went to the war
She was the hero by far.
They gave the guns, but who gave the sons,
M-O-T-H-E-R.

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TALK ABOUT ELECTRICITY. THE WHOLE COUNTRY IS ALREADY FEELING THE VIBRATIONS OF THIS SONG.

IT'S THE SONG OF THE DAY

BROADWAY MUSIC CORP., WILL VON TILZER, Pres., 145 W. 45th ST., N. Y CITY
CHICAGO: 123 N. CLARK ST.

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Price and Quality Always the Same
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LEADING MAN
With MISS JESSIE BONSTELLE
West End Theatre, New York

Wanted--For the Broadway Theatre
COMPANY FOR PERMANENT STOCK
TWO BILLS A WEEK SEATING CAPACITY, 1,200
Billy Bryant Company Just Closed 8 Weeks Record Business
V. W. JEFFERIES, Logansport, Ind.

AT LIBERTY
STOCK CO. CLOSING MARCH 20
FOR PERMANENT STOCK or FIRST CLASS REPERTOIRE
SOUBRETTES, INGENUES
Height, 5 ft. Weight, 105. Age, 26.
HALLEY MYERS (Clement)
NO SPECIALTIES.
JUVENILES, GEN. BUS.
Height, 5 ft., 10 in. Weight, 115. Age, 29.
FRED CLEMENT
FRED CLEMENT, Grand Theatre, Owensboro, Ky.

NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL.

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Price, 10 Cents.

W. W. COLE DEAD.

WEALTHY SHOWMAN DIES IN NEW YORK.

A PIONEER OF THE CIRCUS OF TO-DAY.

William Washington Cole, the veteran circus man, died March 10 in his apartments at the Hotel Biltmore, New York, aged sixty-nine years.

In point of service Mr. Cole was among the oldest of American showmen, he having been actively engaged in the circus business for upwards of half a century.

Starting in a modest way, he branched out and became one of the biggest men in the business.

The W. W. Cole Circus became one of the first big one-ring shows, and was a rival of the P. T. Barnum, the Adam Forepaugh and the Sells Bros.' Shows. Mr. Barnum early recognized the genius of his young rival, and finally made an arrangement whereby the Barnum Show absorbed the Cole Circus, and Mr. Cole became a partner of Mr. Barnum and James A. Bailey, the firm being Barnum, Bailey & Cole.

After the death of Jumbo, in 1885, Mr. Cole disposed of his interest in the Barnum, Bailey & Cole Co. to Mr. Bailey, and for several years gave his entire time and attention to his real estate interests, which even at that date were vast, including several valuable parcels and buildings in the heart of New York.

The death of Ephraim Sells called Mr. Cole from his retirement and, in conjunction with James A. Bailey, he formed the Forepaugh-Sells Bros.' Circus Co. Mr. Cole directed the management of this show, and also became a partner with Mr. Bailey in exploiting the Buffalo Bill Wild West.

After several years of this activity he again sought retirement, selling out to Mr. Bailey. The death of the latter in 1906 again caused Mr. Cole to answer the call of the circus, when, at a meeting of the board of directors of the Barnum & Bailey Circus Co., shortly after the funeral, Mr. Cole was elected managing director of the B. & B. Circus, in place of George Starr, for the term of one year. At the expiration of this term Mr. Cole retired permanently from the circus business.

W. W. Cole was rated as one of the richest men the circus ever produced, his fortune running into the millions. His wife survives him.

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AL. G. FIELD'S FINE TRIBUTE.

During the first part of his company's performance in Alton, Ill., on Sunday, March 7, Al. G. Field raised his hand and told the large audience that with its permission the show would halt for a few minutes in memory of the late George Evans.

The audience, of course, acquiesced, and then came the singing of "Nearer, My God, to Thee" by the company, with many in the audience joining in. Then followed a brief address and a prayer. At the conclusion of this brief religious service, the show went on.

◆ ◆ ◆

EDDIE FOX IN ACCIDENT.

Eddie Fox, orchestra leader, author and composer, met with a severe accident several days ago. He slipped and fell down three stone steps and fractured his right leg and dislocated his right shoulder. He was taken to the German Hospital, Philadelphia, where Fox and Ward and Al. Fostell called on him and found him still in a critical condition, with his attentive wife by his side. He may be able to sit up in about eight weeks.

Mr. Fox is one of the best known minstrel and variety leaders of orchestra in America, and as leader has traveled with most all the leading minstrel and variety organizations. He was the favorite leader for clogs, reels, jigs, and songs and dances.

Mr. Fox was born in Glens Falls, N. Y., Oct. 28, 1848, and during his time has composed many song hits. Among them: "The Big Sunflower," song and dance, which he wrote for and was made famous by Billy Emerson; "Nell the Bell" and "Sally, Bless My Soul," both of which he wrote for Fox and Ward. Back in '69, the late well known German comedian, Gus Williams, put the music of "Nell the Bell" to his famous big song hit, "Keyser, Don't You Want to Buy a Dorg."

Among some of Mr. Fox's other song hits are: "The Happy Irish Couple," "Sweetest Ever Seen," "Fancy Her an Angel," "She Was Handsome as a Rose," "The Girl With the Gingham Gown," "We Are All Surrounded," "She Loves Us Both So Well," "Little Fanny Powers," "The Grecian Bend," "Leaf By Leaf the Roses Fall," "Good-Bye Cousin Susie," "Wait for Ma," "Perished In the Snow," "Come O'er the Lake," "A Lock of Mother's Hair" and "Norine Morine." AL. FOSTELL.

◆ ◆ ◆

GETTING MORE SHOWS THAN SOME ONE NIGHT STANDS.

Sing Sing Prison is getting more theatrical entertainment than some one night stands. Almost every night there is something doing in the chapel, which seats 800, and as there are about 1,700 convicts, the shows must be given twice. All but the condemned can attend. Grand opera artists, vaudeville and dramatic performers often entertain the inmates. Last week, Edna Aug and Douglas Fairbanks were the headliners. Pictures are shown almost nightly. J. Victor Wilson of the Strand Theatre, New York, received the following letter thanking him for a picture machine given by his management.

"Whoever conceived the idea of sending the picture machine to the fellows here at Sing Sing was all man. Could we have our way of showing our appreciation we would hail the nearest taxi, bundle you in and place Rector's at your disposal. Come up and see us some evening, watch the play of expressions on our faces when the machine is in action, and if we do not convince you that we are grateful, nothing else would.

"Many, many thanks for the gift. It has let a whole Summer of sunshine into our hearts. As a fitting closing, let my last words be thank you."

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NEW FEATURES IN "WATCH YOUR STEP."

New features have been added to "Watch Your Step," at the New Amsterdam. "Lead Me to Love" is a duet sung by Sallie Fisher and William J. Halligan. George Dowling, a new comer in the company, has a scene with Vernon Castle. Mr. and Mrs. Castle have introduced a new dance, and Elizabeth Brice and Charles King have introduced in the third act a song, called "Homeward Bound."

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ANOTHER STUDENTS MATINEE.

On Thursday afternoon, March 18, in the Empire Theatre, the American Academy of Dramatic Arts will give its final matinee of the season, when Ibsen's "Little Eyolf," a three act drama, will be presented.

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TRYING "TAB." AT EMPRESS.

For the first time in the history of the Empress Theatre, Omaha, Neb., tabloid shows are to be tried, beginning with Max Bloom, in "The Sunny Side of Broadway," for first three days of the current week.

TALKING PICTURES STOPPED.

Attorney Goodman, for the United Booking Office, has informed Attorney Lewis Cohen, representing the Cinoplastikon Corporation, that all contracts for the Harry Lauder talking pictures have been canceled after March 13, and they will not be reinstated unless the corporation is defeated in its action to protect its patents.

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DRAMATIC STUDENTS AT EMPIRE THEATRE.

The students of the American Academy of Dramatic Arts and Empire Theatre Dramatic School gave another performance at the Empire on Thursday afternoon, March 11, the bill consisting of "The Teeth of the Gift Horse," a one act comedy by Margaret Cameron; "The Wages of Sin," a play in three acts by J. Weigand and Wilhelm Scharrelmann, translated from the German by Amelia Von Ende, with one scene set in a basement in a tenement in Petrograd, Russia, and "The Temptress," a comedy in one act by Gustave Von Moser. The students all gave good accounts of themselves.

On Friday afternoon, March 19, occurs the graduation exercises of the fiscal year of the two united schools.

AURIEMA.

Playing through the South and making good with Leo. Feist's songs. Always working.

FORREST ANNIVERSARY.

With appropriate ceremonies the guests of the Edwin Forrest Home, Holmesburg, Pa., celebrated, March 9, the one hundred and ninth anniversary of the birthday of the tragedian and founder of the home. A beautiful floral design was placed on the tragedian's tomb in St. Paul's Church. In the afternoon the guests entertained themselves with readings from the plays in which Forrest appeared. In the evening they dined as guests of the board of directors of the institution. The twelve guests of the home are: Charles Allison, Percy Plunkett, Mrs. Florence Robinson, Mrs. Jennie Stone, Maud Milton, Mrs. John Jack, Wm. H. Bartholomew, Miss Sidney Cowell, Anna Ware Barnes, Emily Lewis, Mrs. Samuel Charles and Josephine Bishop.

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MONEY BACK IF NOT PLEASED.

So confident are the managers of "Polygamy," at the Park, New York, that they advertise that they will return money paid for a seat by a spectator who does not like the play.

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ENGAGED.

The marriage engagement of Jeanette Hubbell and Robert Tuller, of Urbana, O., has been announced. Miss Hubbell, a musician of note, is a sister of Raymond Hubbell, the musical composer.

TWENTY-FIVE YEARS AGO.

A STAY of proceedings was granted Daniel Frohman in the suit of E. H. House, to restrain him from playing "The Prince and the Pauper."

WM. J. GILMORE secured the opera, "The Sea King," from Richard Stahl.

H. C. MINER sued Aug. Daly for money paid for "Roger La Honte."

JENNIE AND EMILY YEAMANS sailed for England.

"THE EHRE" ("Honor") was produced at the Amberg, New York.

CHAS. E. CROMWELL was booking Weber & Fields' Own Co. for the following season.

GUSTAV FROHMAN said to THE CLIPPER: "We began a year ago with a single desk, now we have seven typewriters and stenographers busy every day. To systematize the business I have prepared special maps of each State, showing at a glance the good show towns, the railroad distances, the theatrical value of each town or theatre, and the kind of attractions preferred. Chicago may get the World's Fair, but New York will control the theatrical business of the country."

MRS. TONY HART died.

GENE ERNEST.

Of Gene and Arthur, topping bills on the Loew Circuit.

NOVELTY FOR HIPPODROME.

By special arrangements with the Shubert Bros., Richard Pitrot has contracted the novelty, the "Cinoplastikon," moving and singing pictures, which will produce grand operas and musical comedies with the greatest and well known European stars and chorus. This novelty will be first shown in New York at the Hippodrome on March 22 as a feature.

Mr. Pitrot also has an offer for it from Alex. Pantages, and it will also be installed in a special building this Summer at Luna Park, Coney Island.

Richard Pitrot is the sole exclusive representative for this new invention.

The program at the Hippodrome will present:

First week "Barcarole," "Tales of Hoffmann;" "Toreador" song and chorus from "Carmen."

Second week "Cigarette" song, "Carmen;" "Miserere," "Trovatore."

Third week Duet from "La Boheme;" drinking song from "Cavalleria Rusticana."

Fourth week "Titania" aria from "Mignon;" "Doll" song from "Tales of Hoffmann."

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BENEFIT FOR MANAGERS AND AGENTS.

During the past season sickness and death have thinned the ranks of the members of the Agents' and Managers' Theatrical Association so at a special called meeting held in the clubrooms, at 1431 Broadway, March 8, it was decided that a benefit should be given for the purpose of raising funds so as to aid the sick and distressed.

Fred B. Williams was appointed general manager. Klaw & Erlanger have come forward with the donation of the free use of the Grand Opera House for Saturday, April 10, and almost every theatre manager in this city has given assurance of assistance, either in the way of a cash donation or by furnishing headline acts for the magnificent bill to be presented.

The purse string of every member of the A. & M. T. A., as well as the treasury of the association has always been open for the worthy cause of charity, and as this is their first appeal to the public for assistance, the opportunity of reciprocity is at hand, and is even now, at this early date, proving that the old adage "bread cast upon the waters will be returned ten fold" is a true one, for orders are already coming in for reservation of tickets.

All those desiring to lend assistance or procure tickets for this worthy cause can do so by addressing Fred B. Williams, 1431 Broadway, Room 212, care of the A. & M. T. A.

DON'T GET LEFT

The following articles, specially written for THE NEW YORK CLIPPER, will be among the Attractions in our

"SPECIAL OUTDOOR AMUSEMENT NUMBER"

which will be issued next week. Order it from your Newsdealer NOW if you want to be sure of getting a copy of it.

- OLD DOC CROSBY—by G. C. Van Auden.
- TAXING TENT SHOWS OUT OF EXISTENCE—by Willard D. Coxey.
- THE VALUE OF FAIR AMUSEMENTS—by John C. Simpson.
- DREAMING (Poem)—by Fritzie Comfort.
- THE SHOWMAN AS A BUSINESS MAN—by J. A. Darnaby.
- A TIMELY TALK WITH TALKERS—by W. X MacCollin.
- THE GOSPEL OF RECREATION—by C. M. Casey.
- WHALE-OIL GUS—by Al. Fostell.
- THE YOUNGER GENERATION IN MINSTRELSY—by Frank Dumont.
- THE CARNIVAL TREASURER—by Homer V. Jones.
- REMINISCENCES OF THE SHOW BUSINESS COVERING HALF A CENTURY—by Major Burke.
- THE CIRCUS THAT WAS LOST—by Fletcher Smith.
- IDEALS OF A CARNIVAL GENERAL AGENT—by R. L. Lohmar.
- IN OLD MEXICO by Punch Wheeler.
- WHERE ARE THE PROMOTERS OF TODAY? by A. A. Powers.
- EDUCATIONAL VALUE OF SHOWS—by Johnny Baker.
- A FORGOTTEN DROLL—by Herbert S. Renton.

NOTES.

"A MODERN EVE" is being rehearsed to open at the Cort, Boston, April 5, with an engagement at the Cort, New York, to follow. Ben Jerome is musical director. Frank Smithson is staging the numbers.

MARIE TEMPEST sustained a heavy fall at the Garrick, Chicago, on March 10, and was knocked unconscious. The play had to stop in the middle of the last act.

ARTHUR FRIEDHEIM, concert pianist, will play at the Palace, New York, next week.

"NOBODY HOME," with Lawrence Grossmith and Adele Rowland, will be produced next month at the Princess, New York.

THE new policy of vaudeville, music and pictures will be tried at the New York Hippodrome 22. A spectacular feature will be the water spectacle.

A SLIGHT operation on Oscar Hammerstein's foot was performed last week at St. Luke's Hospital, New York.

DAVID WARFIELD'S engagement at the Grand, Terre Haute, Ind., March 8, called for the S. R. O. sign before doors opened. House Manager Smith was forced to convert the orchestra pit into a reserved section and transfer orchestra to stage.

THE two thousandth session of New York Lodge of Elks will be held March 21 at the clubhouse, and will be duly celebrated. The charity ball netted the fund over $7,000.

THE Special Prize Dance Contest will be held at the New York Theatre Roof, Friday, March 26.

WINTHROP AMES is considering an increased seating capacity for the Little Theatre, New York.

MAX HIRSCHFELD is directing the music with the "Nobody Home" Co.

ANN SUTHERLAND AND GEORGE GIDDENS have signed with "You Never Can Tell."

DODSON MITCHELL goes with "Taking Chances" opening March 17 at the Thirty-ninth Street, New York.

THE "John Gabriel Borkman" production has been postponed.

ROBERT WARWICK will play the Count de Mornay in "A Celebrated Case."

"KICK IN" closes at the Republic, New York, 27.

SO PLEASED was Billie Burke with her stay at the Hampton Terrace, in Augusta, Ga., March 5, when she played "Jerry" to capacity, that after her performance in Macon the next evening she chartered a special train in order to return to Augusta to spend Sunday, leaving Monday noon for Atlanta. Miss Burke was accompanied by her husband, Florenz Ziegfeld.

M. PILNACEK will erect a theatre on Steinway Avenue, near Jamaica Avenue, Long Island City, to cost $75,000. It will seat one thousand persons, and has been leased to Steinway Avenue Theatre Co.

PLANS are being prepared for a picture theatre, seating six hundred, to cost $35,000, at Forty-fourth Street and Eighth Avenue, New York.

AL. G. FIELD GLEANINGS.

Weather conditions had been ideal for the past ten days, until two days ago, when a Winter blizzard came howling along and put a crimp in the wearing of Spring duds.

Mr. Fields has been on the sick list for the past two weeks suffering with a bronchial affection. Jack Richards, Herbert Willison and Elmer Rodertscher who have been in the hospital, returned to their duties when the company played Indianapolis. Mr. Field put in an appearance, and all went as merry as a marriage bell. Then came the news of the passing of George Evans. While this was not unexpected, as his friends realized his critical condition, yet the announcement of his death shocked all here. At a meeting of the company, on the stage of the English O. H., the following resolutions were adopted, and a copy of the same sent to his widow:

"Whereas, It has pleased Almighty God to remove from our profession our co-worker and friend, George Evans.

"In bowing to the will of Him who doeth all things well, we extend to the widow and grief-stricken relatives, our deepest sympathy in this, the darkest hour of their lives.

"The loss of anyone by death brings keenest sorrow, but when death removes one whose loving tenderness to his dear ones, and whose conduct and life was a fitting example to all members of our profession, and whose talent was the admiration of all, the loss is all the more greatly deplored."

This was signed by all the members of the company.

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MOBILE LODGE, 110, T. M. A.

Mobile Lodge No. 110, Theatrical Mechanical Association, was organized Sunday, Feb. 28, at its hall, No. 65½, St. Francis Street, Mobile, Ala. The new lodge starts under most favorable circumstances, with a membership of forty-five.

The following officers were elected for the ensuing term: F. M. (Buck) Taylor, past president; George E. Drago, president; John W. Dalley, vice president; J. Bedford Sibley, chaplain; William G. Broley, recording secretary; Frank J. Blemann, financial secretary; E. W. Bancroft, assistant financial secretary; M. V. Peck, treasurer; Dr. Douglas G. Campbell, lodge physician.

Past President F. M. Taylor and Vice President John W. Dalley were the installing officers, and carried out the impressive ceremony most acceptably. The trustees will be appointed at a later meeting. Travelling members of the T. M. A. will always be accorded real Mobile hospitality when they visit that city. A club room, complete in every detail, is contemplated for the near future.

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WEDS AND RETIRES.

Myrtle Marshall, as Myrtle E. Iberloch, of 723 Sycamore Street, Milwaukee, Wis., is known on the stage, was married to Justo Fontaine, a prominent lawyer of New Orleans, La., at Milwaukee, Wis., Feb. 23, by the Rev. Arthur H. Lord, of St. James Episcopal Church.

The romance began at Washington, D. C., when Miss Marshall, who is twenty years old, was appearing in "The Whirlpool." She started her stage career with the Juneau Theatre Stock Co. in Milwaukee, several years ago, and was later connected with the Frank E. Long company. Then the Shuberts became interested in her, and she played the part of Olga, in "The Devil," for a season, and this year was chosen for the part of Peggy in "The Whirlpool."

Miss Marshall gave up stage work she loved upon becoming Mrs. Justo Fontaine, because her husband's love "was so much more insistent," as she put it.

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MASONIC CHANGES HANDS.

Chillicothe, O., March 8. The Masonic Theatre, which has been owned and managed by N. H. Wolfe, for the past fourteen years, has changed hands, having been purchased by Myers Bros., of this city. The young men will continue the policy of the house and will play pictures and vaudeville on all dark nights. The theatre is to be remodeled and to be opened with Summer stock on Easter Monday.

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A NEW ACT.

Jack Henderson and Caroline Thompson are to be presented in vaudeville by Joseph Hart, in the near future, in a new comedy entitled "Up a Tree." Mr. Henderson has played leading roles in many Broadway musical comedies, and Miss Thompson is favorably known for her work in "Adele."

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FRIEND AND DOWNING JUST VISIT.

Friend and Downing, last arrived from "the other side," where they have been a big success, are merely visiting this country at present. They play Keith's, Philadelphia, week of March 15, and return to England April 20, for two years more.

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JEFF DAVIS AT VOLL'S.

Jeff Davis and a few of the Hotel De Gink guests were scheduled to be the guests entertainers at Voll's Alhambra Garden, One Hundred and Twenty-sixth Street and Seventh Avenue, (March 9).

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OFF THE SMALL TIME.

"From Coney Island to the North Pole," a condensed musical comedy in three "acts," featuring Arthur La Vine, which has been a feature small time musical comedy, is at Hammerstein's this week.

DIXIE GIRARD.

From musical comedy, now meeting with success in vaudeville.

"BY HECK"--THIS IS A PIPPIN--BY HECK! IF YOU CAN'T SING "BY HECK"--BY HECK YOU CAN DANCE IT

RIB TICKLING COMIC SONG
Music by
S. R. HENRY
Words by
L. WOLFE GILBERT

BY·HECK

ECCENTRIC FOX-TROT ONE-STEP and CAKE-WALK
By S. R. HENRY

Comic Singers, Comic Dancers, Comic Jugglers, Comic Acrobats, Comic Musical Acts, Comic Quartettes, Etc., You Are Cheating Yourself If You Don't Proceed to Put "By Heck" on at Once. The Music Will Be an Inspiration to Your Act

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HAVE YOU HEARD THE BALLAD BEAUTIFUL, "MY LITTLE DREAM GIRL" ? ?

Instrumental Orchestrations for Dance, or for Musical and Dumb Acts, 15c; Full Brass Band, 15c.

STATE FAIR MANAGERS MEET.

BOOK HALF A MILLION DOLLARS WORTH OF AMUSEMENTS FOR THE SEASON OF 1915.

STRICTLY BUSINESS SESSION LARGELY ATTENDED BY BIG SHOW INTERESTS.

(Special to THE NEW YORK CLIPPER.)
CHICAGO, March 11.

State fair managers held a two days' meeting in Chicago, at the Auditorium Hotel, Tuesday and Wednesday, March 9, 10. Over a half million dollars worth of attractions were booked for the season of 1915.

The meeting was largely attended, and a great volume of business transacted. W. R. Mellor, president of the American Association of Fairs and Expositions, was chairman, and Joe Morton, secretary of the Inter-State Fair, Sioux City, Ia., was secretary.

The following fairs and celebrations were represented: Nebraska State Fair, W. R. Mellor, Lincoln; Indiana State Fair, Charles Downing, Indianapolis; Chas. W. Travis, La Fayette; Warren T. McCray, Kentland, Ind.; Illinois State Fair, B. M. Davison and E. E. Lindley, Springfield; W. F. Allen, Bay; J. Fred Temple, Galesburg; B. H. Holde, Chicago; Inter-State Fair, Kankakee, Ill.; Len Small; North Dakota State Fair, Don V. Moore, Grand Forks; Southeast Texas Fair, Beaumont; C. B. Hune and A. R. Brock; Ak Sar Ben, Omaha, J. D. Weaver; Billings Montana Fair, C. L. Harris; Dodge County Fair, Beaver Dam, Wis.; C. W. Harte and C. M. Harley; South Dakota State Fair, C. N. McIlvaine; Oklahoma State Fair, I. S. Mahan; Iowa State Fair, A. R. Corey, Chas. Cameron, A. Olson and E. J. Curtin; North Iowa Mason City Fair, W. L. Patton; Inter-State Fair, Sioux City, Ia.; Joe Morton; Minnesota State Fair, J. C. Simpson, Robert Crickmore, George Atchinson, Tom Canfield and E. J. Stillwell; Wyoming State Fair, C. B. Irwin; Galesburg, Ill., Fair, Fred Jacoby; Michigan State Fair, G. W. Dickinson. W. H. Stratton, secretary of the State Fair of Texas, wired from Dallas that he was unavoidably detained there, but would arrive in Chicago next Monday to book big shows and features.

PROMINENT SHOWMEN PRESENT.

Among the prominent showmen who were attracted to the meeting and in evidence in the foyer of the Auditorium Hotel throughout the two days' session were: Al. F. Gorman, general agent K. G. Barkoot Shows; M. B. Westcott, proprietor Westcott United Shows; James A. Patterson and Harry S. Noyes, the Great Patterson Shows; Dan McGugin, general agent Jarvis-Seeman Shows; Con T. Kennedy and A. H. Barkley, Con T. Kennedy Shows; E. C. Talbott, Joe Bauman, Ben Harries and W. C. Huggins, of the World at Home; Ed. L. Heinz, Earl Enos and Lester Rose, of the Heinz & Beckman Shows; Geo. H. Degnon; Edward Arlington and Roy L. Gill, of 101 Ranch Wild West Show; J. B. Austin, general agent Gentry Bros.' Dog and Pony Show; Nat Reiss, proprietor Famous Nat Reiss Shows; Steve A. Woods, general agent C. A. Wortham Shows; Dick Collins and A. T. Wright, of the Inter-State Press Service; Tom W. Allen, of the Tom W. Allen Shows; W. H. Rice and A. A. Powers, of Rice & Dore River Exposition Company; M. S. Bodkin, general amusements; John B. Warren, president Showmen's League of America; Felice Bernardi, manager of concessions with World at Home; Al. Latto, superintendent of concessions Tom W. Allen Shows; Al. Heath, of the Davis & Heath Shows; Joe End, of the Fair Amusement Company; Harry G. Melville, Western manager New Toy Mfg. Company; Charles Duffield, general manager, and James Cunliffe, Thearle-Pain Fireworks Display Company; W. G. Williams, the "Coffee King;" J. L. Finch, concessionaire Heinz & Beckman Shows; A. L. Salvail, manager side show, Yankee Robinson Circus; Charles Andress, of the Sells-Floto-Buffalo Bill Shows; James T. Clyde, general manager Grand Pacific Hotel; Herbert A. Kline, proprietor Herbert A. Kline Shows; Homer Wilson, of the Wilson Bros.' Wild West; C. B. Irwin, of Irwin Bros.' Cheyenne Days Wild West; E. F. Carruthers and Sam J. Levy, of the United Fairs Booking Association; Charles Marsh, Independent Fair Booking Agency; Edward Marsh, Harry F. Rose and R. F. Trevelleck, Fair Department Western Vaudeville Managers' Association; Ethel Robinson, Mr. Burns, Felix Reich, of the Robinson Amusement Corporation; Fred M. Barnes and Ben Rosenthal, of F. M. Barnes, Inc.; Charles Kilpatrick, of Red Moon Fair, Danville, Ill.; J. T. Windhorst, of Windhorst Light Co.; Walter F. Driver and Edward P. Neuman Jr., United States Tent and Awning Company; John H. Sullivan, Broncho John Wild West; George C. Newton, of Newton Fireworks Co.; J. Saunders Gordon, North American Fireworks Display Co.; W. E. Breitnitz, Donaldson Lithograph Co.; Charles Wright, Ackerman & Quigley Litho Co., Kansas City; C. A. Sherman and Orville Bunnell, National Show Print; Fred Clarke, Riverside Show Print; W. B. Barker and Walter Stanton, Co-operative Fair and Park Acts; Mr. Baldwin, for Lucille Belmont; McKinney and Hunter, hippodrome race acts; Max Gruber, elephant and animal acts; Mr. Jaeger, for S. J. Aero Com.; Dr. H. F. Harris, Newcastle Fireworks Mfg. Co.; Chas. Van Norman, bicycle high dive; Silvestro Bros., fireworks; S. Tomason, Tomason Band; Francisco Ferrullo, band; Hallman, band; Kryl, band; A. H. Nussbaum, Chicago Grand Opera Band; L. C. Kelley, Clifton-Kelley Shows; Charles Berkell, World at Home; Baba Delgarian and Mike Zinner, W. J. Sweeney, John Miller and J. A. Sternad, C. H. Armstrong, Riverview Exposition; John A. Pollitt and Lew H. Nichols, J. H. Duffy and W. B. Lewis, concessionaires.

HANKINSON LANDS CONTRACTS.

One of the big ones at the meeting was Ralph A. Hankinson, secretary of the Hankinson Auto-Polo Co. (Inc.), of De Soto, Kan. Mr. Hankinson has made an enviable reputation for himself with the State fair secretaries, practically all of whom have done business with him in the last two years. As an evidence of the popularity of Hankinson's Auto-Polo, the fact may be cited that his attraction has been booked for the Iowa and Minnesota Shows for 1915, notwithstanding the fact that they played both of these last season. Mr. Hankinson also closed contracts with the North and South Dakota State Fairs, the Inter-State Fair, Sioux City, Ia., and the Missouri State Fair. The Hankinson Company has practically a new outfit this season, the only old thing about it being the name and players. The American team will be captained by Ray Lampkin, and the English team by Bloody Sterling. Owing to the number of engagements offered this season, Mr. Hankinson has decided to have two companies.

The opening of the season will occur at the St. Louis Coliseum, St. Louis, Mo., on the afternoon of April 4, for a series of eleven games. Immediately after the close of this engagement both teams will begin their road tours.

Mr. Hankinson has engaged J. H. Mayer as manager and director of publicity for his companies. Mr. Mayer was formerly editor of an amusement paper, and enjoys a wide acquaintance among showmen. He was one of the most popular as well as one of the most active men at the fair managers' meeting, and may be depended upon to keep the Hankinson interests well in the public eye this season.

THE WAR OF NATIONS.

The Thearle-Pain Fireworks Display Company was ably represented by Charles Duffield, James Cunliffe and George Kirchner, and landed a number of very attractive contracts with some of the big State fairs. "The War of Nations" is the spectacle for 1915. The picture is 430 feet in length and 58 feet high, and it promises to be the apotheosis of pyrotechnic achievement. The model was on exhibition in a private parlor at the Auditorium, the Mecca for scores of interested spectators who marveled at the stage craft and ingenuity of the spectacle in miniature. Aeroplanes and Zeppelins, with human operators, will be utilized with the Thearle-Pain production. Three hundred people will take part, there will be a ballet of fifty, and twelve circus and specialty acts. George Kirchner designed the spectacle and evolved the scenic investiture. "The War of Nations" will be a thriller, and transport the onlooker to the battle fields of Europe. The Thearle-Pain spectacle, "Panama Canal," will open the season at Riverview Exposition, Chicago, July 10, for an engagement of thirty-one days. "The War of Nations" will open in St. Louis early the same month. The new Thearle-Pain plant will open in Roby, Ind., April 1, and the various productions and supplies for this firm will be turned out there.

ART SMITH, BOY WONDER.

Art Smith, the daring boy aviator, knocked the ancient axiom, "there is nothing new under the sun," into a cocked hat when he looped the loop in an aeroplane at night. Michigan Boulevard, Chicago's Champs de Elysses, was packed and jammed with expectant humanity Tuesday evening, 9, when Art Smith made a flight that will go down in the annals of aviation history as the most remarkable and spectacular exhibition ever given in the upper ether. To properly describe it, and use a just quota of adjectives, would require a page of space. The Chicago dailies the following morning raved over Smith's "death challenge." The biplane he used was of the Curtis-Wright type, and similar to the American army aeroplane. In the afternoon Smith had broken all world's records for loops in the air by turning twenty loops in four minutes, a mile above Lake Michigan, opposite the Auditorium Hotel. That feat was enough to insure him State fair bookings, but what he did at night clinched the matter for him. He made seven backward loops amidst a meteoric display of fireworks, made possible by the installation of special apparatus on the biplane by the Thearle-Pain Fireworks Display Company, of Chicago. Brilliant magnesia lights set the sky aglow, and as Art Smith evoluted in the air, performing the "death dip," he left a trail of fire like a monster glow-worm or the tail of a comet. Smith has made Chicago the radiating centre of the aviation world. His exploit will be remembered for years to come, and millions will marvel at his daring this coming season at the big State fairs, a number of which his manager, W. S. Haslar, has booked. Looping the loop in a blaze of fire has made Chicagoans forget they have ever seen another flyer.

BOOKING AGENTS ACTIVE.

When W. B. Barker, the father of the co-operative acts propaganda, appeared in the foyer of the hotel auditorium and ascended to Room 430, where the fair managers were in session, there was a hush for the nonce, and a wave of wonder rippled around the main floor. It had been predicted by the Co-operative Acts that they were confident that a revolution would take place, and that the regular booking agencies would be "put on the blink." When Mr. Barker emerged from this confab with the fair managers, it was learned that little could be expected by the Co-operative forces as an organization. During the course of the meeting some of the acts booked individually and secured contracts by reason of merit, at a price satisfactory to the fair managers.

In the meantime the Robinson Amusement Corporation, represented by Ethel Robinson, Felix Reich and Mr. Burns; the Western Vaudeville Managers' Association, represented by Edward Marsh, R. F. Trevelleck and Harry F. Rose; the United Fairs Booking Association, represented by E. F. Carruthers and Sam J. Levy; Charles Marsh (himself) and F. M. Barnes, Inc., represented by Fred M. Barnes, Joe Bauman and Ben Rosenthal, were right on the job, and placed contracts running into hundreds of thousands of dollars.

CARNIVALS POPULAR.

Carnival mangers secured desirable dates, which will be duly announced at a proper time.

At this writing it is learned that the K. G. Barkoot Shows, Great Patterson Shows, World at Home, C. A. Wortham Shows and Tom W. Allen Shows annexed dates satisfactory to all concerned. Several carnival organizations by reason of previous bookings did not enter the bidding, among them being Con T. Kennedy Shows, Herbert A. Kline Shows, Famous Nat Reiss Shows, Westcott United Shows, Rice & Dore Exposition Co., and Clifton-Kelly Shows. It is learned that W. H. Rice booked the Rice & Dore Water Circus as a special feature at a number of the State fairs.

BIG MEETING SUCCESSFUL.

Joe Morton, secretary of the Inter-State Fair, Sioux City, Ia., said to a CLIPPER reporter upon the eve of his return to his home city, Thursday night: "Our meeting was not fraught with social activities. We were in Chicago to do business, and we effected our purpose. It was the best meeting we ever had. The booking agencies had everything in the way of amusement fare ready for us to choose from at a price governed by the merit and attractiveness of the features offered. We did not have to haggle over terms. Booking attractions for fairs and celebrations has resolved itself into a regular business proceeding. We have cut out all the old time frills and gotten down to cases. The carnival manager has evoluted and become a producer of high class entertainment properly presented. Altogether, what with comet flights with an aeroplane, auto-polo games, big bands, auto races and carnival attractions galore, the patrons of the State fairs this season will have a menu of enjoyment placed before them that should please even the most jaded appetite; *al fresco* entertainment extraordinary, and then some. The Chicago meeting was a delightful renewal of old time acquaintances and the making of new friends."

FOYER ECHOES.

W. H. GODFREY, legal adjuster of the Yankee Robinson Shows, mingled with the tent show boys at the Auditorium during the fair managers' meeting.

CHARLES KILPATRICK wrote over sixty accident insurance policies on the floor at the Auditorium. Kil. is a canny Scot.

RED ONION was the busiest man at the meeting. Popular—what?

THE State fair managers went over the plans for their jaunt to the Panama-Pacific Exposition next Fall. It is pretty certain that the special train will start from Chicago over the Burlington, and then take the Northern route over the Great Northern. The fair managers' meeting in 'Frisco will probably be held about Nov. 10. The secretaries are desirous of being there in time to take in the big $20,000 horse race on Nov. 13.

THE HANKINSON AUTO-POLO CO. made a fine display in a private parlor at the Auditorium. Hankinson believes in advertising. He will have a wonderful billing display this season, and Joe Mayer will see to it that the newspapers are kept supplied with material.

JOE MAYER had no idea how strong THE NEW YORK CLIPPER was with the State fair managers until he attended the meeting, and then learned that THE OLD RELIABLE was considered the authority in the outdoor amusement business.

C. L. HARRIS, "the big man from Billings, Mont.," was given a hearty welcome to the doings and made a lot of friends during his stay in Chicago. The C. A. Wortham Shows will furnish the carnival attractions at the Billings celebration.

HOMER WILSON loomed up with his big Stetson chapeau—a typical Wild Westerner.

KATHERINE STINSON, the aviatrix, was on hand, and Wednesday afternoon made a flight with Art Smith, but did not loop the loop with him as conditions were not suitable for the stunt.

GRACE DARLING AND ART SMITH were very much in evidence at the Auditorium. They certainly received a lot of publicity in the daily papers.

ALEX. SLOAN attended the fair managers' meeting and placed contracts for his auto racers, as did Ernie Moross for his day and night auto racing.

"DAD" WEAVER says that the Ak-Sar-Ben at Omaha will be greater and grander than ever this season. That will be going some.

BEN ROSENTHAL said that the Barnes office simply "mopped up," whatever that means.

HEINZ & BECKMAN SHOWS did not enter the bidding at the meeting by reason of the fact that routings already consummated made it unnecessary. In the meantime Heinz was busy in Chicago closing up some affairs preliminary to the opening of the season at East St. Louis.

THE Illinois Association of County Fair Managers will meet in Springfield, Ill., March 17. There will be a large attendance from Chicago.

IT IS probable, according to rumor, that the Sells-Floto-Buffalo Bill Show will open at Riverside, Cal., instead of Ft. Worth, Tex.

CHARLES ANDRESS will have a Parker carry-us-all with the Yankee Robinson Circus, as well as with the Denver aggregation.

J. C. SIMPSON is planning some wonderful things for the Minnesota State Fair. One fine gentleman and a keen judge of values.

DAN MCGUGIN was here, there and everywhere. He will be with the Jarvis-Seeman Shows this season, and is most welcome to the carnival fraternity. He knows the game from all angles.

CON T. KENNEDY'S Showmen's League of America special train to the Panama-Pacific Exposition was one of the great developments of the week.

W. C. HUGGINS, of the World at Home, returned to the Winter quarters at Davenport, Ia., where things are shaping up nicely for the opening, early in May.

CON T. KENNEDY AND A. H. BARKLEY returned to Leavenworth and Kansas City.

ARTHUR H. MILLER, 333 W. 44th St., N. Y. Bet. 8th & 9th Aves.
Manufacturer of CHIMES, BELLS, MUSICAL NOVELTIES, XYLOPHONE, DRUMS, TRAPS, Etc. ELECTRICAL CHIMES and BELLS.

The Con T. Kennedy Shows will have a bunch of surprises this season.

THE HUGO BROS.' DOG AND PONY SHOWS will open the season at Marion, Ia., in April.

THERE was spirited rivalry between the show printers at the meeting, and all did well, according to reports. The printers are paying more attention to this class of business, as they realize that it is a profitable and growing field.

HERBERT A. KLINE shook hands with the fair managers. He has been up in Michigan booking the Herbert A. Kline Shows for the early openings.

NAT REISS told some of his characteristic stories during the lulls, and as usual, had his hearers convulsed with laughter. Some raconteur, is Nat.

W. M. EWING secured several fat contracts for Ewing's Zouave Band.

JOE END, of the Fair Amusement Co., and Harry G. Melville, of the New Toy Mfg. Co., placed orders to the amount of about one hundred thousand dollars, with the concessionaires.

A. T. WRIGHT AND DICK COLLINS did considerable business for the Inter-State Press Service.

E. C. TALBOTT, general manager of the World at Home, and Steve A. Woods, general agent of the C. A. Wortham Shows, along with W. H. Rice, Tom W. Allen, A. A. Powers, Dick Collins and A. T. Wright, made themselves active in serving as a sort of reception committee for visiting showmen at the meeting. John A. Pollitt helped the good work along.

BROTHERS BONE & BROCK, from Beaumont—"that Texas Fair" got acquainted with everybody and bought a lot of material that will add to their fair this year. Right on the job from start to finish.

PRESIDENT JOHN B. WARREN, of The Showmen's League of America, added a degree of distinction to the gathering by his genial presence.

ED. CARRUTHERS, for the first time in his tory, closed contracts with the Beaver Dam Fair for United attractions. He recently returned from the South, where he closed contracts for many of the big fairs.

SECRETARY JOE MORTON, of the Inter-State Fair, Sioux City, Ia., filed his application for membership in the Showmen's League of America. He is the first of the State fair secretaries to join. Others will follow, according to expressions made at the fair meeting.

C. N. MCILVAINE said that the fair managers were looking forward to the Special Outdoor Amusement Number of THE NEW YORK CLIPPER.

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Young, clever, attractive Ingenue, with strong Specialty. Young, pretty Juvenile Woman, capable of playing Leads. Gen. Bus. Man, with Specialty. Capable Actor, to direct. Boss Canvas Man. Others write.
We demand ability, wardrobe, appearance and sobriety. You get your salary. Good treatment. Long Season. Make salary low. It's absolutely sure. Pay your own. Seven Performances a week. Photo and program must accompany letter. Prepay your wires. Tickets from Hong Kong if you are what we want. Rehearse April 10. 30 West Fountain Ave., Delaware, Ohio.

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OUT OF TOWN NEWS

PHILADELPHIA.

There is only one new offering for week of March 15, that being "The Blue Envelope," at the Broad.

BROAD (Nixon & Zimmerman, mgrs.)—"The Blue Envelope" has its first local view 15. "The Misleading Lady" had two satisfactory weeks ending 13.

GARRICK (Chas. C. Wanamaker, mgr.)—"The Seven Keys to Baldpate" was an unquestioned hit to crowded houses last week. The play has the advantage of being keenly interesting to the drop of the curtain. The cast is well nigh perfect, the biggest successes being created by George Parsons, Joseph Allen, Martin L. Alsop and Jeanette Horton. The second week begins 15.

LITTLE THEATRE (Beulah E. Jay, mgr.)—Edith Wynne Matthison was very pleasing last week in the production of "The Piper." The second week starts 15.

LYRIC (Leonard Blumberg, mgr.)—Robert Mantell's robust interpretations of Shakespearean roles drew houses of fine size last week. The press were lavish in their praise of the star and his splendid supporting company. For the second and final week starting 15, "Julius Cæsar" will be put on.

ADELPHI (Leonard Blumberg, mgr.)—"Peg o' My Heart" has settled down for a run of the most prosperous kind. Starting 15, will be the fourth week of the engagement with Florence Martin scoring a triumph nightly.

METROPOLITAN OPERA HOUSE (Alfred Hoegerle, mgr.)—De Wolf Hopper in his revival of Gilbert and Sullivan Operas surprised every one last week by the splendid houses that thronged the big auditorium. "Mikado," "Pirates of Penzance" and "Pinafore" were all very cleverly sung, and the fine melodies were redemanded and redemanded. The second and final week starts 15.

FORREST (Nixon & Zimmerman, mgrs.)—European War pictures drew fairly good houses last week and will be continued for 15 and week.

WALNUT (W. D. Wegefarth, mgr.)—"Milestones" 15-20. "Mutt and Jeff in Mexico" drew the biggest kind of houses last week. Earl Redding and Jerry Sullivan in the title roles were excellent and they scored big.

EMMISH (Wm. F. Rife, mgr.)—The stock season at this house came to a close on 13. "The Escape" was cleverly acted to houses of fair size.

AMERICAN (Wm. W. Miller, mgr.)—The stock appears in "To-Day" 15-20. "The Blindness of Virtue" was capably acted last week to houses of good size.

B. F. KEITH'S (H. T. Jordan, mgr.)—Nazimova and company, in "War Brides," is the big feature week of 15. Others are: Claudius and Scarlet, Paul Conchas, Mack and Orth, Le Roy, Lytton and company, Cleo Gascoigne, the Le Grohs, Boland and Holtz, and moving pictures.

GRAND (Fred G. Nixon-Nirdlinger, mgr.)—Week of 15-20: Omar Opera company, Bario and Clark, Conrad and Merlino, Barrett and Opp, Soretti and Antoinette, Francis P. Murphy, and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—Week of 15-20: Emmet Devoy and company, Friend and Downing, Moller and Stanley, Gadiner Trio, Nat Nazarro and company, the Vander-Koors, Felix and moving pictures.

NIXON (Fred'k Leopold, mgr.)—Week of 15-20: Rose Valeria company, Presto and company, Ashe and Shaw, Wm. J. Coleman, Canfield and Driver, Adlon and company, and moving pictures.

GLOBE (Eugene Perry, mgr.)—Week of 15-20: Stanley and Berbeck, Mr. and Mrs. Mark Murphy, Weston and Clare, Dyer and Fay, Little Miss Jean, Three Escardos, Frank E. Gordon, D. Albemmle, and moving pictures.

CROSS KEYS (Jas. J. Springer, mgr.)—For 15-17 the acts are: "The Hunter and the Maids," Bigelow, Campbell and Royden, Norton and Ayres, James Kennedy and company, Durand and Russell, and Herbert Germaine Trio. For 18-20: Houlana Song Birds, Wm. Shilling and company, Largey and Snee, Johnson and Irwin, Des Valls, and the Gordons.

KEYSTONE (M. W. Taylor, mgr.)—Week of 15-20: Leever, Leroy and Davis, Billy "Swede" Hall and company, Carrie Nagel and company, De Witt, Mott and Maxfield, Leonardi, Three Nevarros, and moving pictures.

CASINO (Thomas McCready, mgr.)—The Bowery Burlesquers are due 15 and week. Billy Watson's Show was a big winner to fine attendance last week. Sliding Billy was on the job from start to finish, and pleased everybody greatly.

GAYETY (Wm. S. Clark, mgr.)—The September Morning Glories 15-20. The Taxi Girls possessed all of the requirements to fine returns 8-13. Ben Small and George Hickman did the comedy stunts in a satisfactory manner. Lynn Canter and Ollie Oden were also prominent on the program.

TROCADERO (Robt. O. Morrow, mgr.)—Beauty, Youth and Folly Co. are tenants 15 and week. The Charming Widows had the finest kind of houses last week. Eddie Dale and Sam Carleton were the comedians-*par excellence*, and they scored big. Emily August and Simone De Beryl were also a well liked number.

CHESTNUT STREET OPERA HOUSE, COLONIAL, ALLEGHENY, ALHAMBRA, BIJOU, GIRARD, PLAZA, VICTORIA, STANLEY, PALACE, REGENT, FRANKFORD, LIBERTY, PEOPLE'S EMPRESS and ORPHEUM, give vaudeville and moving pictures.

DUMONT'S (Frank Dumont, mgr.)—A skit on "Uncle Tom's Cabin" was the principal feature last week, enlisting the full resources of the company. The first part had several novelties, and with Bennie Franklin and Eddie Cassady, in new sketches, rounded out a very enjoyable bill.

EVELYN NESBIT cancelled her engagement at Keith's last week, her place on the bill being taken by May Irwin.

THOMAS McCREARY has been appointed resident manager of the Casino succeeding Wm. J. Vaill.

THE apartments of George W. Metzel, manager of the Wm. Penn Theatre, were invaded by robbers last week, who got away with $500 worth of booty.

THE Baltimore Theatre, a film house at No. 5026-28, Baltimore Avenue, has been sold by Charles Wasmon to Harry B. Hammond, for a nominal consideration, subject to a $33,000 mortgage. The house occupies a lot 40 by 104 feet, and is assessed for $25,000.

Scranton, Pa.—Lyceum (E. H. Kohnstamm, mgr.) "The Trail of the Lonesome Pine," March 15-17, mat. 17; "When Dreams Come True" 10.

POLI (John H. Docking, mgr.)—Billed for week of 15: Eddie Leonard and Mabel Russell, Claude Gillingwater and Edith Lyle and company, Six Song Birds, Devarno and Zemater, Grace Twins, Gilbert, O'Rourke and Miller and "A Day at the Circus."

ACADEMY (F. James Carroll, mgr.)—For week of 15: the Poli Stock Co., in "So Much For So Much."

STAR (Harry W. Storms, mgr.)—Re-opening occurred 15, with Champagne Belles.

BIJOU DREAMS, MANHATTAN, VICTORIA, WONDERS, HIPPODROME, COURT SQUARE, PALACE, WONDERLAND and ORPHEUM, pictures only.

Altoona, Pa.—Mishler (I. C. Mishler, mgr.) "When Dreams Come True" March 17, Hello Paris Burlesquers 18, Marie Dressler, in "Tillie's Punctured Romance" (pictures), 19; "A Cowboy's Honor" 20.

ORPHEUM (Arthur E. Denman, mgr.)—Bill 15-17: Eight Royal Dragoons, Howls and Von Kaufman, Billy K. Wells, and Webber and Pearl. For 18-20: Tom Linton and Jungle Girls, Bruce Richardson and company, Morris and Parks, and Milo.

Johnstown, Pa.—Cambria (Scherer & Kelly, mgrs.) Arvine Players, in "Sapho," week of March 15.

MAJESTIC (M. J. Boyle, mgr.)—High class vaudeville and pictures.

GLOBE (J. G. Foley, mgr.)—Vaudeville and pictures.

PARK, NEMO, GARDEN, GRAND, PALACE, VICTORIA and THEATORIUM, pictures.

AUDITORIUM (Z. Wolanin, mgr.)—Roller skating.

Harrisburg, Pa.—Orpheum (Wilmer, Vincent & Appell, mgrs.) billed for week of March 15: Scamp and Scamp, Ford and Truly, Borns and Fulton, Irene and Bobby Smith, Bert Levy, Cantor and Lee, and "Safety First."

COLONIAL (William Vincent & Appell, mgrs.)—Bill 15-17: Five Komical Cops, Wopman and Horton, Leslie and Lipsin, and Hazel Moran. Last Half: Jack Polk, Silver and Duval, Moscani Bros., and the Song Doctors.

MAJESTIC (Wilmer, Vincent & Appell, mgrs.)—"Under Cover" 17, "When Dreams Come True" 18, Carlisle Ellis' Minstrels 19, 20.

CINCINNATI.

While the wires brought news of snows in Texas and chilled arms at the Southern training camps of the sons of swat, Cincinnati was enjoying an early introduction to Spring. The directors of outdoor amusements took advantage of the occasion to fire their first big publicity guns of '15. Manager I. M. Martin announced the opening of Chester Park, May 8, and while Coney Island will not be opened until Decoration Day, the *Island Queen* and *Princess* are now almost ready to go into commission for April river trips. The former steamer has been chartered by Elks for a run to Cincinnati, from Portsmouth. Manager Martin has opened the offices at Chester, in anticipation of "First Look Day," April 4.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—George Arliss will come 14, in "Disraeli." Annette Kellermann, in "The Model Girl," was very well received as a candidate for histrionic fame, last week. Henry W. Savage's "Sari" 20.

LYRIC (Carl Hubert Heuck, mgr.)—Marie Tempest is next on the list, arriving 14, when she will be seen in "Nearly Married." "The Passing Show," last week, had fair business. Louis Mann follows 20, in "The Bubble."

B. F. KEITH'S (John F. Royal, mgr.)—Lew Dockstader is the headliner 14, following the big vaudeville carnival—the Mid-Winter Festival—a twelve act show that was put on to celebrate the thirty-first anniversary of Keith vaudeville. The veteran minstrel's monologue is a portrayal of Teddy "Direct from the River of Doubt." Others: R. A. Rolfe's musical revue, "The Lonesome Lassies," with Margaret Haney; Adler and Arline, in "A New Idea;" the Berrens, in "A Nautical Breeze;" McCormick and Irving, Andrew Kelly, the Cameron, Girls and Recker's "A Night in a Monkey Music Hall." Motion pictures.

WALNUT STREET (George F. Fish, mgr.)—"Damaged Goods" comes 14, succeeding Cecil Spooner, who gave no little enjoyment to those who witnessed her in "Love's Model." "Help Wanted" comes 21.

EMPRESS (George A. Boyver, mgr.)—Maurice Samuels and company will be seen 14 in their novel act "A Day at Ellis Island," Harry Thompson, "His Honor the Mayor of the Bowery," Patricola and Meyer, in "The Dancing Fool," Billy Kincaid and Davis and Matthews, with Keystone film comedies complete the bill.

EMERY AUDITORIUM.—Ruth Deyo will be the soloist 12, 13, at the next concert of the Cincinnati Symphony Orchestra, directed by Dr Ernst Kunwald.

GERMAN.—The German Players will present the folk play "Almenrausch and Edelweiss" at Emery Auditorium 14.

OLYMPIC (Charles L. Walters, mgr.)—Bert Baker's Bon Tons are due 14, following Rose Sydell's London Belles, in which Johnny Weber was a rattling bell-ringer in the comedy line. Behman Show 21.

STANDARD (Charles B. Arnold, mgr.)—The Auto Girls come 14. Last week's offering was The Review of 1915. "The Garden of Girls" comes 21.

NEWS OF MARCH DOINGS.

DURING her stay in Cincinnati, Annette Kellermann visited Norwood High School where swimming classes are a feature. She talked at this institution.

JULIA, the Zoo lioness has given birth to four little whelps, who needed a foster mother with plenty of milk.

SYBIL BRENNAN AND JAMES DIAMOND spent three days at B. F. Keith's, taking the place of Adelaide, who was taken ill and could no longer appear with J. J. Hughes.

COL. I. M. MARTIN will give the embryonic artists of the Cincinnati Public Schools compete in designing the cover for Chester Park 1915 program. Five cash prizes will be offered and there are 4,000 eligibles.

WOODWARD HIGH SCHOOL ORCHESTRA is giving concerts hereabouts and the organization was heard at Norwood.

M. GLASS, a Cincinnatian, has written a play, "A Shattered Ideal," which will be given a public reading at Emery Auditorium, the proceeds to go to the Associated Charities.

THE Mid-Winter Festival at B. F. Keith's, in celebration of the thirty-first anniversary of Keith vaudeville was a big success, with Sam Mann, Marie and Mary McFarland, and Jed and Ethel Dooley, looming large in the spot light.

IN "HIRED AND FIRED," a Keith act, offered by Cameron and O'Connor, the latter as an eccentric janitor, was a scream.

LEE KILEY came in advance of Marie Tempest.

ALTHOUGH Carolina White does not come to B. F. Keith's until 21, advance seats are already on sale.

GUY SMITH was in advance of George Arliss.

EILEEN STANLEY has good looks and talent, and the combination made her a Keith favorite.

MAX ANDERSON'S death caused no small amount of reminiscence and regret in the local Thespian colony.

EMMA BUNTING will be seen at the Walnut, as the stenographer in "Help Wanted."

"OUR BOB" was the sketch which Bob Dailey and company "put across" successfully at B. F. Keith's.

EDWARD KELLY came to tell of Louis Mann's success in "The Bubble."

AS a juggler, Lucy Gillette hit well over 300 at Keith's. Her act proved a real worth-while novelty.

COMEDY was the keynote of the Loew's Empress bill. "The Tangle" introduced George Harris, F. G. Sinclair and Maude Parker.

ROSE SYDELL is a Covington girl, and her old Kentucky home friends were cordial in their greetings, at the Olympic.

THAT elongated comedian, Fred Hillebrand, pleased Empress crowds with his monologue.

CHARLES H. ZUBER, manager of the Lyric, has been ill.

A NUMBER of the girls of "The Passing Show of 1914" donned baseball uniforms and went to Fountain Square 11, where they sold buttons for Amateur Baseball Day which occurs at Redland Field May 8.

JACK PRATT of the Henry W. Savage forces came in advance of "Sari."

Memphis, Tenn.—Lyceum (Frank Gray, mgr.) Billie Burke March 15, 16, "A Pair of Sixes" 18-21, motion pictures week of 22.

ORPHEUM (Arthur Lane, mgr.)—Bill 15-20: Puntzer Duo, Willie Weston, the Haudsmidts, Kalmer and Brown, William and Wolfus, Blanche Walsh and company, and Orpheum Travel Weekly.

MAJESTICS (3), EMPIRES (2), PRINCESS, ALAMO, COLONIAL, QUEEN, PLAZA, PALACE, CARROLTON, AMERICAN, SUBURBAN, LAMAR, EDEN, REX, CRYSTAL, LARGA, OXFORD, WELLINGTON, IMPERIAL DE LUXE, DE SOTO, SHAMROCK, BELVEDERE, BEAUTY, LIBERTY, METROPOLITAN, IMPERIAL (2), DAISYS (2), PASTIMES (2), ROYAL, SAVOY, PEKIN, FAMOUS and COLUMBIA, motion pictures only.

Nashville, Tenn.—Vendome (W. A. Sheets, mgr.) Neil O'Brien's Minstrels March 16, Billie Burke 17, 18, "Within the Law" 19, 20.

PRINCESS (Harry Sudekum, mgr.)—Vaudeville and pictures.

VICTORIA, CRYSTAL, STRAND, ELITE, FIFTH AVENUE, ALHAMBRA, REX and CRESCENT, moving pictures only.

IN a local popularity contest held at the Fifth Avenue Theatre, between Mary Pickford and Marguerite Clark, Miss Clark was the winner by a handsome majority.

THE STRAND, which opened about three weeks ago, has enjoyed immense business. They have given the public the best films obtainable.

THE HIPPODROME, under the capable management of W. H. Bordieser, still enjoys fine business.

OMAHA, NEB.

BRANDEIS (Crawford, Philley and Zehrung, mgrs.)—motion pictures of "Tillie's Punctured Romance" March 14-20.

BOYD'S (W. J. Burgess, mgr.)—Boyd Theatre Stock Co., in "Samson" 14-20.

GAYETY (E. L. Johnson, mgr.)—Trocadero 14-20.

ORPHEUM (W. P. Byrne, mgr.)—Bill 14-20: Billy B. Van and the Beaumont Sisters, in "Spooks," Ideal, champion lady fancy swimmer and diver, Hebla, the juggler, LaFrance and Bruce, in "The Argument," Santly and Morton, Four Danubes, Alfred Wallenstein and Grace Freeby, and Orpheum travelogue.

EMPRESS (Frank Harris, mgr.)—For 14-17: Max Bloom, in the tabloid, "The Sunny Side of Broadway." Last Half: Clyde and Marion, Geo. W. Day and company, in "In Dutch," Calloway and Elliott, songs and talk, and "Candy Store Girls."

AMERICAN (Robert Tausig, mgr.)—"Du Barry" (pictures) with Mrs. Leslie Carter and song 14-20.

HIP, PARLOR, CAMERAPHONE, ALHAMBRA, HIPPODROME, ELITE, FOLLO, SUBURBAN, FRANKLIN, MONROE, LOTHROP, FARNAM, motion pictures only.

SOUTH OMAHA—BESSIE, MAGIC and ORPHEUM, vaudeville and pictures.

Enid, Okla.—American (W. S. Billings, mgr.) season has closed.

ROYAL and MAJESTIC, pictures only.

WONDERLAND (L. J. Hackworth, mgr.)—Vaudeville and pictures.

ORPHEUM (Foster McSwain, mgr.)—Vaudeville and pictures.

THE New York Symphony Orchestra, Walter Damrosch, leader, will give two concerts here April 29, 30, at the Spring festival.

ROY BRUNER, a character actor of this city, joined the Thatcher and Oldfield Players, who stopped here March 7.

CLYDE PORTERAS, the three-foot high man, was announced to give an entertainment at the Christian Church 10.

"CABIRIA," the photoplay spectacle, proved a good drawing card at the Majestic 4, 5, at advanced prices.

Muskogee, Okla.—Wigwam. Crescent Musical Comedy Co. showed here March 7.

HINTON (W. M. Hinton, mgr.)—Al. G. Field's Minstrels 21.

BROADWAY, YALE'S and GAIETY, motion pictures.

As a special added attraction, Tom Powell's Peerless Minstrels gave three performances at the Broadway Theatre 7 to capacity houses. This is a very good attraction, with exceptionally good voices and very catchy music. Billy Doss was the centre of attraction.

McAlester, Okla.—Busby (A. Bert Estes, mgr.)—Al G. Field's Minstrel March 23.

YALE-MAJESTIC (H. A. MacDonald, mgr.)—Universal and Mutual film pictures continue to please capacity business at this popular theatre.

STAR (Vene Pistocco, mgr.)—Motion pictures continue to please.

Denver, Colo.—Tabor Grand (Peter McCourt, mgr.) "September Morn" March 15 and week.

EMPRESS (Lawrence Beatus, mgr.)—Bill 12-14: "Love in a Sanitarium," Purcella Bros., Holmes and Hollister, Joe Kelsey, John La Vier, Brown and Jackson, and moving pictures.

BROADWAY (W. A. Ireland, mgr.)—"Within the Law" 14 and week. Mr. McCourt has sold his interest in the stock company to Eva Lang and Charles Miller. Mr. Ireland, long treasurer of the Broadway, has been made manager by them.

DENHAM (D. C. Woodward, mgr.)—"Polly of the Circus" 14 and week.

ORPHEUM (Max Fabish, mgr.)—Bill 15 and week: Moore and Littlefield, Ein and French, Brown-Fletcher Trio, Brent Hayes, Eadie and Ramsden, Mme. Jeanne Jomelli, Anna Chandler, and travel weekly.

Waco, Tex.—Auditorium (P. S. Ingraham, mgr.) Fritz Kreisler, March 20, Billie Burke, April 5.

MAJESTIC (P. S. Ingraham, mgr.)—Adelaide Irving and Players in stock.

COZY (W. S. Terry, mgr.)—Besse Dainty and players in stock.

HIPPODROME, REX and QUEEN, moving pictures.

CRYSTAL and ALAMO, moving pictures and vaudeville.

Clarksdale, Miss.—Majestic (Purnell Birdsong, mgr.) motion pictures between regular bookings continue well. "A Pair of Sixes" March 22, "September Morn" 30.

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THE GREAT IRISH SONG WRITER

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MY GOODNESS! WHAT A WONDERFUL SONG THIS IS. EVERY PUBLISHER IN TOWN WAS "SCRAMBLIN" FOR IT. IT WAS WRITTEN TUESDAY AND WE PERSUADED THE WRITER ON THURSDAY TO GIVE IT TO JEROME H. REMICK COMPANY TO PUBLISH. STANLEY MURPHY, WHO WROTE THE LYRICS, FOR THAT COMIC DITTY "ON THE 5:15," AND THAT RURAL BALLAD, "COME OVER TO DOVER," AND THAT SPLENDID DOUBLE NUMBER, "I WANT TO LINGER," IS THE AUTHOR OF

I'M ON MY WAY TO DUBLIN BAY

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THE NEW YORK CITY THEATRES

PROCTOR'S FIFTH AVE.

(W. D. QUAID, MGR.)

Reviewed Friday Matinee, March 12.

Business since the new policy has been instituted has greatly improved. Manager Quaid has done his best towards making this house a representative one. The bill week of 8 was very good and the acts were well applauded.

A war pictorial opened the show.

Herman Germaine Trio, eight minutes, full stage. This act received the approval of the audience. In both the bounding and the tricks on the bar they excel. The comedian gets across some good comedy. Three bows.

Mabel Carew and Edward Drake, fifteen minutes, in one, special drop. "The Untrained Nurse," a comedy skit on the mistakes of a nurse, offers good food for comical situations. The pair are clever and they know the art of getting the lines across. The man is a good straight and the woman is a clever comedienne. The comedy song, "Do One Thing at a Time," is funny. Four bows.

Five Musical Byrons, fifteen minutes, full stage, special plush panorama drop and lighting effects. The five men know music, and they demonstrated their knowledge to the patrons with nice results. The saxophone playing and the routine of songs is excellent. The combination mandolin and guitar, played by four of the members, is very good. The rendition of "At the Ball" went very big. The men appear to be Mexicans, and have an act that will go on any bill. Four bows.

A Sterling comedy, "The Knockout Wallop," came next.

Holmes and Buchanan, twelve minutes, in two. Holmes and Buchanan have as pleasing and refined an act as there is in vaudeville to-day. Their harmony of the encore song, "Just a Song at Twilight," is beautiful. "The House Upon the Hill" is put over in fine style. The difference between the songs and dances of the olden days and the present is a good idea. Five bows and an encore.

The song festival, in which the audience joined, was good, and "Don't You Wish You Were Back Home Again?" "Everybody Rag With Me" and "Cheer Up" were sung.

Albert Perry and company, twelve minutes, in three. "To Reno and Return" proved to be an interesting sketch, with plenty of bright lines. The comedy is droll and there are many funny situations. The idea of presenting a sketch of a divorced wife who visits her former husband with her fiance is novel. The acting is splendid. The woman is very clever. Perry put over his lines very well. The other member was liked. Four curtain calls.

Ray Conlin, eighteen minutes, in one. It is very seldom that a ventriloquist is the hit of the bill. Ray Conlin completely captivated the audience. Conlin has some very clever material, and it is put over in a first class manner. He works the dummy and gets a good deal of real comedy from it. He sang "Don't Take My Darling Boy Away." Five bows and a curtain speech.

The Pollard Opera Company twenty-eight minutes, full stage, special set. The sixteen people who compose the Pollard Opera company are all hard workers, and "A Millionaire for a Day" was a big hit. There is no doubt that the company would go on any bill. It is very nicely staged, the comedy is excellent, the costumes are pretty, and the numbers are lively. Teddie McNamara is a very clever eccentric comedian. Queenie Williams is a thorough comedienne. She possesses a remarkable personality and was a hit. The rest of the members in the company are in accordance. The Hawaiian number is very pretty. The girls come out dressed as natives, with bare feet and legs. The Conka Guide number is funny and makes a great finale. Many funny comedy bits are included and its brightness is very noticeable. Six curtain calls.

"The Apartment House Mystery," episode of the Universal's "Black Box" series, proved very interesting and exciting. *Myles.*

McKINLEY SQUARE.

(THOS. D. CULLEN, MGR.)

The first installment of the new Universal serial photoplay, "The Black Box," was shown here Monday. The picture will be continued every Monday hereafter.

Alice Le France rendered several songs, including "California and You," and an imitation of a little girl singing "Billy," while making a change in costume, Japanese signs written in English were shown.

Tom Gillen (Finnigan's Friend), comedian, pleased with his monologue of songs and jokes, and was called out twice.

June Knowles and company presented a comedy sketch, which tells of a father and son who both wish to marry, but neither will sanction the other's choice. A woman enters, and the father and son finally come to an understanding.

Clayton and Lennie, comedians, tried to entertain with their jokes, but could not get over.

The Criterion Trio, in piano and songs, were very well liked. The boys sang "Don't Go Away," "Fatima Brown," "Ever Since I Laid My Eyes on You" and "San Francisco Fair."

Mlle. Mersereau and company, in a series of classic dances, gave a very fine performance.

The pictures included "The Combination" (Vitagraph), Charles Chaplin, in "The Champion" (Essanay) and "A Double Role" (Lubin), all comedy pictures. *Emil.*

Strand (L. Alfred Jones, mgr.)—The feature picture this week is "The Governor's Lady," with Edith Wynne Mathison in the leading role. The picture is the best seen in several weeks. There is also a good Keystone on view, and those who love music will find their desires filled by the excellent artists here, and also the music expertly rendered by Carl Edouarde's orchestra. A film showing wild bird life and another showing "A Trip to Madeira" won much applause.

Manhattan Opera House (Frank O. Miller, mgr.)—Maeterlinck's fairy play, "The Blue Bird," opened Monday, March 15, for a special farewell engagement of two weeks. In the cast are: Jack Davis, Harriet Mendell, Thomas K. Carless, Gwendolyn Valentine, Isabelle Le Page, John Sutherland, George Sylvester, W. H. Denny, B. Morgan, Ethel Brandon, Martha Messenger, Elizabeth Evans, Angela Romeo, Dore Davidson and Mrs. Cecil Raleigh. The prices are from 25 cents to $1.50.

Keith's Alhambra (Bert Young, mgr.)—This week's bill: Orville Harrold, Hermine Shone and company, Mathews, Shayne and company, Billy McDermott, Nonette, Seven Bracks, Elliott and Mullen, Ford and Hewitt, and Hearst-Selig pictures.

Keith's Royal (Bronx) (C. C. Egan, mgr.)—The bill this week: Frank Fogarty, Claire Rochester, Mrs. Eva Fay, Lasky's "The Beauties," Cornalla's animals, Cooper and Smith, Toney and Norman, Sam Liebert and company, and El Rey Sisters.

West End (Honstelle & Harrison, mgrs.)—The stock company presented on Monday, 15, for the first time in stock, "Too Many Cooks." The company is a capable one, and their presentations have been well attended.

Keith's Bronx.—The stock company is doing a first class business. For this week, "To-Day."

Miner's (Bronx) (E. C. Miner, mgr.)—Business continues good. *The Social Maids* this week.

Hurtig & Seamon's (Louis Hurtig, mgr.)—*Pat White's Big Jubilee* this week.

HARLEM OPERA HOUSE.

(HARRY SWIFT, MGR.)

Reviewed Thursday Evening, March 11.

There is nothing radically wrong at the Harlem. Harry Swift is still booming the house along to its regular capacity returns, Solly Levoy is still singing ballads as tunefully as ever, and "Kid Kupid" continues to prick a heart or two of the house staff every now and then. "The Love Kid" has won out in his most recent battle, Hazel Johnson, the cleverly groomed blonde wardrobe beauty, and Joseph Hausmann, of the "Swift staff," being the victims. They tripped off morning at March 3 to Alderman Peter Schweleber, of East Harlem, who tied 'em into "one." And after the night show that date, house treasurer Charlie Workman and his wife and baby gave a banquet in the Hausmanns' honor at the Workman house. (Nothing missed after "counting up.") And not only that, but Jim Manlon is looking as pleasant as ever on the gate—while Mrs. Sol. "Stage Manager" Levoy laughed heartily (this show) at Si and Mary Stebbins' act—which only goes to show that Si and Mary must have been considerably *there* to cause such an unusual disturbance in the left stage box.

"Little Miss U. S. A." (New Act) and good old Charles H. Lawlor, and those two versatile and clever daughters of his, Mabel and Alice, were the headliners, with the latter turn doing the best.

Lawlor and his girls are opening with an Italian street singers number, with Charley lugging a "dumb" organ and a prop "monk," while the girls' "wop" lingo alongside of "dad's," shapes them up to a good beginning. Then follows a single by the stouter, more plump sister, "You're Looking for Information" (comic) in Irisher dialect, in a neat gold outfit, followed by the other girl's single semi-comedy number, "A Man is Just Like a Horse," in a riding habit. Then the other returns for a second solo (about an orphan's parents) that slowed the turn up a bit, tho' well delivered. It could be omitted, but is evidently "in" to allow the slimmer daughter to change from the "habit" to the male togs for their clever "tuf guy" number, sort a Coster. The last, in one, brought Mr. Lawlor, in semi-straight make-up, and the girls in snowy gowns, one yellow and one blue, for a finale with "Pretty Peggy."

Louis Stepp Trio (New Acts) in next to closing spot on the vaudeville section of the bill, did very well in a speedy rathskeller turn.

Walter Hale and Banjo Girls (four) opened the show after a one single comedy picture, "The Knockout Wallop," and a good two part Universal production of "The Unbidden Treasure," featuring Mary Fuller. The Hale turn is full of good banjo work, and a harp solo (doubled by one of the girls), but the lay-out of the act has the appearance of "all wrong," and it suffers accordingly. The log cabin, moonshine effect on water drop to open, lands the expected hand, but the "evolution of the bano," with slides demonstrating the instrument's graduation from plantation to parlor entertainment hits "small time" solidly on the head, while the slides themselves didn't cost much. Hale could also go into his "Stradella Overture" solo without announcing it on the sheet.

Si and Mary Stebbins (New Act) ran alongside any turn on the bill for "going over," in a rube garbed and card trick offering.

William Morris (not of "Mrs. Temple's Telegram" fame) and company (man and woman) offered an amusing small time sketch about "a bachelor's baby," with the action laid in the bachelor lawyer's (Morris) cabin, with a howling snowstorm going on outdoors. The babe is a foundling that had been left at the young lawyer's door. The time is Christmas Eve. The bachelor has sort of a hate for womankind, but decides he wants to give the child the most needy Christmas present, so immediately learns to love his stenographer, proposes, and is accepted. Some of the lines of Morris and the other male member, as a "tad," land laughs, while the "stenog" role is cared for in good enough style.

Friend and Lesser, in following spot (No. 4), have an inconsistent turn, with weak patter, that can only hope for small time at best. Miss Lesser's character comedy number landed as much applause as all the rest of it put together. *Tod.*

Brooklyn, N. Y.—Academy of Music (F. O. Edsall, mgr.) concerts, musical entertainments, lectures, etc. E. M. Newman travel talks every Wednesday. Metropolitan Opera Co. Tuesday evening, 16.

MONTAUK (Edward Trail, mgr.) is dark week of March 15.

BROADWAY (Herbert Ascher, mgr.) is dark this week. Robert Hilliard, in "The Argyle Case," week of 22.

MAJESTIC (J. R. Pierce, mgr.) — Marie Dressler, in "A Mix-Up," this week. Lew Fields' "Hanky Panky" next week.

DE KALB (L. Fliegelman, mgr.) — Bosworth's "Hypocrites" this week.

GRAND (William Tierman, mgr.) — Grand Opera House Stock Co. present "Innocent" this week. "The Trail of the Lonesome Pine" next week.

GAYETY (William Woolfolk, mgr.) — The Tango Queens this week.

STAR (M. J. Joyce, mgr.)—Watson's Orientals this week.

EMPIRE (J. H. Curtin, mgr.)—Follies of the Day this week. Ben Welch's Show week of 22.

CASINO (Charles Daniels, mgr.) — The Dreamlands this week. Roseland Girls week of 22.

ORPHEUM (Frank A. Girard, mgr.)—Bill week of 15: Helen Ware and company, Bessie Wynn, Bonnie Glass and company, Bickel and Watson, Van and Schenck, Harry Beresford and company, Kajiyama, Eddie Carr and company, Donahue and Stewart, and Arthur Barat.

BUSHWICK (Benedict Blatt, mgr.)—Bill week of 15, St. Patrick's Festival bill: Colo and Denahy, Musical Hunters, Annapolis Boys, Harry Fern and company, Keano and Winslow, Six Water Lillies, Lady Sen Mei, Berkin's dogs, the Misses Campbell, Rice and Cohen, Fields and Lewis, and Aurelia.

PROSPECT (William Masaud, mgr.)—Bill week of 15, March Celebration: Fred and Albert, Dancing La Vars, Bison City Four, Bert Leslie and company, Harry and Eva Puck, Long Tack Sam and company, Bert La Mont and Cowboys, Lucille and "Cockie," John and Winnie Hennings, Hayward, Stafford and company, Belle Baker, and Reynolds and Donegan.

CRESCENT (Edward F. Reilly, mgr.)—The Crescent Stock Co. present "Nearly Married" this week. "Rebecca of Sunnybrook Farm" week of 22.

GOTHAM (Paulina Boyle, mgr.)—The Gotham Players present "To-Day" this week.

KEENEY'S, GREENPOINT, FLATBUSH, WARWICK, SHUBERT, OLYMPIC, COLUMBIA, COMEDY, FOLLY, FIFTH AVENUE, JONES, LIBERTY, BIJOU, HALSEY, BEDFORD and FULTON present vaudeville and pictures.

CUMBERLAND, DUFFIELD, LINDEN, MADISON, OXFORD, ROYAL, etc., present motion pictures only.

Standard (Harry L. Cort, mgr.)—William Faversham, in "The Hawk," is the attraction here this week, and the management is looking forward to a big week's business despite the Lenten season. Emilie Polini is Mr. Faversham's leading woman, and gives a splendid performance. Next week (March 22), Margaret Anglin, in "Lady Windermere's Fan."

RIVERSIDE.

(LEWIS COHEN, MGR.)

Review Thursday Evening, March 11.

Louis Cohen has increased the patronage of the Riverside and now the house is one of the biggest moneymakers on the William Fox Circuit. He has done this by giving the public good, clean shows at all times, and Thursday evening was no exception.

Musical Krells, full stage, special plush drop, furniture and lighting effects. Direct from a tour of the big time, the Musical Krells were a tremendous success at this theatre. The man in white full dress and the woman in a stunning creation and beautiful cape, were fashion plates. The violin, 'cello and piano playing showed remarkable talent. The woman's rendition of "My Hero" was excellent. Four bows and an encore.

Weston and Young, twelve minutes, in one, special drop. The young man and woman are good, but their material is poor. They should get some good writer to supply them with a sure-fire sketch built around their scheme. The woman should do away with her kidding, a little of that goes a long way. The laughing song was well done. Three bows.

Niblo's birds, eight minutes, in two. The act was well liked by the audience. Niblo should not make his birds repeat their talking so much, as it becomes tiresome. The birds are well trained. A little more comedy would help the act considerably. Three curtain calls.

"Slippery Slim's Wedding Day," an Essanay picture, was very amusing.

"Back to Montreal," sixteen minutes, in three. An unusually good sketch: It is well acted and well staged. A burlesque queen has in her power a young girl who has just joined the theatrical profession. Both of them are "broke" and need money. She tells the young girl to blackmail young millionaire. Young girl is in love with a prize fighter, from whom she expects to get a "touch." The "pug" calls and refuses to loan her any money. She gets "nasty," and as he walks over to the door he picks up a letter from the young lady's mother. He says he will give her money to go back to Montreal. At first she refuses and then consents. The other woman tries to stop her, but after placing the young lady in the same position as she would place her sister, she consents to unlock the door and let her go. There are some tense situations, and they are well taken care of. Five curtain calls.

Wohlman and Abrahams. Twelve minutes, in one. The two boys, back again in vaudeville, were one of the biggest hits ever registered at this theatre. There is not a cleverer two man act on the stage. They surely know how to put over numbers. They sang "When the Grown-up Ladies Act Like Babies," "She Keeps On Fishing," a brand new song that was a hit: "Rufus Johnson's Ragtime Band," "'Way Down Yonder in the Cornfield," "Bee and Rose," and for an encore they played and sang "Follow Them Around." This is an excellent routine of sure-fire songs. Seven bows and an encore.

The Gascoignes, twelve minutes, full stage. For the first time since Mr. Cohen has been manager of the Riverside has any juggling act stopped the show. That is a mild way of saying how big a hit the Gascoignes were. The clever lines and bright comedy all helped, but the remarkable juggling feats were what put them over with a bang. This act could work any position on any bill. The juggling of the chairs, turnips and of the dog were their best tricks. The woman is good looking and is a good helper. Eight curtain calls.

Jesse Lasky presented Marguerite Clark in the picture, "The Goose Girl." *Myles.*

Bronx Opera House (R. Madden, mgr.) John Bunny and his company, in "Bunny in Funnyland," this week.

TOD'S TIPS

GEORGIE MACK and SYLVIA DE FRANKIE, late features of De Haven and Spingold's "Step Lively" act, which closed last Saturday night, will soon be seen in vaudeville in a double act. Just the same size, both brimful of talent—they should do well together.

KATHERYN SEYMOUR, of the Seymour Sisters, has been married to William Eccles Jr., a non-professional, since last August, but owing to the death of Mr. Eccles' brother they kept it a secret until last week.

NOT intentionally conflicting with Charley Holliday Ebbetts, the Dodger ball club magnate, the Bushwick and Prospect, in Brooklyn, are celebrating with "St. Pat Festival" and "March Festival" bills of fifteen acts this week.

RUTH HOYT and DEDRIC LYLE will put on a musical show in their home town, Provincetown, Mass., right after lent. Miss Hoyt has been dutifully caring for a grand old mother through a lengthy illness. Ruth has some good offers for returning to the footlights next season.

MAUDE PARKER continues a big individual hit with Roland West's "The Tangle" act, on the Loew time. Maude was formerly featured in Dillingham's "In Old Kentucky" company for a few seasons. She's wild about the varieties now.

WILLIE RITCHIE, the ex-champ lightweight, has a better opponent on the U. B. O. time now in his sister, in a dancing turn, during which time Ritchie also finds time to exhibit "gym" work. Should be a box office card since he chased Freddie Welch out of the Garden past R. L. Goldberg.

JOE McANALLAN is a singing feature at the Gillsey Hotel, in Cleveland, at present.

"BUSTER" WOOD is doing fine sort of performances out in the Middle West just now, with her "Kid Brown" turn. Going further West, too. ('Stuf.)

LAURENCE FEIN, late feature of Gus Edwards' "School Days," will shortly appear in vaudeville again in a three act, with Willie Mack, the favorite burlesquer, and Vera De Varney, the dancing French girl. The act will be known as Fein, De Varney and Mack, in "Nifty Nonsense," and booked by Jack Flynn.

EDWIN O'MARA, who has been the singing vaudeville hero of Congers, N. Y., his "hum toon," for some time, played Newburgh for a change recently, and copped second prize with some comedy numbers. He is in line for a single turn in vaudeville.

GLADYS DAVIS has taken on more "weighs" about her since closing in vaudeville with Wallie Brooks' act, and doing picture work. She's looking amazingly healthy and getting letters from Chicago daily, tho' it takes two days to get 'em here.

JULIUS O'LENZBERG is how that bowing leader of the Colonial orchestra is billed this week. (Put, that flag down, Julius!)

PALACE.

(ELMER F. ROGERS, MGR.)

Operatic singers may have been the cause for the wonderful increase in the business of this house recently, but judging from the falling off in the attendance noticeable the past two weeks, they will also be responsible for the decrease.

Featured on this week's program is THOMAS EGAN, billed as Ireland's foremost tenor. We question that title in behalf of the many others who have appeared in New York vaudeville recently, and showed a much better voice than Mr. Egan displayed on his first New York vaudeville appearance. It may have been on account of nervousness in making his initial appearance here, but the fact is he missed fire in all his songs, with the exception of "Mother Machree" and "I Hear You Calling Me." (See New Acts.)

BENNY RYAN and HARRIETTE LEE, with their amusing skit, "You've Spoiled It," may be mentioned as the real honest-to-goodness hit of the afternoon. It's the way they do it that makes them the big favorites in vaudeville. They do one of the best double nut acts ever seen at this house.

JOSEPH SANTLEY, assisted by RUTH RANDALL and JOSEPHINE KERNELL, in a pleasant review of songs and dancing, held the stage for fully twenty-five minutes, and were a hit every second they were on. "Along Came Ruth," "Chinatown" and "The Aviation Waltz" were their best numbers.

CATHERINE CALVERT and COMPANY were seen in Paul Armstrong's one act drama, "To Save One Girl," and it met with the same marked success as when it had its initial performance here.

MOLLY McINTYRE and COMPANY presented a new sketch, called "That Little Devil," and just about got over. Miss McIntyre made a rather poor selection in her sketch, as it is one of the poorest vehicles seen here in some time. The story of the skit is uninteresting, and but for the reputation of the star, would have had a sad ending at the Monday matinee. (See New Acts.)

In number two spot BROOKS and BOWEN had a hard time of it, owing to the early position. The boys worked hard and put over all their numbers as good as could be expected considering this big handicap.

REX'S COMEDY CIRCUS, with a mixture of cats, dogs, ponies and a comedy mule, got the opening position and started things off in good shape. The usual mule trick riding stuff got the crowd going.

NAT M. WILLS, with a budget of new jokes and songs, had one of the cream spots, and surely took advantage of it.

DAINTY MARIE surprised the audience with her singing and excellent work on the rings.

The Hearst-Selig Weekly, with interesting views of the past week, amused. *Jack.*

COLONIAL.

(AL. DARLING, MGR.)

There's a diversified bill at Al. Darling's establishment this week, with four somethings out of the ordinary, in a society entertainer, making her vaudeville debut; the return to the stage of a once Broadway leading woman, as a suffragette; it's St. Pat's week, and last, but by no means least, the Colonial harmony band is being led by Julius O'Lenzberg, with a specialty at intermission of a medley of Irisher airs and the waving of the Emerald Isle's flags by the musickers.

BEATRICE HERFORD (New Act) is the "society entertainer" making her initial vaudeville plunge, and second after intermission, though visibly shakey at times her little characterizations scored well.

LILLIAN ALBERTSON (New Act) is the returned ex-actress, and with the good supporting company of three, presented a dramatic playlet, called "Jane," that is for the "votes for women" cause. Two boxes full of suffragettes in "bare" evening clothes, made known their presence by not neglecting to bring along a "Votes for Women" banner to hang over the polished brass rail as Miss Albertson's sketch was announced via the stage card. She closed the first half of the show.

HINES and FOX opened the second part, and Harry Hines immediately spotted the banner and greeted it with "our flag." They were the hit of the show Monday night with their sterling "sayings and songs" entertainment, and when Hines began his effeminate bit with "In Fairyland" there was a small riot. He had to discard this "saying" and go on with the number, "Life of a Fireman." Two of the best boys using "Why Not Sing Wearing of the Green," "How Could She Love Me Like That" (comic), "Spark of Love Still Burning" (soloed by Fox), or any other popular melodies. The Colonialites sat and stared when Hines pulled the "Police Gazette" gag, but went bugs over the old "God nearly ruined me" one. Such are audiences everywhere. A bright chap informed his wife that the Gazette one meant "He shaved himself."

COL. MARC DIAMOND and MME. GRANT, opening the show after the news weekly of Hearst-Selig, were easily second for applause honors. The audience thought "eighty year old" Colonel and "seventy year old" Madame were doing too strenuous work in their opening dance, and then when their two succeeding numbers increased in speed, the house couldn't hold in—giving way to applauding all through the last.

Lillian Albertson's box party appeared to be satisfied after Beatrice Herford got through, rolled up their banner and were adjusting wraps over nude shoulders just as AL. HERMAN came on. Al. got busy with some polite *ad lib.* comedy and "the cause" folk didn't care so much about hurrying away. They finally did get started, and then Herman put over his regular blackface material and pulled some back stage stuff on acts that had preceded him—and was his usual good single, full of laughs.

PRINCE LAI MON KIM, the Chinese tenor, did very well with a rep. of songs, including "Chinatown," "Wait Till My Ship Comes In," "I Hear You Calling Me," and his last, "Beautiful Sea," in his native tongue. "Mother Machree" was a big encore number for him.

THE FOUR MARX BROS. and company, in "Home Again," showed the versatility of their kin, assisted by a miniature M. C. company, with Leonard and Arthur Marx holding up the big share of the act with their piano and harp specialties and the comedy of the latter. The dancing couple, Billie De Rex and Roy Ross, were an individual hit during the act with their whirlwind Texas Tommy style of dancing. This De Rex girl is a live wire and as flexible as elastic.

BERT WHEELER, the juggling comic, assisted by a company of two, closed the show, and although his many comedy props missed landing their full worth of laughs, due to the spot and following Herman, who had the house pretty well laughed out. None have anything on Wheeler for the wired dummies for comedy, while that exploding, whirling automobile is a wonder to close up with.

MIGNON, the five-foot chuck full of talent comedienne, singer and impersonator, was a hit ten times as big as her petite, dainty self. She had a good spot following the Marx crowd. *Tod.*

HAMMERSTEIN'S.

(LONEY HASKELL, MGR.)

As usual, Hammerstein's had a crowded house Monday matinee, March 15, and the audience seemed to enjoy the show thoroughly. The surprise of the bill was Kenneth Casey. The Vitagraph boy captured the house, and stopped the show. Nan Halperin, Stuart Barnes and Valeska Suratt were also big hits. Billy Gould failed to put in an appearance, and "Tin Bells," the travesty on "Twin Beds," was not put on, owing to the illness of Tommy Gray. The piece will be ready in about two weeks.

THE THREE RUBE KIDS opened the show, and went very nicely. (New Acts.)

EDWARD MARSHALL received a good amount of applause with his chalkology. His cartooning of people in the audience is a clever bit of business, but it is embarrassing for the subject. The pictures of the Indian and Washington were well drawn.

QUEENIE DUNEDIN was more than well received, and has an excellent act. (New Acts.)

BURKE and McDONALD were big hits in their old vehicle, "My Old Friend." It is a story of old Irish life, and the Irish wit and humor were plentifully distributed all through the skit. The hat finish was very funny and is sure-fire. The men are clever and have nice voices.

NAN HALPERIN, with her remarkable personality, absolutely captured the house. She has one of the prettiest, neatest and sweetest acts in vaudeville, and is a hit at every performance. She looks charming in her wedding dress. It is an excellent number. Her impersonations of stage characters are clever.

VALESKA SURATT appeared in her version of "Black Crepe and Diamonds" and "The Moth and the Flame." She has a fine company and, with the aid of a really remarkable array of costumes, her act went big. Miss Suratt has personality, charm and everything in her favor. Cross and Scanlon put a fine finish to the act. The team is as graceful and pretty as any dancing couple. Melville Stokes has a good voice, but that lets him out. Jack Willard was very good. Orville Mayhood was very fine as the musical leader.

KENNETH CASEY stopped the show. (New Acts.)

MAGGIE CLINE received a rousing good welcome on her re-appearance to the stage. She is still able to make the audience sit up and take notice. She looks younger and better than ever. She sang "I'll Take You Back to Ireland," "I'm On My Way to Dublin Bay," "None of Them's Got Anything On Me," and for an encore sang "Throw Him Down, McCloskey," and danced a tango with the assistance of a stage hand.

MLLE. DORIA has a decided novelty in her dog act. "The Maid's Absence" is well acted by the dogs. In the absence of the maid, the dogs perform her duties. Mlle. Doria is a stately looking woman, and is exceptionally sweet. The rescue of her from a burglar by a bulldog, is very good. The latest dances are danced by the canines.

STUART BARNES is justly billed the Chesterfield of monologists. He is using some new songs and they fit in very well with his material. His talk on love and marriage is funny and very clever. He sang "She's Fishing All the Time," "I Forgot I Was Married," "I'm Going Back to the Farm" and "Single."

MME. PAULA is very clever. She performs some very difficult feats on the wire. Her work is smooth and daring, and she kept the majority of people seated during her entire act.

A Pathe Daily News closed the bill. *Myles.*

AMERICAN.

(CHAS. POTSDAM, MGR.)

An excellent bill drew an unusually big crowd to the roof Monday evening, March 15. The roof is one of the best managed amusement places in the city. Chas. Potsdam does everything in his power to make the theatre homelike and comfortable for his patrons. J. Edwin Liebman should be proud of his excellent orchestra, which is well fitted for vaudeville. Simone De Beryl and Edwin Agoust, Nell McKinley and the Six Steppers were the big hits of a nicely arranged bill.

BESSIE'S COCKATOOS, twelve minutes, open in one, close full stage. It is very seldom that a bird act holds the complete attention of an audience, but Mlle. Bessie did this. She had the house with her from her opening song to the close, when the birds put out the miniature house on fire. The birds are remarkably trained, and the act will go in any position on any bill. Four bows.

MARATHON COMEDY FOUR, fourteen minutes, in one. This is only an average quartette with just a little less comedy than in the general run. More legitimate comedy and bright lines would greatly improve the act. The singing is very good and the harmony is excellent. The Dutchman is the best, next the boob, the straight and the "legit." They sang: "Mississippi Cabaret," "Chinatown," "Come Over to Dover" and "Nighttime in Dixieland." Two bows.

SIX STEPPERS, ten minutes, in two. The Six Steppers were a big success with the evening patrons. They have a very neat dancing act, and the three men and three women all make a very good appearance. The buck and wing dancing, and the soft shoe dancing is excellent. The dancing of the single man and of the two pairs, is the feature of the act. They went very well. Six bows.

LEONA STEPHENS, sixteen minutes, in one. Miss Stephens is a clever comedienne, and presents a pretty act. She uses moving pictures to fill in the time taken up by her changes. The idea is good, but Miss Stephens should use a brunette wig instead of a blonde one for the effect of a dark wig in the pictures and a light one on the stage is not consistent. She has a pleasing routine of songs, and well arranged. Her make-up and caricature in the "Mashed Potato" number was clever. She also sang "Winter Nights," "You Can't Imagine My Feelings" and "Ragtime Sherlock Holmes." All her special songs were written by Tommy Gray and W. Grey Walker. Five bows and encore.

"DETECTIVE KEEN," eighteen minutes, in three. Sterling H. Cheseldine presented "Detective Keen," an interesting dramatic playlet by Percival Knight, with an excellent cast. The sketch was admirably handled. It is an interesting tangle of situations, and has some tense moments. The audience liked it, and the players received five curtain bows.

"Fatty's Reckless Fling," a Keystone comedy, was presented during the intermission and received many laughs.

WILTON SISTERS fourteen minutes, in one. Their act gave satisfaction, and the juvenile team passed with a nice margin. They sang, danced, and played the piano and violin. The songs, "Rag Picker" and

"Grown-Up Ladies," went over. The younger girl should change her big number, for it drags quite a good deal. Four bows.

"MA CHERIE," eighteen minutes, in three, special set. Perfection in the art of pantomiming takes years of study. SIMONE DE BERYL and EDWIN AGOUST are masters in the art, and "Ma Cherie" was a big hit. They are supported in the serio-comic divertissement by a company of eight. Mlle. De Beryl is a beautiful woman, possessed of charm and gracefulness. Agoust makes an excellent French Apache. The music is pretty, and the songs are well rendered. Six bows.

NEIL McKINLEY, twenty-seven minutes, in one. For twenty-seven minutes the audience enjoyed the clever nut comedy of McKinley. If it were put to a vote Neil would have had to do twice as much as he did.

Ably assisted by his leading man, Dutch, Neil was a riot and stopped the show. He possesses a fine voice, but depends mostly on his nut comedy to put his act over. His lines are funny and the extemporaneous remarks took the house. He sang "The Du Dah Dey," "House Upon the Hill," "Lawful Wife" and "The Bee and the Rose." He took eight bows, an encore, a curtain speech, and received a huge bouquet, presented by Jimmy Dundee, the prizefighter.

EDWARDS BROS., ten minutes, full stage. The team looked, worked and acted just like Collins and Hart. The burlesque magic and strong men material was a big hit. They worked very well together. Three bows.

"The Exploits of Elaine" closed the show with its twelfth episode, "The Blood Crystal."

Myles.

STOCK

BONSTELLE STOCK.

West End Theatre, New York.

How enjoyable it is for one to sit in a theatre and see a play with a plot, and a company, the members of which take an interest in their work. That is the case with the Bonstelle Players, in "The Passing of the Third Floor Back." Excellent direction showed in every scene.

Corliss Giles gave a most remarkable performance of the role created by Forbes-Robertson, one of the world's greatest actors. Mr. Giles was sympathetic, and not once got away from the character.

From a business standpoint the play should prove big for stock. The business is rapidly improving at this theatre, and the matinee was excellent.

Miss Bonstelle, as Stasia, the slavey, gave her usual excellent performance. She is one of our best actresses, and it is always a pleasure to see her.

Robert Adams as the artist, played a very good performance. He has a winning way, and always captivates his audience.

Hugh Dillman, as Henry Larkcom, gave a very light and airy performance. He was perfectly natural throughout and met his scenes with utmost confidence. Again stepping in and taking an important role in a short notice, Hardin Kickman gave a good performance as the Hebrew. He received many good laughs. Joseph Lawrence impressed in the role of Wright, the retired race-track man.

Wilson Day was liked as the old Major. Kathleen Comegys, as the daughter of the Major, was very good. Enid Grey pleased as the wife of the Major. Sue Van Duser played her character perfectly. Both as the hard-hearted boarding housekeeper and the reformed and amiable landlady, she excelled.

Mabel Mortimer again proved that she was a talented actress, and much can be expected from her. She was very good as the unattached Miss Kite. She has a charming personality. Lola Stuart pleased as Mrs. De Hooley.

The bill for this week is "Too Many Cooks."

Myles.

GRAND OPERA HOUSE PLAYERS.

Grand Opera House, Brooklyn.

It pays to give the public what it wants. There had been many requests for "Too Many Cooks," so the management secured and staged it last week. The play makes an excellent stock production. Although it is a little expensive for a one week show, but this is counterbalanced by its drawing power. It bubbles over with true comedy and kept the large Tuesday evening audience in a continuous uproar. The acting was capital and there is no fault to be found with any one of the cast.

Noel Travers was extremely natural and proved that he is a finished comedian as well as a heavy dramatic star.

Mary Hall was sweet and charmed the audience with her innocent manner. Great things can be expected of her.

George M. Carleton was very good as the friend.

Jack Matthews played a good character role as the Irish father. His scene during the discussion of union labor produced many laughs.

William H. Elliot got a good deal of fun out of the character of the uncle. Earl Simmons was clever as the contractor. Reynold Williams doubled in two small characters and was a hit in both.

Fred Adams, Harry Ford, Charles Brown, Ralph Semons and Kenneth Grattan, all were liked in their individual roles.

Irene Douglas deserves a good deal of credit for the excellent way in which she played the role of the butting-in friend. She possesses a remarkable personality, and that combined with good acting should win her an enviable position in her chosen profession.

Minnie Stanley, who, last week, so ably played the character of a German mother, duplicated her success, but in this instance she was a typical Irish "mother." Her acting was very natural. Pearl Ford doubled, and played both roles very well. Violet Day was liked as one of Alice's sisters. Katheryn Beauford and Josephine Miller pleased in their characters.

The attraction for this week is "Innocent."

Myles.

NEW COMPANY FOR PORTLAND.

It is anounced that, by arrangement with M. J. Garrity, lesse and manager of the Jefferson Theatre, Portland Me., an enterprise launched by the Portland Repertory Theatre Association, will open at that house, April 5, with a company to be known as the Portland Players, presenting high class dramatic stock productions. Associated in the enterprise are Frederick Willis Brown, Bertram Harrison, and Jesse Bonstelle. Bookings of the big road companies will continue as formerly to intersperse.

NEW MEMBERS OF WESTCHESTER COMPANY.

Walter Lewis, juvenile, and Leighton Stark, heavy, joined the Westchester Stock Co. at the Warburton Theatre, Mount Vernon, and were a big success in "Broadway Jones." The company continues to play to big houses and "Maggie Pepper" promises good results.

TEMPLES CLOSE.

The Temple Stock Players, at the Scenic Temple, Providence, R. I., closed March 13, and the house re-opened Monday, 15, as a first class picture house, showing feature photoplays exclusively.

FOUNTAIN STOCK OPENS.

The Fountain Stock Co. will open an indefinite engagement at the Academy of Music, Charleston, S. C., March 22.

CUMMINGS CO. TO CLOSE.

The Cummings Stock Co. will close its season at the Princess, Toronto, Can., March 20.

SANGER & JORDAN, on behalf of the Authors Film Co., announce that they have closed a deal through their foreign connections whereby they have advanced about $35,000 for the foreign rights to over four hundred well known successes, the American and Canadian rights to which they already control.

A STOCK company can find location at the Crawford, Whichita, Kan.

THE Grand Opera House, New Haven, Conn., seating 2,400, could be secured for stock.

New Witmark
Professional Rooms
UPTOWN
at 1560 BROADWAY Just below the Palace Theatre
ARE NOW OPEN

Come in and see us. You're always welcome.

COME IN AND HEAR THESE NEW BIG SONGS BY THE BIG WRITERS

RUNAWAY JUNE

Words and Music by HAROLD FREEMAN. The sensational "reel" song hit. Sweet in its simplicity. You can't fail with this number. The title is known to millions through the big feature film now being exhibited throughout the country.

McCARTY

(What Else Could You Expect from a Man Named McCarty or any other Loyal Irishman)

Words by J. WILL CALLAHAN. The greatest comic Irish Song hit published in years. ERNEST R. BALL, who wrote the music for it, played the Colonial Theatre, New York, last week He was the BIG HIT of the bill and THIS SONG was the hit of his act. 'Nough Said—Be sure and send for it NOW.

SWEET KENTUCKY LADY

By WM. (BILLY) JEROME and LOUIS HIRSH. A song-built on Stephen Forster's immortal theme—that everybody can understand, and a song therefore that everybody must love. Can also be used with effect as a Duet, while as a Quartette there are very few songs to equal to it.

SPRINKLE ME WITH KISSES
IF YOU WANT MY LOVE TO GROW

Words by EARL CARROLL. Music by ERNEST R. BALL. It won't be long before you hear it whistled, sung and played in all parts of the country. It's a natural double song hit and permits of many good opportunities for nice bits of "by play."

CAN'T YOU HEAH
ME CALLIN' CAROLINE

That Soothing, Southern Serenade of Simple Sentiment.
Lyric by WM. H. GARDNER, with music by CARO ROMA, the celebrated woman composer, who never wrote anything that will appeal with greater force to the human heart than this exquisite song. Appropriate for any singing act. As a Duet and a Quartette it is simply irrisistible.

DEARIE GIRL
DO YOU MISS ME

By MARGARET WHITNEY. We have just taken over this big song hit from out the far West—a sensational success beyond the Rockies—but like a prairie fire sweeping Eastward. The best number of its kind published. And

ERNEST R. BALL'S wonderful Ballads: "In the Garden of the Gods," "Roll On, Beautiful World, Roll On," "After the Roses Have Faded Away," together with his two World-wide favorites, "When Irish Eyes Are Smiling" and "Mother Machree."

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* * *

AT THE STOCK HOUSES THIS WEEK.

(Subject to change.)

Toronto, Royal Alexandra, "*Madame Sherry.*"
Providence, Oriental, "*He Fell in Love with His Wife.*"
Spokane, Auditorium, "*The Man From Home.*"
Brooklyn, Grand, "*Innocent.*"
Lynn, Auditorium, "*The Trail of the Lonesome Pine.*"
Lynn, Lynn, "*The Yellow Ticket.*"
New Britain, Lyceum, "*Madame Sherry.*"
Utica, Majestic, "*Ready Money.*"
Portland, Me., Keith's, "*The Talk of New York.*"
Cleveland, Cleveland, "*The Spendthrift.*"
Omaha, Boyd's, "*Bawson.*"
St. Louis, Park, "*Broadway Jones.*"
Portland, Ore., Baker, "*Tess of the Storm Country.*"
Chicago, Ill., starting next week "*Tess of the Storm Country*" will play four theatres, as follows: Victoria, Crown, Imperial, National.
Haverhill, Academy, "*The Yellow Ticket.*"

Managers of stock companies (permanently located) are invited to send us "next week's" bookings.

* * *

MAE EDWARDS PLAYERS.

The Mae Edwards Players, now touring over the A. J. Small's circuit of theatres, playing all the large cities in Ontario, and meeting with wonderful success in spite of the war conditions, are one of the most popular stock organisations that has played the territory.

The Mae Edwards Players are headed by Mae Edwards, and surrounded by such well known performers as Chas. R. Phipps, Wally Grayson, Jack Dale, Mose Parker, Chas. T. Smith, Hugh Workman, and Selden Meehan, Della Alderson, May Berry and Edna Rowright. Our little mascot, Master Valmore Smith, keeps the sun shining all the day, and with the OLD RELIABLE coming every week we are a happy bunch.

This company will soon go into permanent stock for the Summer, and will sure have good news for all our friends. Watch for our ads.

STOCK IN BELLAIRE, O.

Albert N. Vees company will open an indefinite engagement, March 8, at the Elk Grand Theatre, Bellaire, O.

Two plays a week will be given. The company will open in "The Only Son," followed by "Belle of Richmond" and "The Third Degree."

A carload of scenery, draperies, carpets and furniture was brought from Pittsburgh.

Cast includes: Henry Leonard, Craig Neslo, Walter Hulton, Fred. Hamilton, Harry Howard, Percy Kilbride, William A. Peters, Grace Goble, Millie Beland, Frances Gehman and Elain D'Orsay.

WINIFRED ST. CLAIRE STOCK NOTES.—The *premiere* stock production by this company of Willard Mack's latest success, "So Much for So Much," was enthusiastically received by a big audience Feb. 28 at the Shattuck Theatre, Hornell, N. Y., when Winifred St. Claire appeared in the role of Mary Brennan. Earl D. Sipe, manager of the Winifred St. Claire company, was very fortunate in securing the exclusive stock rights to "So Much for So Much" for next season, with the privilege of four rehearsal performances this season. Miss St. Claire more than won her audience with her clever interpretation of Mary Brennan. She has youth and beauty, and invests the role with a wealth of spirit and humor. William Bretz was clever in his interpretation of the newspaper reporter. The remainder of the cast played with considerable effect. The Winifred St. Claire company is one of the largest traveling stock organizations on tour, and is a prime favorite of the Hornellians. For next season Mr. Sipe has secured such high class plays as "Maggie Pepper" and "Rebecca of Sunnybrook Farm." He has also purchased the original Klaw & Erlanger production of "Rebecca of Sunnybrook Farm." Each of the plays purchased carries a privilege of four rehearsal performances this season. After spending six successful months playing in the East, the Winifred St. Claire company will go to Olean, N. Y., week of March 8, for an engagement, after which they jump to Marion, O., and the Western circuit.

EARL HAWK writes: "Dolly Greenes, a character actress is in the Charity Hospital, at New Orleans. She is paralyzed, and cannot talk. The authorities say they do not know whether she has any relatives. My wife called on her the day before we left New Orleans, week of March 8. She seemed to want to tell something, but couldn't. If you publish this, someone may read it who knows her and whether she has any relatives. She has been there about seven weeks. She is getting good treatment and I don't suppose money would do her much good, but if the theatrical people who play New Orleans each week would call and take her some fruit, I know it would do her a world of good. I know her to be a good woman, and a professional. Professionally yours, Earl Hawk."

OLIVER ECKHARDT PLAYERS NOTES.—We are in our twelfth big week playing stock in the Regina Theatre, Regina, Sask., Can., and are now firmly established here, presenting only the best plays. The war does not seem to affect this city, and the people here are certainly loyal to a first class stock. From present indications we expect to remain here all Summer, and probably all next season.

THE CHESTER WALLACE PLAYERS closed a remarkable engagement of forty-six weeks, Feb. 27, at the New Majestic, Ashtabula, O., and opened on March 1 at the American, E. Liverpool, O., for an indefinite stay. The company includes: Chester Wallace, Claudia Lucas, Harry Eldridge, Phil Hesse, Fred Reto, Al. C. Newman, Nell Harrison, Harry O'Neil, Ethel Kates, Margaret Merriman, Dorothy Sutton and Chester Wessland. The opening play was "The Deep Purple."

GUS KEMBLE writes: "Owing to serious illness of my sister-in-law, Laura Sinclair, we have decided not to go out with the Hurtle Model E. B. Shows. I shall remain in Jackson, Mich., at my desk at *The Square Deal* as editorial writer and 'ad.' writer. In the Fall Miss Sinclair and myself will organize a small company of about fifteen people and will play the larger towns and only three night stands. My brother-in-law, Chas. B. Sinclair, who will go in advance, was formerly leading man of my company and supported my wife. He will own a quarter interest in the company. Geo. R. Gough and his wife will also be a member. Only six plays will be played at 10-20-30 cents. My best wishes to THE OLD RELIABLE. I have read it for thirty-five years."

O. S. GRAVES is organizing a Spring and Summer stock, at the Chatterton, Springfield, Ill.

J. F. O'CONNELL, manager of the Academy of Music at Halifax, is visiting New York and engaging people for located stock.

LEWIS AND WOLF PLAYERS closed their engagement at the Princess, San Diego, Cal., Feb. 28, and vaudeville and pictures is now the attraction at that house.

PERRY'S PEERLESS PLAYERS opened an indefinite engagement at Griffin's Theatre, Hamilton, Can., March 15.

KEYES SISTERS STOCK PLAYERS opened a stock engagement in Dallas, Tex., at the New Jefferson, with "What Happened to Mary." The roster: Chel Keyes, Helen and Dot Keyes, Marie Burton, Rachael Francis, Della Clark, Virginia Wilhelm, Harry Hosworth, William Clark, Fred G. Bond, Anson Varney, Clarence Doty, Billy Wagner, George Caldwell, Jean Fiedler.

THEODORE FRIEBUS has left the Gotham, Brooklyn, to go to Haverhill, Mass., where he opens on Monday, March 22, in "To-Day."

"NEARLY MARRIED" is at the Crescent, Brooklyn, this week.

"TO-DAY" is the bill at the Gotham, Brooklyn.

J. D. WINNINGER is in New York to produce a new one act playlet in vaudeville.

THE Mae Edwards Players opened 15 at Lindsay, Ont., Can., to remain until further notice.

CARNIVAL. The Hempstead Fire Department will conduct an open air carnival in connection with the Convention and Tournament of the Southern New York Firemen's Association, during the week of June 7-12. For concessions and all information apply to WILLIAM L. POWERS, 36 Terrace Ave., Hempstead, N. Y.

WANTED, CARNIVAL TO SHOW or Volunteer Firemen. Address B. F. WALKER, 238 So. Ferry St., Schenectady, N. Y.

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ALBERT J. BORIE
EDITORIAL AND BUSINESS MANAGER.

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ANSWERS TO CORRESPONDENTS.

DRAMATIC.

W. E. S., Wilkesbarre.—Send us your address and we will mail information.

"HOPE V.," Norwich.—We cannot undertake to answer your questions.

H. F. C., Worcester.—The best school is to be found as a member of the stock company, with one of the motion picture companies.

K. R. P., Holden.—It was produced under the direction of Henry B. Harris.

A CONSTANT READER.—It is customary to pay half salary the week before Christmas and Holy week. It is usually stipulated in contract. In many instances the company closes those two weeks and then the players get nothing at all.

H. L., Oil City.—Address John Vacca & Son, 858 Blue Island Avenue, Chicago, Ill.

A. W. O., St. Louis.—Address party in our care and we will advertise letter in CLIPPER letter list. We do not know his present whereabouts.

CARDS.

MRS. L. D. J., Lead.—1. Three jacks, a Queen and a King count 15. 2. Three 6's and two 3's count 20.

STRANDED IN CUBA.

Elsie La Bergere writes us from Havana, Cuba, March 11:

"NEW YORK CLIPPER, GENTLEMEN: Eight vaudeville acts are left without money to pay hotel bills and without fare back to New York. We were brought here by Freeman Bernstein, with the aid of contracts. Bernstein played the show on percentage, and is reported to have collected his share and left. The secret police here told me to lay the case before the district attorney in New York.

"The following acts are here: Lavelle and Dominic, ring act; Hook and Hook, roller skaters; Romeo, the Great, Amolls, loop the loop; Arlon Four, Four Richards, acrobats; Lind, female impersonator; Elsie La Bergere, and posing dogs."

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NEW HIPPODROME SHOW.

The New York Hippodrome will open March 20 with pictures and music. "The Heart of Maryland" will be the opening feature. A new method of projection has been provided through the installation of the Cinoplasticon, a device that makes possible synchronization of picture and music. Contributing to the musical program will be the Hippodrome Quintette, Katherine Irving, soprano; Bernice Mershon, contralto; Vernon Dalhart, tenor; Signor Pasquale Criscoli, baritone; W. F. Myers, basso; a chorus; Thomas Musgrove, organ soloist, and an augmented orchestra under the direction of John McGhie. Sunday continuous performances from 1 to 5 P. M. and 7 to 11 P. M. Another innovation will be a new scale of prices, ten, fifteen and twenty-five cents, with loges and boxes at fifty cents. In the Autumn the Hippodrome will revert to its former policy of spectacular productions.

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BOX OFFICE MEN EAT STEAK.

The Treasurers' Club of America held a beefsteak at Castle Cave, Seventh Avenue, near Twenty-fifth Street, on Saturday night, after the close of the theatres. About two hundred members and their friends attended. The officers are: James B. J. Scullion, of Wallack's, president; Jed Shaw, of the Little Theatre, vice president; Alan Schnebbe, of Hammerstein's, and Louis A. Morgenstern, of the Frohman offices, secretaries; Sol De Vries, of the Hippodrome, treasurer. The directors are: Max Hirsch, Earle Lewis, of the Metropolitan Opera House; R. H. Klotz, of Keith's Bronx; Ralph Long, of the Shubert offices; Bernard Klawans, of the Cort Theatre, and Charles J. Lyon, of the Belasco Theatre.

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MRS. DOWNING'S DEBUT.

Mrs. Robert Downing, wife of the Rev. Robert Downing, pastor of a Methodist church at Wilmington, Del., better known in the profession as "Bob" Downing, when he appeared in "The Gladiator" and Shakespearean roles, made her debut in vaudeville at W. L. Dockstader's Garrick Theatre, Wilmington, week of March 15-20. The wife of the actor-evangelist appeared in a sketch entitled "Not Wanted," and attracted considerable attention. Rev. Downing has just completed a strenuous revival and harvest of local converts. He was formerly married to Eugenie Blair.

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LIMIT LOEW BOOKING AGENTS.

Learning that some of the booking agents in the Loew office have been in the habit of booking acts for outsiders, General Manager Joseph M. Schenck has issued an order that no agent booking for the Loew Circuit will be permitted on the floor if he books for any other theatre. The only exception made is the William Fox Circuit. Orders have also been issued limiting the number of booking agents in the Loew office to eight men.

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"COME ON CHARLIE."

Sanger & Jordan announce that they have concluded arrangements for Geo. V. Hobart, whereby he will dramatize for John Cort, the "Come On Charlie" stories, which piece that manager will produce.

THE COLUMBIA CONCERT.

A good bill drew well 14.

Lora and Payne opened in one, with acrobatic dancing, and then changed to full stage for their levee set, for a fine routine of comedy and straight acrobatics, with good effect.

The Stillings showed what music there is in a banjo by an artistic rendition of "Il Trovatore," and overture and several medleys, finishing with a harmonious rendition of "Tulip and Rose."

Harry Rapf and his "Haberdashery" showed the awkward attempt of a young society swell in keeping shop and acting as salesman and buyer. His inspection of the six models for lingerie were entertaining, also, his attending to a lady customer for a pair of shoes. The ladies in the art tang, posed and danced well. The set was quite complete for the occasion.

Jack Denny and Teddy Boyle, two singers, one at the piano, made a hit with their "I Love the Girlies," "Hoboes' Ball," "Don't Take My Darling Boy Away," "Give Back My Sweetheart to Me," "Come and do that Dance with Me," "He Comes up Smiling" and "I Wish They'd do it Now" (count 'em).

The Keystone Trio, including the two acrobatic and dancing burglars and the girl, repeated to good advantage.

Walter James, he with the great singing voice, in tramp make-up had a fine array of parodies, stories and songs, including a medley of popular songs, a Jewish lullaby and Snyder's Grocery Store, and fared well in the matter of applause.

The Salon Singers, a quartette and a pianist, had success and encores for their offering of an operatic overture; "There's a Little Spark of Love," "Oh Promise Me," "Come You Back, Mandalay" and "Linger a Little Longer." "The Rosary," as a piano solo, was well played. The ladies have attractive personality, and the velvet setting fits the class of the act.

Joe Whitehead, needless to say, was there for all the laughs, with his fitful flittings from one subject to another.

The Herbert Germaine Troupe, with the aerial work and the trampolin, showed splendid control, for their various somersaults and catches. The comedy was well looked after by the third acrobat.

A picture closed the show. MILL.

OUT OF TOWN NEWS

Cleveland, O.—Opera House (A. F. Hartz, mgr.) Annette Kellermann, in "The Model Girl," March 15-20; Henry Miller, in "Daddy Long-Legs," 22-27.

COLONIAL (F. Ray Comstock, mgr.)—Lola Mann, in "The Bubble," 15-20; McIntyre and Heath, in "The Ham Tree," 22 and week.

KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Bill week of 15: Fay Courteney and company, Nellie Nichols, Mme. Adelaide Herrmann, Willa Holt Wakefield, the Toyo Troupe, Frank Mullane, Kelso and Leighton, Diamond and Brennan, and pictures. Bessie Clayton will headline the bill here next week.

PROSPECT (J. W. Lyons, mgr.)—"In Old Kentucky" 15-20, "The Old Homestead" 22-27.

CLEVELAND (H. D. Zirker, mgr.)—For week of 15, the Atelme-Oates Players present a special production of "The Spendthrift." It is announced that no more melodramas will be given by this company, only high grade plays being the future policy.

MILES (Chas. Garner, mgr.)—Bill week of 15: Franklin Ardell and company, Maud Tiffany, Klein Bros., Three Alex, Wilkins and Wilkins, and Fink's mules, and motion pictures.

PRISCILLA (P. E. Sens, mgr.)—Bill week of 15: "The Boss Boot Black," "Alaska or Bust," Miller, Packer and Sels, Bellmont and Fulton, The Four Musians, Faye O'Neil and pictures.

GORDON SQUARE (Harry Durocher, mgr.)—On the bill week of 15: Abe Marks and company, and Howard's Parlor Car Minstrels are featured.

STAR (Drew & Campbell, mgrs.)—The Behman Show with Lew Kelly 15-20.

EMPIRE (Bert McPhail, mgr.)—City Sports, 15-20, Review of 1915, 22-27.

KNICKERBOCKER (Emery Downs, mgr.)—Bill 15-17: Edith Wynne Mathison appears in "The Governor's Lady" and a single reel films, and Richard Carle, in "The Dancing Beetle." For last half, Marguerite Clark's "Gretna Green" will be the feature.

DUCHESS (A. A. Comey, mgr.)—"The High Hand," with Carlyle Blackwell, and "The Spoilers," featuring Wm. Farnum, 15-20.

STANDARD (Jas. Grossman, mgr.)—For 15-19, "Three Weeks" will be the feature.

NOTES.

THE N. Y. PHILHARMONIC ORCHESTRA (Josef Stransky, conductor) will give the next of the symphony concert series at Gray's Armory 18. Ossip Gabrilowitsch will be soloist.

A NEW picture house, to seat 1,300, is planned for the downtown district. A number of very novel ideas are to be worked out, including a mezzanine, where refreshment tables are to be installed.

Akron, O.—Colonial (Louis Wise, mgr.) bill for week of March 15, Dunbar's Six Bell Ringers, Lydell, Rogers and Lydell, Alf James Holt, Keno and Green, the Three Hickey Bros., Imhoff, Conn and Coreene, D'Armore and Douglas, Bert Fitzgibbon, Charlotte Ravenscroft, Flanagan and Edwards, and Burr and Hope. Exclusive presentation of Rev. Billy Sunday, in moving pictures, were shown 15, 16.

GRAND (Louis Wise, mgr.)—Lyman Howe's pictures 19-21.

NATIONAL, NORKA, BANK, MAIER, PASTIME, IDEAL, SPICER, EMPRESS, THORNTON, ARCADE, DREAMLAND, ORPHEUM and WINTER, moving pictures.

Zanesville, O.—Airdome Roller Rink (Al. Ackerman, mgr.) since its opening this new rink has enjoyed big patronage. It is operated by the Inter-State Roller Rink Operating Co., with headquarters in Jamestown, N. Y., who operate a chain of skating rinks. Manager Ackerman handles the crowds like a veteran. He came from New York. There are three sessions daily, with band and organ music. Admission twenty-five cents. The roller skating craze has hit this town, and promises to last through the Summer. Expert skaters and other attractions keep up interest.

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) "The Bird of Paradise," March 15-20, "Milestones" 22-27.

ACADEMY (Tunis Dean, mgr.)—Maude Adams, 15-20, Wm. Faversham, 22-27.

AUDITORIUM—"Get Rich Quick Wallingford" 15-20, "The World and His Wife" 22-27.

COLONIAL—"The Trail of the Lonesome Pine" 15-20. Motion pictures 22-27.

GAYETY (M. Sutherland, mgr.)—Heart Charmers 15-20, High Rollers 22-27.

PALACE (Wm. Ballauf, mgr.)—Billy Watson's Show 15-20, Gaiety Girls 22-27.

MARYLAND (Fredk. Schanberger, mgr.)—Bill 15-20: Gertrude Hoffmann and company, Smith and Kaufman, Edith Helena, Britt Wood, Schooler and Dickinson, Kremka Bros., and Rosalie Coghlan and company.

GARDEN (Geo. Schneider, mgr.)—Bill 15-20: Eight Vassar Girls, Manhattan Trio, Carroll and Hickey, Anthony Merlo, Edith Mote, Five Martells, and Samuels, Reed and company.

HIPPODROME (Chas. E. Lewis, mgr.)—Bill 15-20: "Everybody," Nichols Nelson Troupe, Pepino, Sallie Stembler and Bro., Jenkins and Covert, Mark Trio, and Jean Southern.

VICTORIA (Chas. E. Lewis, mgr.)—Bill 15-20: Chain and Templeton, Harris and Randall, George Moore, Sharon and Wood, and Espe and Paul.

Toronto, Can.—Grand (J. W. Cowan, mgr.) "Bought and Paid For" March 15-20, "Henpecked Henry" 22-27, "Bringing Up Father" to follow.

PRINCESS (W. Mulholland, mgr.)—Cummings' Stock Co., in "Frou Frou" 15, "Potash & Perlmutter" 22-27.

ALEXANDRA (L. Solomon, mgr.)—Percy Haswell Co., in "What Happened to Jones," 15-20.

SHEA'S (J. Shea, mgr.)—Bill 15-20: Irene Franklin and Burt Green, Harry B. Lester, Tosca Sisters, Shannon and Annis, Farber Girls, Miller and Lyles, Anita Bias's Monks, and Regina Connelli and company.

LOEW'S (J. Bernstein, mgr.)—Bill 15-20: La Belle Titcomb's Revue, Amoros and Mulvey, Dewey and McCoy, Lew Wells, Gallatin, Mayo's Birdland, and Anderson and Goines.

HIPPODROME (E. A. McArdle, mgr.)—Bill 15-20: Fogan and Byron, Three Adenauds, De Long Sisters, Sydek and Tate, Wright and Wrong, and Harlan E. Knight and company.

GAYETY (T. R. Henry, mgr.)—Beauty Parade 15-20, Golden Crook 22-27.

STAR (F. W. Stair, mgr.)—Girls from Joyland 15-20, Gay Widows 22-27.

STRAND (L. Schlesinger, mgr.)—Photoplays and Romanelli Symphony Orchestra.

Montreal, Can.—His Majesty's (H. P. Hill, mgr.) "Girls" March 20.

PRINCESS (Abbie Wright, mgr.)—The Princess Musical Comedy Co., in "The Red Mill," 15-20.

ORPHEUM (Geo. Driscoll, mgr.)—Vaudeville for 15-20: Geo. McFarlane, McMahon and Chapelle, "The Dream Pirates," Moran and Wiser, Fisher and Green, Weston and Leon, and Merle's cockatoos.

GAYETY (Fred Crow, mgr.)—Gypsy Maids 15-20, Winning Widows 22-27.

Hamilton, Can.—Grand, photo plays, vaudeville and road shows. "Bringing Up Father," March 19, 20.

SAVOY (Geo. Stroud, mgr.)—City Belles 15-20, Girls from Joyland, to follow.

GRIFFIN'S—Perry's Peerless Players Co., in repertoire, opened an engagement here 15.

GEO. H. SUMMERS announces that his theatre on the Mountain, which burned down a few months ago, will be rebuilt, and the season started on June 1.

New Orleans, La.—Tulane (T. C. Campbell, mgr.) Nat C. Goodwin, in "Never Say Die," March 14-20.

ORPHEUM (Arthur B. White, mgr.)—Bill week of 15: Emmett Corrigan and company, Elizabeth Murray, Kolb and Harland, Ann Tasker and company, Trevitt's canines, the Magleys, and Lawrence and Hurl Falls.

HIPPODROME (J. Miller, mgr.)—Vaudeville and motion pictures.

NOTES.

THE LOCAL LODGE OF ELKS, No. 30, had big doings week of 8, entertaining ex-Governor J. K. Tener, of Pennsylvania, and president of the National League of professional baseball. He and his party passed through here *en route* to the Panama Exposition, and were wined and dined galore by local Elkdom and the city authorities. The Elks, 500 strong, with their band and guests, made merry at the Orpheum Theatre performance, 10, and the beautiful theatre was handsomely decorated in Elk colors. The ex-governor addressed the audience from his private box, and scored heavily. A banquet followed the theatre party, and the distinguished visitors left 11 for the Pacific Coast.

Reading, Pa.—Academy of Music (Phil Levy, mgr.) Philadelphia Orchestra, in last subscription concert, March 18, Leopold Stokowski, conductor; Herman Sandby, 'cello soloist. Hello, Paris, burlesque, 20; Maude Adams, in "Quality Street," 24; "When Dreams Come True" 26.

ORPHEUM (Neal Harper, mgr.)—The Orpheum Players present "Hello, Bill" 15-20.

HIPPODROME (C. G. Keeney, mgr.)—Bill 15-17: Van Avery Players, Herbert Germaine Trio, Estelle Rose, Burns and Acker, and Wm. Shilling and company. Last half, "A Dream of the Orient" and others.

IVY SCOTT, leading soprano of "Robin Hood," and Frederick E. Walker, of the chorus, and part owner of the De Koven Opera Co., were married at Reading, Pa., March 9, in the parlor of the Mansion House, by Alderman C. G. Dunn. The records show that Miss Scott is thirty years old, born at sea, daughter of James Scott, of Indiana. Mr. Walker is also a native of Indiana, and gave residence as 223 West Thirty-eighth Street, New York.

Williamsport, Pa.—Family (Walter Lemade, mgr.) bill for 15-20: "Sorority Days," Ward and Lenore, Van Brothers, Lehoen and Dupreece, Edgar Berger, Murphy and Lachmar, Lasky's "Eloping," Jennings and Evers, and Six Musical Gormans.

LYCOMING (L. J. Fisk, mgr.)—Return engagement "Twin Beds" 15-20, "His Excellency the President" with Selem Tutt Whitney 10.

Bay City, Mich.—Washington (F. O. Peatty, mgr.) the Ted Dailey Stock Co., in repertoire, opened a two weeks' engagement March 14, with change of bill Thursday. The opening offering is "Alias Jimmy Valentine."

BIJOU (K. C. Beatty, mgr.)—Bill for 14-17: Ezra Kendall Jr., Stein and King, the Three Kings, Kindy and Burt, and the Bijougraph. For 18-20: Billy Arnold and others.

GROTTO (W. T. Favorite, mgr.)—Vaudeville and photoplays.

WENONAH, STAR, ALADDIN, FAMILY, PICTURELAND, AVENUE, BROADWAY, PARK, TEMPLE and CROWN, moving pictures only.

Grand Rapids, Mich.—Powers' (Harry Sommers & Co., mgrs.) "The Whip" March 15-20.

MAJESTIC (Orin Stair, mgr.)—"Cabiria" (pictures) 14-20. Cecil Spooner 25-27.

EMPRESS (Don't McCoy, mgr.)—Bill week of 15: Gus Edwards' Song Revue, Dave Ferguson, Ruth Roye, John P. Wade and company, Wang and Snyder, and Whitefield and Ireland company.

ORPHEUM (Harvey Arlington mgr.)—Bill week of 15: Adolph and Raymond, Bradley Martin and company, Tom Brantford, Bobby Brown, Douglas and Douglas, Fields and Hanson, Jones and Peyton Lane, Harper and Lane, and Maggie Le Claire.

Wilmington, Del.—Playhouse (Louis Alleman, mgr.) San Carlo Grand Opera Co., March 19, 20.

GARRICK (W. L. Dockstader, mgr.)—Bill 15-20: Lillian Hawthorn, "The Rose of Virginia" with Pauline Fielding, Ward Baker, with his vocaline, Three Italian Street Singers, Belle Onra, Ray Conlin, Martinetti and Sylvester, Mack and Vincent, Fred and Adele Astaire, and Mrs. Robert Downing, in "Not Wanted."

[illegible] (James Glenn, mgr.)—Paramount films.

SAVOY, VICTORIA and GRAND, pictures only.

Waterbury, Conn.—Jacques (Chas. Cook, mgr.) Cook Players, in "Baby Mine," March 15-20, with Janet Dunbar and Frank Wilcox in the leading roles. Flake O'Hara, in "Jack's Romance," 10.

POLI'S (A. Vanni, mgr.)—Vaudeville and motion pictures.

STRAND GARDEN, SCENIC, COLONIAL and PRINCESS, motion pictures only.

Hot Springs, Ark.—Auditorium (Frank Head, mgr.) "September Morn" March 23, Al. G. Field's Minstrels (return) 20, 27.

PRINCESS (Doc Owens, mgr.)—Vaudeville and pictures. Tom Powell's Minstrels 15-17. Bill 18-20: The Brads, Lewis and Russell, Keller and Weir, Moore and Yates, and Harry Deco.

CENTRAL, ROYAL and LYRIC, moving pictures.

Norfolk, Va.—Wells (Otto Wells, mgr.) Tina Lerner March 15, San Carlo Grand Opera Co. 17, 18.

COLONIAL (R. M. Knight, mgr.)—The Colonial Players present "The Big Idea" week of 15.

ACADEMY (Otto Wells, mgr.)—Vaudeville and motion pictures.

STRAND, CROSMAN, AMERICAN, ARCADE, WONDERLAND, COLUMBIA, FOTOSHO and ELITE, motion pictures.

Petersburg, Va.—Academy (W. H. Whitehead, mgr.) is dark.

LYRIC (V. Russo, mgr.)—Motion pictures. This house will resume vaudeville April 1.

COCKADE, VIRGINIA, BIJOU and PALACE, motion pictures only.

Columbia, S. C.—Columbia (F. L. Brown, mgr.) "To-Day" returned to fair business March 4. Geo. Evans (Honey Boy) Minstrels 5, to S. R. O. As the curtain was descending on the final scene of this production, news came of the death of Mr. Evans. "Seven Keys to Baldpate" 11.

Trenton, N. J.—State Street (Herman Wahn, mgr.) for March 15-17: Lasky's Wallace Eddinger, in "A Gentleman of Leisure" (pictures); Craig and Carter, Trenton Society Dancers, "The Criminal," Joe Fondeller, Largay and Snee, and Wednesday only, "Exploits of Elaine." For 18-20: A Bosworth feature picture, Harry Jolson, Marvin and Hyde, the Three Walanys, and animated song.

Des Moines, Ia.—Princess (Elbert & Getchell, mgrs.)—Princess Stock Co., in "Baby Mine" March 14-20.

BERCHELL (Elbert & Getchell, mgrs.)—Henry Miller played to full houses 11, 12.

EMPRESS (Elbert & Getchell, mgrs.)—Vaudeville and pictures.

ORPHEUM (H. B. Burton, mgr.)—Bill week of 14: Bell Family, Cantwell and Walker, Bankhoff and Girlie, John R. Gordon and company, The Four Amaranths, Rives and Harrison, Santly and Norton, and Orpheum Travel Weekly, and Keystone pictures.

Clinton, Ia.—Clinton (C. E. Dixon, mgr.) Lyman Howe's pictures March 17, 18.

ORPHEUM (M. Cohn, mgr.)—Bill 15-20: Friedlander company, Mlle. Madji, Frank Montgomery and Florence McCrue, Frawley and Hunt, Bostwick and Howard, and Kelly and Galvin.

AMUSE U, LYRIC, REST, ROYAL and COLONIAL, pictures.

Council Bluffs, Ia.—Nicholas, Musical Tabloids.

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NOTICE—To Managers of New England Theatres and Parks—

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OUT OF TOWN NEWS

BOSTON.

English satire and American melodrama are the chief novelties of current week. Business shows an inclination to pick up. After Lent a good Spring business is looked for.

COLONIAL (Charles Frohman & Wm. Harris, mgrs.)—After a week of darkness this house reopens 15, with Mrs. Patrick Campbell, in Bernard Shaw's comedy, "Pygmalion." The engagement is a limited one.

TREMONT (Jno. B. Schoeffel, mgr.)—A stage version of Jack London's popular novel, "The Sea Wolf," has been made by Joseph Noel and Guy Bolton, and will be offered for the first time in this city on Monday of current week.

PLYMOUTH (Fred Wright, mgr.)—The third week of "The Third Party" is now on. Good business.

THE WILBUR (Wilbur Theatre Co., mgrs.)—Fifteen weeks of "A Pair of Sixes" to splendid returns.

SHUBERT (Wilbur-Shubert Co., mgrs.)—Last week of Al. Jolson and "Dancing Around." Week of 22, "Kitty MacKay."

CORT (John E. Cort, mgr.)—This house will be closed until 18, when a new three act drama by Charles Sumner called "The Natural Law" will be produced by John Cort.

HOLLIS (Charles J. Rich, mgr.)—Third and last week of Ann Murdock in "A Girl of Today." Otis Skinner in "The Silent Voice" follows.

CASTLE SQUARE (John Craig, mgr.)—The tenth week of the successful engagement of "Common Clay" begins 15.

MAJESTIC (Wilbur-Shubert Co., mgrs.)—Third week of "The Lilac Domino" commences 15. The audiences are large.

BOSTON (Wm. Woods, mgr.)—Second week of Williamson's wonderful submarine pictures.

TOY (Jane W. Sale, director.)—Bernard Shaw's satirical melodrama, "Captain Brassbound's Conversion," this week.

WALDRON'S CASINO (Charles H. Waldron, mgr.) Harry Hastings' Big Show, with Dan Coleman, this week. The Liberty Girls coming.

GAIETY (George H. Batcheller, mgr.) — The Happy Widows, with Jos. K. Watson and Will H. Cohan. The Honeymoon Girls week of 22.

HOWARD (George E. Lothrop Jr., mgr.)—High Life Burlesquers, Matty Baldwin, Louie Dacre, Baldwin, Braxton and Carter, Al. Grossman, Mike Scott, Valveno and La Mora, and Little All Right Co. Week of 22: Trans-Atlantics.

GRAND OPERA HOUSE (George E. Lothrop, mgr.)—Tango Girls Burlesque. Wrestling, Karl Lemle versus Isando Bey. High Life Co. next week.

KEITH'S (Robert G. Larsen, mgr.)—Mrs. Leslie Carter and company, Morris Cronin and his Merry Men, Mr. and Mrs. Jack McGreevey, "The Salon Singers," Mullen and Coogan, Gordon and Rice, Newhoff and Phelps, Julia Curtis, and Six Military Dancers.

LOEW'S ORPHEUM (Victor J. Morris, mgr.)—For 15-17: Andy Rice, Inas Family, Moriette's manikins, Golden and West, Saunders and Von Kuneta, and Dixon and Dixon. For 18-20: Girard and West, Four La Della Comiques, Wilson and Wilson, and Eisens and Alton.

LOEW'S GLOBE (Frank Meagher, mgr.)—For 15-17: Edna May Spooner and company, Ben Smith, Cycling McNutts, Bonsir and Ward, Wilson and Wilson, Eisens and Alton. For 18-20: McIntosh and Musical Maids, "Clown Life," Ashley and Canfield, and Bell and Caron.

LOEW'S ST. JAMES (James H. Brennan, mgr.)—For 15-17: Princess Victoria, Ashley and Canfield, McIntosh and Musical Maids, Kennedy and Melrose. For 18-20: Kid Kabaret, the Simmons, "Man in the Dark," and Gregoire and Miss Elmini.

GORDON'S OLYMPIA (John E. Comerford, mgr.)—Holland, Allen and Evers, Lorn, Foster and Foster, and Dayton Family.

BOWDOIN SQUARE (George E. Lothrop, mgr.)—Goldie Boys, Walton and Dolly, Terry and Dumont, World and Dewey.

BIJOU (Harry Gustin, mgr.)—Arcadia Trio, Amelia Ludwig, Ed. Foster and dog, Francis Deau, Vaile, Nolso Duo and Frank Carmen.

Springfield, Mass.—Court Square (D. O. Gilmore, mgr.) French Dramatic Club 16, Boston English Opera Co. 17, "On Trial" 22-27.

POLI'S PALACE (Gordon Wrighter, mgr.)—Bill 15-17: Eugene Emmett and company, Boyer's "Petticoat Minstrels," Harry Bouton and company, Capt. Jack Barnett and Son, Cole, Russell and Davis, Henley and Parr Twins, and Louis Leo. Complete change of bill 18-20.

GILMORE (Robt. J. McDonald, mgr.)—Follies of Pleasure 18-20, Tango Queens 25-27.

PLAZA (Goldstein Bros., mgr.)—Vaudeville and pictures.

BIJOU, BROADWAY, EDISONIA, REEL, FOX, MAJESTIC, GAIETY, GLOBE, GEISHA, GRAND, HUDSON, LYRIC, MIRROR, NOVELTY, PALACE and SUBWAY, motion pictures only.

Lowell, Mass.—Keith's (Benj. Pickel, mgr.) Bill March 15 and week: Cummings and Gladyings, Mary Ellen, Geo. Rolland and company, Oxford Quartette, Kennedy and Kramer, Reidy and Currier, The Kawana Japs, and Hearst-Selig Weekly.

MERRIMACK SQUARE (Walter Woods, mgr.)—The stock company presents "The Divorce Question" 15-20, "Within the Law" next week.

OPERA HOUSE—This house opens 15 with Paramount and Mutual feature pictures. New draperies, furniture and piano have been placed in the ladies' room and a large Wurlitzer organ installed on the stage. Edward Kendall is resident manager.

ACADEMY, COLONIAL, JEWELL, OWL, ROYAL, VOYONS and WOLFS, pictures only.

Lynn, Mass.—Auditorium (E. V. Phelan, mgr.) Lester Lonergan Players present "The Trail of the Lonesome Pine" week of March 14.

LYNN (De Wolfe and John Leahy, mgrs.)—Lynn Players with Florence Rittenhouse, in "The Yellow Ticket" week of 14. "End of the Rainbow" next.

OLYMPIA (V. J. Cobee, mgr.)—Vaudeville and motion pictures. Bill for 14-17: Romany Trio, Eddie Foyer, Jack Levy and Symphony Girls, and pictures.

COMIQUE (Al Newhall, mgr.)—Motion pictures and illustrated songs.

CENTRAL SQUARE (Col. Williard G. Stanton, mgr.)—Motion pictures and vaudeville.

DREAMLAND, motion pictures only.

Fall River, Mass.—Academy (L. M. Boas, mgr.) pictures only.

SAVOY (C. E. Benson, mgr.)—Bill March 15-17: "The Girls of the Orient," Laura and Billy Dreyer, Boulin and Parker, Maxine Bros. and Bobby, and David Higgins, in "His Last Dollar" (pictures).

BIJOU (L. M. Boas, mgr.)—Bill 15-18: Lasky's "Clown Life," Bell and Caron, Mack-Moore company, Rolland and Farrell, Kathleen, and pictures.

PREMIER.—For week of 15, the Premier Players, with Carolyn Elberts, in "Drifting Apart;" Johnson and Buckley, the Del Norten Angelos Panama Exposition Band, and pictures.

Milford, Mass.—Opera House (F. Tompkins, mgr.) the Clark Urban Stock Co., featuring Miss Rosemount as leading lady, opened March 8, with "The Lion and the Mouse," and gave fine performances to filled houses all week. This house is run by a Boston syndicate.

IDEAL.—Motion pictures and songs.

THE Sullivan Bros. must have done well, as they are going to buy a farm. They spent last week looking over "farms for sale." It is likely they will locate on the Hopkinton Road, just above Joe Hughes' Deer Brook Farm.

MLLE. MARIE CLAIMAN, the operatic contralto vocalist, of the Boston Opera House, has been sued for unpaid bills. She claims they were excessive for the value received.

Haverhill, Mass.—Academy (E. A. Oddy, mgr.) for week of March 15 the Academy Players present "The Yellow Ticket."

COLONIAL (Jas. A. Sayer, mgr.)—Bill 15-17: Chas. Gibbs, Roach and McCurdy, Ruth Goodwin, and Metropolitan Minstrels. Last half: King and King, Cook and Hennesey, Billy Payne, Girls of the Orient.

ORPHEUM, SCENIC TEMPLE, MAJESTIC and MYSTIC, photoplays.

Minneapolis, Minn.—Metropolitan (L. N. Scott, mgr.) Chauncey Olcott, in "The Heart of Paddy Whack," week of March 14; "Rosemary," with John Drew 22-24; "Mutt and Jeff in Mexico" 25-27.

SHUBERT (A. G. Bainbridge Jr., mgr.)—The Bainbridge Stock Co. with Dick Ferris, in "Checkers" 14-20.

NEW PALACE (H. E. Billings, mgr.)—Bill 15-20: "The Beauty Shop," Jennings, Jewell and Barlow, Belle Oliver, Ricca, Three Weber Sisters, Gene and Fay and photo plays.

ORPHEUM (G. E. Raymond, mgr.)—Bill 14-20: Emma Carus and Carl Randall, Homer B. Mason and Margaret Keller Co., Hoey and Lee, Ridley and Fleming, Chinko, George M. Rosener, Minnie Kaufman and Orpheum Travel Weekly.

UNIQUE (Jack Elliott, mgr.)—Bill 15-20: Mrs. Louis James and company, Margaret Farrell, Ned Nealer and his Sweethearts, Merlin, Harnold's Dogs and motion pictures.

GAYETY (Wm. Koenig, mgr.)—The American Beauties 14-20, Billy Watson's Big Show 21-27.

NEW GRAND (Wm. Koch, mgr.)—Bill 15-20: Seven Castellucis, Pope and Uno, Mintz and Palmer, The Jenoetts and "Zudora" pictures.

NEW GARRICK, LYRIC, ISIS, STRAND, SOUTHERN, PRINCESS, AMERICAN and BUNGALOW, pictures only.

St. Paul, Minn.—Metropolitan (L. N. Scott, mgr.) Forbes-Robertson and his London company, in repertoire, week of March 15. "Mutt and Jeff in Mexico" 21-24, John Drew, in "Rosemary," 25-27.

SHUBERT (Frank C. Priest, mgr.) — Wright Huntington Players, in "Pretty Peggy," week of 14; "St. Elmo" week of 21.

ORPHEUM (E. C. Burroughs, mgr.)—Bill week of 14: Madame Yorska, Barnes and Crawford, McConnell and Simpson, Baskoff and Girlie, Mr. and Mrs. Gordon Wilde, Lee and Cranston, and the Two Carltons.

EMPRESS (Gus. S. Greening, mgr.)—Bill week of 14, Joe Welch, Johnson and Deen, Bryan, Sumner and company, Von Cello and Cook, and Rothert.

PRINCESS (Bert Goldman, mgr.)—Bill 14-17: Four Charles, Lawrence Johnston, Van and Pierce and Madison and Nase. Last half: Four Musical Kings, Maidie De Long, Archer and Carr, and Edna and Billy St. Allen.

STAR (John P. Kirk, mgr.)—Star and Garter Show 14-20, American Beauties 21-27.

GAIETY, MAJESTIC, STARLAND, STRAND and GARRICK, moving pictures.

OTTO N. RAETHS, manager of the Gaiety, has been named as Post Master of St. Paul by President Wilson.

Charlotte, N. C.—Academy (Jno. L. Crovo, mgr.) "Seven Keys to Baldpate" March 17.

PIEDMONT (Ed. G. Gidley, mgr.)—Bill week of 15: Rooney and Russell, Duncan Duo, Reta Redfield, Clown Seal, the Castellanes, Carmen's Minstrels, two to fill.

BROADWAY (Sam Carrer, mgr.)—Multiple reel features only.

EDISONIA, OTTOWAY, AMUSEU, PRINCESS and IDEAL, pictures only.

NOTES.

THE New Broadway Theatre opened March 9, to big business. This is another of R. D. Craver houses that he has opened in that section lately. It is a masterpiece of theatre construction, and the concensus of opinion is that it is the prettiest house in the State devoted to pictures entirely. A mirror screen has been installed, and a five piece orchestra is used. The operating booth is fitted with two Power's 6A machines, giving continuous performances. All in all, it comes up to the excellent standard set by Mr. Craver, who is destined to be the "movie" king of the Piedmont section of the South.

STELLA MAYE AND MARGIE ANNIS, who played the Piedmont 8-10, "mopped up." A talented duo, these two girls. Stella Maye is, without doubt, one of the most beautiful women on the stage today. Their rendition of the "Mysterious Rag," in operatic fashion, hit big. They are Charlotte favorites.

Milwaukee, Wis.—Davidson (Sherman Brown, mgr.) May Robson was the attraction March 14 in "Martha By The Day." John Drew in "Rosemary" 15-17, Guy Bates Post 18-20, Forbes-Robertson week of 22.

MAJESTIC (James A. Higler, mgr.)—Bill 15-20: Charlotte Walker, Mabel Riegelman, Ball and West, Genevieve Warner, Jarrow, Crossman and Stewart, and Two Alfreds.

PABST (Ludwig Kreiss, mgr.)—The German Stock Co. presented "Liebestraume," "Volksanfaenung" and "Der Mittwoch" 12, "Die Anna Lise" 13, and "Der Frauenfresser" 14.

SHUBERT (O. A. Newton, mgr.)—The Shubert Stock Co. present "The Traffic" week of 15, "Help Wanted" 22-27.

GAYETY (J. H. Rhodes, mgr.)—Gay New Yorkers 14-20, Star and Garter Show 22-27.

EMPRESS—J. W. Whitehead and Jack Reid opened this theatre with a stock company, presenting "The Black Crook Jr" and had packed houses at every performance. The show will be on indefinitely.

CRYSTAL (Wm. Gray, mgr.)—Bill 15-20: "The Auto Bandit," Johnny Woods, Joe Fanton's Athletes, Mellor and Du Paula and the Dancing Kennedys.

ORPHEUM (Wm. E. Mick, mgr.)—Bill 14-20: Double Sims, Kitty McConnell, Electrice, Broadway Four, Rice Bell and Baldwin.

Logansport, Ind.—Nelson (Edw. F. Galligan, mgr.) Jennette Dupree Burlesquers March 15, Guy Bates Post, in "Omar, the Tentmaker," 17; "It's a Long Way to Tipperary" 20; "Forty-five Minutes from Broadway" 21, London Gaiety Girls 27, "Help Wanted" April 8.

COLONIAL (Harlow Byerly, mgr.)—"The Dream Girl," featuring Jno. P. Reed (tabloid), 15-17. Bill 18-18: Kelly and Drake, Edith Sivan, Willing, Bentley and Willing, Tom Powell's Minstrels are billed for April 15-17.

BROADWAY (Mungus & Jeffries, mgrs.)—Vaudeville and pictures.

PARAMOUNT (W. H. Lindsay, mgr.)—Paramount feature films.

GRAND and ARK, pictures only.

A NEW $5,000 Kimball organ is being installed in the new Paramount Theatre, and will be ready for use about 25.

OWING to the engagement of David Warfield being extended one week longer at Power's Theatre, Chicago, "The Auctioneer" will not be seen here at the Nelson, April 1. The date has been put back.

Terre Haute, Ind.—Grand (Chas. Smith, mgr.) "Omar, the Tentmaker" March 15, "The Little Cafe" 16, Peggy O'Mara (local) 17, pictures 18-21, Walker Whiteside 22, "Fine Feathers" April 4, Julian Eltinge 25.

NEW HIPPODROME (T. W. Barhydt Jr., mgr.)—Bill March 15-17: Loraine Troupe, Hager and Goodwin, Mattie Choate and company, Apdale's Circus, and Winona Winter. Bill 18-21: J. G. Lewis and company, Creamer and Wright, Hirschel Hendler, John Conroy and models, and Those French Girls.

NEW COLONIAL (M. Less, mgr.)—Vaudeville and pictures.

LOIS (E. B. Sheets, mgr.)—Stock and pictures.

GERMANIA HALL (Lou Ballman, mgr.)—Burlesque, Sundays only, matinee and night. Hoopla Girls had capacity 7. Played a return engagement 14.

AMERICAN, COLONIAL, CRESCENT, FOUNTAIN, GARDEN, IMP, LYCEUM, ORPHEUM, OHIO, PRINCESS, PALACE, POPULAR, PARK, SAVOY, ROYAL, SWAN, TWELVE POINTS, THEATORIUM and VARIETIES, pictures only.

South Bend, Ind.—Oliver (S. W. Pickering, mgr.) "High Jinks" March 21.

ORPHEUM (C. J. Allardt, mgr.)—Bill 15-17: Eul and Tarino Sisters, Fitch Cooper, Sarah Padden and company, Henry Toomer and company, and Three Mori Bros. Last half: Bert and Hazel Skatelle, Prince and Deerie, Capt. George Auger and company, Jolly and Wild, and Collins and Hart. Business "Fashion Week" (8-14) was very good.

MAJESTIC (P. J. Clifford, mgr.)—Musical comedy company.

COLONIAL (P. J. Clifford, mgr.)—Vaudeville and pictures.

AUDITORIUM (S. W. Pickering, mgr.)—High class photoplays.

LA SALLE and SURPRISE, pictures only.

EVELYN GARDNER, leading lady of "Everywoman," appeared as a model at Ellsworth's Store during "Fashion Week."

St. Louis, Mo.—Shubert (Melville Stoltz, mgr.)—"The Passing Show of 1914" week of March 14.

OLYMPIC (Walter Sanford, mgr.)—Henry Miller in "Daddy Long Legs" 14-20.

AMERICAN (H. R. Wallace, mgr.)—Letha Walters, in "Within the Law" 14-20.

PARK—"Broadway Jones" 14-20.

SHENANDOAH—"The Wizard of Oz" 14-20.

STANDARD—Frolics of 1915 14-20.

IMPERIAL—The Prize Winners 14-20.

KING'S—Florence Roberts, in "Sham" 14-20.

NEW GRAND CENTRAL—The picture "A Fool There Was" 14-20.

GAYETY.—The Gayety Beauties 14-20.

PRINCESS—Marie Dressler, in "Tillie's Punctured Romance" (pictures) 14-20.

VICTORIA—The German Stock Co. presented "Im Jungfernstift" (at the Young Ladies' Boarding School) 14, night.

COLUMBIA.—Bill 14-20: Kitty Gordon and company is headliner. Others: Jack Wilson and Franklin Batie, Moore and Haager, Nell O'Connell, the Spinacle Quartette, Willard Simms and company, Cartmell and Harris, and Jack and Forls.

GRAND.—Bill 14-20: George Primrose and company, the Hong Kong Mystery, six other acts, and motion pictures.

HIPPODROME.—Bill 14-20: Andrew Mack, Joyce and West, Valentine Fox, and others.

Portland, Me.—Jefferson (M. J. Garrity, mgr.) the J. W. Gorman Musical Comedy Co. headed by Bob Ott, began its second week March 15, presenting "The Silver Girl" and "Nobody Home," with special novelty features and motion pictures. "The Shepherd of the Hills" 22-24.

KEITH'S (Louis E. Kilby, mgr.)—The Keith Stock Co. present "The Talk of New York" 15-20, with Ralph Remley in the role of "Kid" Burns. An entire professional chorus was engaged for the piece. "Nearly Married" 22-27.

NEW PORTLAND (M. O. Blumenburg, mgr.)—Vaudeville and motion pictures. Bill 15-17: "Fun in a Seminary," George Lawrence Stone, Cook and Hennessey, King and King, and Adelaid Gaudreau, and Anna Leary. Bill 18-20: Ruth Goodwin, Roach and McCurdy, Charles Gibbs, and "The Metropolitan Minstrels."

GREELY'S (James W. Greely, mgr.)—Vaudeville and motion pictures. Bill 15-17: Dr. McDonald and company, Sam Barbour, and Ivy and Ivy. Bill 18-20: The Van Cooks, Carlton Sisters, and Reese and Thueman.

STRAND, EMPIRE and NEW NICKEL, pictures.

CITY HALL—Frances Nevin will assist Will C. Macfarlane with an interpretive reading of "Lohengrin" in the Municipal Organ Concert 18.

San Diego, Cal.—Spreckels (Dodge & Hayward, mgrs.) Rose Stahl, in "A Perfect Lady," March 8-10; "A Modern Eve" 14-17.

EMPRESS (John G. Wray, mgr.)—Virginia Brissac and stock presented "Damaged Goods" week of 7, with Myrtle Vane well featured.

SAVOY (Scott A. Palmer, mgr.)—Pantages' vaudeville. Week of 15: Harry Cornell and company, Three Guys, Evans and Slater, Hulahan, Bernice Sibeck and dancers, and Keystone comedies.

PRINCESS—Lewis & Wolf Players closed their engagement here Feb. 28, and the old policy of vaudeville and pictures was resumed, opening March 1.

GAIETY.—Vaudeville and pictures.

BROADWAY and SUPERBA—Paramount pictures.

ISIS.—Famous Players feature films.

THE CABRILLO, a new picture house, opened March 1, to capacity. This theatre is next door to the Plaza, and under the same management, Manager Hicks having the assistance of his partner, A. E. Hiller, and Harry Lee Wilber. The Cabrillo represents an outlay of $125,000, and is the last word in picture theatres, with the latest inventions in lighting, ventilation, etc.

Providence, R. I.—Opera House (Felix Wendelschaefer, mgr.) Royal Lilliputians Revue, March 15-20.

KEITH'S (Chas. Lovenberg, mgr.)—Bill 15-20: Evelyn Nesbit and Jack Clifford, Wm. J. Dooley and company, Mary Dorr, Glen Ellison, McDevitt, Kelly and Lucy, and Marion Littlefield and company.

COLONIAL (A. H. Spink Jr., mgr.)—Colonial Stock Co. presents "He Fell in Love With His Wife" 15-20.

EMERY (Martin Toohey, mgr.)—Bill 15-17: The Mystic Bird, Mary Hampton and company, Val and Ernie Stanton, and Gregorio and Mlle. Elmina. For 18-20: Edna May Spooner and company, The Inas Family, Bramley and Meredith. Two to fill.

WESTMINSTER (Geo. Collier, mgr.)—The Honeymoon Girls 15-20.

UNION (Chas. Allen, mgr.)—Bill 15-20: Three Moran Sisters, De Ball and Mulcahy, Marie Rocco and Brother, Leigh De Lacy and company, and Stanley and Le Brac.

BULLOCK'S (Parker Burke, mgr.)—Vaudeville and pictures.

SCENIC, NICKEL, BIJOU, CASINO, HIPP and GAIETY, photo plays only.

Peoria, Ill.—Majestic (Orpheum Company, mgrs.) Guy Bates Post, in "Omar, the Tentmaker," March 23, 24; Henry Miller, in "Daddy Long-Legs" 25.

ORPHEUM (Nathan & Greenberg, mgrs.)—Bill 14-17: The Mozarts, Weber, Dolan and Fraser, Master Gabriel and company, De Leon and Davies, and Herbert Dyer. For 18-20: Gormley and Caffery, Chauncey Monroe and company, Hippodrome Four, and Colonial Minstrel Maids. For 21-24, the tabloid "La Petite Revue."

HIPPODROME (E. P. Churchill, mgr.)—Livingstone Stock Co., in "What Happened to Mary," 14-20. Three vaudeville acts are now given between acts.

PRINCESS (Seaver Amuse. Co., mgrs.)—Vaudeville and pictures.

FOLLY (Harry Turberville Jr., mgr.)—Stock burlesque.

APOLLO, COLUMBIA, CORT, CRYSTAL, DE LUXE, DUCHESS, ELYSIUM, EMPRESS, GARDEN, ILLINOIS, IMPERIAL, LIBERTY, LYCEUM, PALACE, SANGAMO and STAR, pictures only.

Elgin, Ill.—Grand (W. B. Newman, mgr.) Will T. Kent, in "One Hundred Thousand Dollars Reward," March 14-17; Sherman Stock Co. 18-20, Sarah Padden, in "The Little Shepherd of Bargain Row," 21-24.

TEMPLE, STAR and ORPHEUM, pictures only.

THE Sherman Players scored in "The Little Lost Sister" 11-13.

ED. N. McDOWELL was here 10 with "Potash & Perlmutter," which pleased capacity business. Lew Welch and Jules Jordan and Jane Fearnley took the leading parts, but entire company was good. They play Madison, Galesburg, Davenport, Rock Island, Oshkosh, and then go North to Duluth and Winnipeg before returning South. Mr. McDowell says business is capacity all along the line.

Rochester, N. Y.—Lyceum (M. E. Wolf, mgr.) Royal Grand Opera Co. March 15-17, "The Miracle Man" 18-20.

TEMPLE (J. H. Finn, mgr.)—Bill 15-20: "The Society Buds," Bert Errol, Frank Gilmore, Egbert Van Alstyne, Clark and Verdi, Five Satandas, Edwin George, and McMahon, Diamond and Chaplow.

BAKER (J. Wall, mgr.)—The Baker Theatre Stock Co. presented "The Girl in the Taxi" 15-20.

FAMILY.—J. H. Fennevessy, mgr.)—Bill 15-20: Noodles Fagan, Gray Trio, Rutledge and Pickering, Barry and Barry, Jim George Sworr, and Jack Morrissy and company.

LOEW'S (I. Kuhn, mgr.)—Bill 15-20: Davis and Walker, Cameron and Dewitt, Charles Leonard Fletcher, Belleclaire Brothers, Elizabeth Cutty, and Armstrong and Ford.

CORINTHIAN (J. Glennen, mgr.)—The Ducklings week of 15.

VICTORIA (J. Farren, mgr.) — Vaudeville and photoplays.

Augusta, Ga.—Grand (Richard B. Tant, mgr.) Old Fiddlers' Convention March 18-20.

BIJOU (Sparks & Schirmecke, mgrs.)—"Simple Simon" 15-20.

STRAND, MODJESKA and DREAMLAND, feature pictures.

BURLESQUE NEWS

BURLESQUE ROUTES.

Columbia Wheel.

Al. Reeves Show (Irving Engle, mgr.)—Englewood, Chicago, 15-20, Gayety, Detroit, 22-27.

American Beauties (Lou Epstein, mgr.)—Minneapolis 15-20, Star, St. Paul, 22-27.

Broadway Girls (Bob Gordon, mgr.) — Gaiety, Kansas City, 15-20, Gayety, Omaha, 22-27.

Behman Show (Jack Singer, mgr.)—Star, Cleveland, 15-20, Olympic, Cincinnati, 22-27.

Bon Tons (Frank McAleer, mgr.)—Olympic, Cincinnati, 15-20, Empire, Toledo, 22-27.

Big Jubilee (Maurice Jacobs, mgr.)—H. & S., New York, 15-20, Casino, Phila., 22-27.

Ben Welch's Own Co. (Harry Shapiro, mgr.)—Empire, Hoboken, 15-20, Empire, Bkln., 22-27.

Beauty Parade (Ed. Schaefer, mgr.) — Gaiety, Toronto, 15-20, Gayety, Buffalo, 22-27.

Bowery Burlesquers (Bob Cohen, mgr.)—Lay off 15-20, Empire, Hoboken, 22-27.

Billy Watson's Big Show (Billy Watson, mgr.)—Lay off 15-20, Gaiety, Minneapolis, 22-27.

Carnation Beauties (Sam Robinson, mgr.)—Empire, Newark, 15-20, lay off 22-27.

College Girls (Max Spiegel, mgr.)—Star & Garter, Chicago, 15-20, Imperial, St. Louis, 22-27.

Dreamland Burlesquers (Bob Travers, mgr.)—Casino, Bkln., 15-20, Hurtig & Seamon's, New York, 22-27.

Follies of the Day (Jack McNamara, mgr.)—Empire, Bkln., 15-20, Orpheum, Paterson, 22-27.

Golden Crook (James C. Fulton, mgr.)—Gaiety, Detroit, 15-20, Gayety, Toronto, 22-27.

Gaiety Girls (Jacobs & Jermon, mgrs.)—Perth Amboy, N. J., 15-17, Baltimore 22-27.

Ginger Girls (F. W. Chipman, mgr.)—Gaiety, Washington, 15-20, Gayety, Pittsburg, 22-27.

Globe Trotters (Wash Martin, mgr.)—Columbia, Chicago, 15-20, Englewood, Chicago, 22-27.

Gypsy Maids (Wm. V. Jennings, mgr.)—Gaiety, Montreal, 15-20, Albany and Hartford, 22-27.

Girls of the Moulin Rouge (Hurtig & Seamon, mgrs.)—Orpheum, Paterson, 15-20, Westminster, Providence, 22-27.

Gay New Yorkers (Jake Goldberg, mgr.)—Gaiety, Milwaukee, 15-20, Star & Garter, Chicago, 22-27.

Girls from Happyland—Hartford & Albany, 15-20, Miner's Bronx, New York, 22-27.

Happy Widows (Fennesy & Heck, mgrs.)—Gaiety, Boston, 15-20, Columbia, New York, 22-27.

Honeymoon Girls—Westminster, Providence, 15-20, Gaiety, Boston, 22-27.

Hastings' Big Show (Harry Hastings, mgr.)—Casino, Boston, 15-20, Hartford & Albany 22-27.

Liberty Girls (Alex. D. Gorman, mgr.)—Albany & Hartford 15-20, Casino, Boston, 22-27.

Love Makers (W. M. Leslie, mgr.)—Gaiety, Pittsburgh, 15-20, Star, Cleveland, 22-27.

Million Dollar Dolls (Ira Miller, mgr.)—Gayety, Bkln., 15-20, Empire, Newark, 22-27.

Prize Winners (A. Pearson, mgr.)—Imperial, St. Louis, 15-20, Gayety, Kansas City, 22-27.

Roseland Girls (Walter Greaves, mgr.)—Lay off 15-20, Casino, Bkln., 22-27.

Rose Sydell's (Harry Thompson, mgr.)—Empire, Toledo, 15-20, Columbia, Chicago, 22-27.

Rosey Posey Girls (P. S. Clark, mgr.)—Columbia, New York, 15-20, lay off 22-27, Casino, Bkln., 22-27.

Social Maids (J. J. Liebermann, mgr.)—Bronx, New York, 15-20, lay off 22-27, Empire, Newark, 22-27.

Sliding Billy Watson (E. M. Rosenthal, mgr.)—Palace, Baltimore, 15-20, Gaiety, Washington, 22-27.

Star & Garter (Frank Weisberg, mgr.)—Star, St. Paul, 15-20, Gaiety, Milwaukee, 22-27.

Trocaderos (Frank S. Pierce, mgr.) — Gaiety, Omaha, 15-20, lay off 22-27, Minneapolis 29-April 3.

Winning Widows (Louis Gilbert, mgr.)—Syracuse and Utica 15-20, Gayety, Montreal, 22-27.

Watson Sisters' Co. (Max Spiegel, mgr.)—Gaiety, Buffalo, 15-20, Syracuse & Utica 22-27.

Columbia Wheel—Added.

Auto Girls (Teddy Simonds, mgr.)—Standard, Cincinnati, 15-20, Empress, Columbus, 22-27.

Big Review (Henry P. Dixon, mgr.)—Empress, Columbus, 15-20, Empire, Cleveland, 22-27.

Bohemians—Manchester, N. H., 15-20, New York, 22-27.

Beauty, Youth and Folly (Louis Stark, mgr.)—Trocadero, Phila., 15-20, Scranton 22-24.

Big Sensation (Morris Wainstock, mgr.)—Murray Hill, New York, 15-20, Star, Brooklyn, 22-27.

City Sports (R. E. Patton, mgr.)—Empire, Cleveland, 15-20, Victoria, Pittsburgh, 22-27.

Cracker Jacks (Charles Falke, mgr.)—Victoria, Pittsburgh, 15-20, Penn Circuit 22-27.

Cherry Blossoms (Maurice Jacobs, mgr.)—Columbia, Indianapolis, 15-20, Buckingham, Louisville, 22-27.

City Belles—Savoy, Hamilton, 15-20, Cadillac, Detroit, 22-27.

Charming Widows—Star, Scranton, Pa., 15-17, Binghamton and Schenectady 22-27.

Follies of 1920 (Lew Talbot, mgr.)—Haymarket, Chicago, 15-20.

Follies of Pleasure (Rube Bernstein, mgr.)—Gilmore, Springfield, 22-27.

Fay Foster Co. (Joe Oppenheimer, mgr.)—Olympic, New York, 15-20, Academy, Jersey City, 22-27.

French Models (Dick Zeisler, mgr.)—New Haven and Bridgeport 15-20, Springfield 22-24.

Girls of the Gay White Way (Frank Livingston, mgr.)—Nixon, Atlantic City, 15-17, South Bethlehem 18, Easton 19, Gaiety, Bkln., 22-27.

Girls of the Follies (H. M. Strouse, mgr.)—Lay off 15-20, Gayety, Chicago, 22-27.

Gay Widows (Louis J. Oberworth, mgr.)—Corinthian, Rochester, 15-20, Star, Toronto, 22-27.

Girls from Joyland (Sim Williams, mgr.)—Star, Toronto, 15-20, Savoy, Hamilton, 22-27.

Garden of Girls (Louis Gerard, mgr.)—Buckingham, Louisville, 15-20, Standard, Cincinnati, 22-27.

Gay Morning Glories (Jack Glines, mgr.)—Standard, St. Louis, 15-20, Century, Kansas City, Mo., 22-27.

Hello, Paris (Wm. Roehm, mgr.)—Penn Circuit 15-20, New York 22-27.

High Life Girls (Frank Calder, mgr.)—Howard, Boston, 15-20, Grand, Boston, 22-27.

High Rollers—Lay off 15-17, Gayety, Baltimore, 22-27.

Heart Charmers (Dave Goudron, mgr.)—Gaiety, Baltimore, 15-20, Phila. 22-27.

Mischief Makers (F. W. Gebardy, mgr.)—Century, Kansas City, 15-20, lay off 22-27, Gaiety, Chicago, 29-April 3.

Monte Carlo Girls (T. Sullivan, mgr.)—Cadillac, Detroit, 15-20, Fort Wayne 22-27.

Orientals (Billy Watson, mgr.)—Star, Brooklyn, 15-20, Trocadero, Phila., 22-27.

September Morning Glories (Asa Cummings, mgr.)—Gaiety, Phila., 15-20, Atlantic City, 22-24, South Bethlehem 25, Easton 26.

Tango Girls (Chas. E. Taylor, mgr.)—Grand, Boston, 15-20, Manchester, N. H., 22-27.

Tango Queens (R. E. Daly, mgr.)—Fort Wayne, Ind., 15-20, Haymarket, Chicago, 22-27.

Templers (Gus Kahn, mgr.)—Gaiety, Chicago, 15-20, Columbia, Indianapolis, 22-27.

Trans-Atlantics (Chas. Donohue, mgr.)—lay off 15-20, Howard, Boston, 22-27.

Uncle Sam's Belles—Academy, Jersey City, N. J., 15-20.

Zallah's Own Show (John Eckhardt, mgr.)—Binghampton and Schenectady 15-20, Corinthian, Rochester, 22-27.

PENN CIRCUIT.

Beaver Falls, Pa.—Monday.
McKeesport, Pa.—Tuesday.
Greensburg, Pa.—Wednesday.
Mishler, Altoona, Pa.—Thursday.
Orpheum, York, Pa.—Friday.
Academy, Reading, Pa.—Saturday.

THE FUSILEERS' PLANS.

As the time approaches for the Burlesquers' holidays, there looms up the outing of the Fusileers, which was inaugurated successfully last Summer.

The next one will be held at the same place, on June 27, and a larger boat will be provided for the increased attendance and a booklet is being prepared. A preliminary meeting will be held in May for the purpose of getting the guests acquainted and for the distribution of the two hundred tickets, which number is the limit.

The committee wants as many of those who came last year, as can come and they should apply promptly to Major Frank Forrest and Paymaster Hunecke, at headquarters, 108 West Thirty-ninth Street, and there are only a few tickets left.

A lot of surprises are planned, including "A Day at Court," with Johnnie Weber, as the judge; Frank Forrest and Lester Pike, attorneys; Richie Craig and Larry Crane, officers; Harry Welch, district attorney. Only married ladies will be allowed in the jury box.

Joe Humphreys' Harrigan Club and the Fusileers Club will compete for the baseball prize. A loving cup will be given in a ladies' singing contest.

Johnnie Weber and his "navy" of three sailors will receive the guests at the dock. And the eats and drinks will be fully up to the standard established last year.

The entire amount received for tickets is applied to the entertainment of the guests.

Joe Edmonston is particularly anxious that none of the regular people who helped to make it a success will get left out of this occasion.

The press committee, judges, etc., have all been appointed.

MABELLE PARKER RECOVERING.

Mabelle Parker, recently of the Gypsy Maids Co., is at present receiving treatment from a prominent ear specialist in Chicago. While playing St. Paul about seven weeks ago she was the recipient of a stunning blow on the head from a piece of falling scenery, which rendered it impossible for her to hear with her left ear thereafter.

Constant treatment, however, has nearly restored her hearing, and she expects to return to New York shortly.

WHITEHEAD AND REID HIT IT RIGHT.

J. W. Whitehead and Jack Reid seem to have solved the question of what the patrons of the Empress, Milwaukee, want. They opened that house March 7, with a stock company, presenting The Black Crook Jr., and had packed houses all week. "Real burlesque" is how they advertise their offerings.

DIDN'T GET NOTICE.

Edyth Gibbons, prima donna, wishes it properly understood that she handed in the two weeks' notice that closed her engagement with the Uncle Sam's Belles company, and was not let out, as the report was circulated. Miss Gibbons is playing clubs with great success at present.

FRANKIE HEATH and ROLLO HUDSON joined the Al. Reeves Show at the Englewood, Chicago, for the balance of the season, which will finish at the Columbia, New York, May 15.

PAULINE RUSSELL is back with the Big Sensation at the Murray Hill, New York this week. Cora Livingston, wrestler, is featured.

PAT WHITE is at Hurtig and Seamon's this week.

HARRY DUTCH WARD, Hattie Raymond, Beatrice have joined the Winning Widows.

HARRY PRESCOTT is with the Big Sensation.

THE Fay Foster Co. is at the Olympic, New York, this week, with Irene Gold, Fields and Allen, Boyd and Veola, Gould and Gould, and Midgie Bauer.

THE Million Dollar Dolls are playing the Gayety, Brooklyn, N. Y., this week, under the title of the Tango Queens, as Harry Hastings show has jumped to Fort Wayne, Ind. Princess Lolita is the dancing feature.

EDNA HAMMEL has joined Jack Reid's Big Show in Milwaukee, now playing stock at the Empress.

THE Star, Scranton, Pa., reopened March 15, with the Champagne Belles.

MARGIE ADAMS, show girl with Sam Howe Co. was suddenly called upon to play the prima donna part, Monday matinee, at Washington, when Countess Rossi did not appear for matinee, owing to not feeling well. Miss Adams made a big success. So much so, that Mr. Howe will give her the leading part for this and next season. Her singing got her many encores.

FLO SCHAEFER, who was with "The Passing Review of 1914" this season, took a dose of mercury tablets, attempting suicide in Chicago, last week and is now in a hospital there.

BENITA WHITE is certainly putting her two numbers over with the Star and Garter company in Minneapolis this week. Benita is an attractive little blond, a hard worker. Benita is booked as La Belle Benita, Oriental dancer, and will do the dance at the Star, St. Paul, this coming week.

PEARL LIVINGSTON closes with the Tango Girls and will go into vaudeville next season.

SAM FISHER, formerly manager of Roseland Girls, is taking charge of the Palace Theatre, Port Richmond, Staten Island.

SAM S. CLARK is manager of the Uncle Sam's Belles.

EDWARD FEINER mourns the loss of his wife, who died March 9.

HARRY J. CHAPMAN died at Manchester, N. H., March 5. (See Deaths.)

JEANETTE DUPRE has removed to her Freeport, L. I., home. Owing to her mother's illness she was compelled to cancel the past three months' engagements, and as she is now on the road to recovery, Miss Dupre will resume her bookings about April 5.

BEN WELCH played the Colonial and Hammerstein's last week. He goes back to Hammerstein's week after next.

MARK WOOLEY has doubled with Harry Weston for a vaudeville act.

DON'T forget that Abe Miers is in charge of "our" hotel, the New Victoria, right around the corner from the Columbia. After the show you can meet all the regular people there. Sunday nights or any other nights.

LEO STEVENS and HELEN JESSIE MOORE played in vaudeville last week, and have some bookings ahead.

THE Arch Street Stock, at Philadelphia, includes Jack Perry, Sam Micals, Frank Beaumont, Gene Pollard, Sidney Hamilton, Maude Emmett, Tom Burnett and Jack Callahan.

MLLE. BABETTE is replaced at Chicago, with the Follies of 1920, by Eva Mull, who returns to the show after six weeks retirement. Babette is resting in Detroit.

HARRY K. MORTON
CO-STAR
Of Gus Fay's Gayety Girls
ZELLA RUSSELL
LEADS

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300 .	6.00	9.00	18.00	25.00	20.00	36.00
500 .	7.50	10.00	25.00	30.00	30.00	48.00
1000 .	12.00	15.00	45.00	50.00	60.00	75.00

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RUNEY

ZINCOGRAPH SHOW PRINTERS, Cincinnati, O.

BURLESQUE BRIEFS.

BY MYLES.

Arthur Mayer has paid the $10 commission to Billy Vail and will go into the tooth-brush business. He has been a big hit with the High Rollers, and will be with Jacobs & Jermon for another three years.

Princess Meroff is now fully recovered and has joined the Girls from Happyland.

Billy Sliding Watson and his show did business in Philadelphia. There is no doubt that what Billy is one of the biggest drawing cards in burlesque.

Harry Walton, who is well known in burlesque, has given up the business for four years and has enlisted in the aeroplane division of the United States Marine Corps.

The West End Theatre, contrary to reports, will not go into burlesque.

Manny Casiano, formerly with the Tango Queens, has been very successful in vaudeville. He will be in the city in two weeks, with a big girl act.

Pauline Russell has rejoined the Big Sensation Show.

Sam Levy has re-engaged Pauline Palmer for the Charming Widow Co.

Guards Diving Girls will be a feature of the High Rollers for the remainder of the season.

Tom Robinson will replace Eddie Collins in the German role with the Globe Trotters. Robinson is a good comedian of note and Hutch Cooper has done a wise thing in signing him up.

The Rosebud Girls will close their season in two weeks. The company has played practically from the beginning of the season without a layoff and has had a most successful year.

NO LICENSE FOR DALY'S.

The little "closed for repairs" sign is still up at Daly's, New York, as the lessees have been unsuccessful in securing the necessary license. The Max Armstrong Company had rehearsed in the expectation of being allowed to open, 18.

CHICAGO BULLETIN.

(Special wire to THE CLIPPER, *March 15.)*

Ben Rosenthal, special traveling representative for H. F. Barnes Inc., is seriously ill with typhoid pneumonia at his residence in Chicago.

Charles Willard and Company of eighteen passed through Chicago to-day enroute to San Francisco where Willard's Temple of Music will be a feature in the Zone at the Exposition.

William Burlock of the Henry W. Savage forces left for New York to-day.

L. L. Langrock, Brooklyn novelty manufacturer; E. L. Brennan, general agent of Barton & Bailey shows; George O. Moyer, general agent famous Robinson Shows; A. H. Barkley, general agent Con T. Kennedy Shows; Barney O. Gerety, treasurer C. A. Wortham Shows, are recent arrivals in Chicago.

Delgarian and Kinney's Oriental spectacle has signed with Con T. Kennedy Shows.

W. H. Rice and *A. A. Powers* are in Pittsburgh, where they opened offices for Rice & Dore River Exposition Company to-day.

J. H. Mayer, general representative of the Hawkinson Auto-Polo Co., left for Springfield, Ill., to-night, thence to St. Louis and Kansas City.

Chicago's aviation circles are in mourning over death of Lincoln Beachey, who made this city his booking headquarters.

Louis J. Heath, proprietor of the Heath United Shows, of East St. Louis, is in Chicago.

J. B. Warren has leased two Pullmans to the Heinz & Beckman Shows.

Arthur Davis has signed as general agent for the famous Nat Reiss Shows.

M. A. Stice, of the S. W. Brundage shows, passed through Chicago, en route to Leavenworth from Pittsburg.

Fred M. Barnes is in Huron, South Dakota, closing up fair bookings.

E. C. Talbot announces the engagement of Herman Q. Smith as press agent for the "World at Home."

WARREN A. PATRICK.

◆◆◆

GEORGE H. HARRIS died March 15, at the Knickerbocker Hospital, New York.

ROSEY POSEY GIRLS.

RATING.

Book	Chorus	Costumes	Scenery
90	100	100	100

Principals	Numbers	Comedy
100	95	95

Three comedians, two straights and six ladies in the cast make up the personel of this troupe, assisted by the snappy chorus.

Harry Bentley entering as a trombone player was the little chinpiece Dutchman and he contributed his share of the funmaking in speech and action.

Bert Wiggin was an Irish American with a red retrousse nose, and a funny mode of articulation, ranging from a deep rooted grunt to a squeak in the highest altitudes, and used each with good laugh effect. Harry S. Le Van was a passable Jew, with a stock laugh. Walter Pearson, the peerless straight cultivates the same classy presence, as when he loomed up as the bankrupt duke in The Merry Whirl. He had to handle such material as "My Dear Brother-in-Law" and the lawyer with the movable office, and put it over in good style, and helped the comedians along very well.

Earl Gates served for some dialogue, but was at his best in the various dancing stunts, in leading numbers also in his specialty, the society dance, with Marie Gates, who responded readily in their joint movements.

Billie Davis was a stately and pretty plump American widow, with a fine array of wardrobe, of liberal design, and her generous proportions gave rise to some of the comical remarks and actions.

Jennette Mohr was a gingery American girl, who shone particularly in a Barbary Coast dance, in which she showed surprising nimbleness, and had to respond to several encores with her partner, Sarah Hyatt.

Miss Hyatt is the prima donna, with a sweet and powerful soprano voice, used to the best advantage in several numbers. Marie Gates helped along as a French American girl and in the dances.

Jane Pearson also was one of the Mrs. who entered in the plot of "The Love Club," in which a perfume of love makes the object readily succumb to the person distributing the scent. A conversation between Pearson and Bentley is a trifle tedious. The first hit of the evening came with Earl Gates dancing in "The Siberian Dip," and he performed some really remarkable steps for a number of encores, at the head of the girls in white cowboy trousers, to the lively strain, full of speed.

"Mary, You're a Little Bit Old Fashioned" was Miss Hyatt's first offering, and Tommy Coogan, in natty attire, followed with "Look Me Over, Girls." "I'm Looking for One Honey" was Jane Pearson's selection, in French dialect. "My Irish Maid," with Miss Hyatt dressed in green, assisted by the Irish colleens and laddies, got several encores. Mr. Pearson made up as an Indian to lend the "Copper Colored Squaw" number, and it got over nicely.

Harry S. Le Van then showed a bit of a specialty. "Down at Panama" Billie Davis' inning, and spectacular wave effect was worked with the lights. A miniature American battleship sank a foreign vessel, in the offing.

Earl and Marie Gates sang and danced "Ballin' the Jack." "My Life Belongs to Uncle Sam" was the finale, with Walter Pearson to the fore.

The second act had a pretty opening ensemble with popular dance selections. "Don't Take My Darling Boy Away" came from Miss Hyatt. "The Funny Fox Trot" served Miss Mohr for introducing good front work, and the Trio from "Faust" had them all singing in good harmony. "At the Ball, That's All," worked somewhat differently, and scored with some clever dancing. The society dances by the Gates duo were here introduced.

Bert Wiggins looked funny in his conception of a full dress suit.

"From Faust" was the "Zis for You" offering, well worked up by Miss Gates, with the comedians.

A Scotch number showed Walter Pearson as a handsome Highlander at the head of the girls, all in kilts. "Sweetheart Sue," a song by Fred Fexner and Peter S. Clark, went over nicely, handled by Miss Hyatt, who in turn introduced different girls for choruses of popular songs, Lillian De Turk, Alice Hahn, Esther Gerring, Fannie Gerring and others did well.

The Rosey Posey March, with the girls in full tights, led by Mabel Orell, showed nice groupings, and they looked good from all sides.

Besides the "lawyer" bit, the imaginary drunk, and a pummelling, by Miss Davis, of Harry Bentley, who was held up to it by Bert Wiggins, got the laughs.

The chorus of lively and shapely prancers included: Mabel Orell, Edna Yates, Anna Bentley, Ruth Hoag, Madge Sheehan, Fannie Gerring, Rose Davis, H. Du Bois, Ada Huff, Alice Hahn, May Sherman, May Russell, Catherine King, Henrice Oliver, Esther Gerring, Helen Miller, Marie Milton, Frankie Clifford, Anna Clark, Lillian De Turk.

The staff: Peter S. Clark, manager; Maurice S. Clark, acting manager; Julius Michel, advance representative; Mabel Orell, stage manageress; Fred Fexner, musical director; Roy Burness, master mechanic; Wm. F. Grubler, chief electrician; Everett Kempton, master of properties; Mabel McPhee, wardrobe mistress.

Mirl.

BREEZY BITS.

BY SID.

ARTHUR LEIGHTON, who managed the Fulton, Brooklyn, several years ago, is now managing the Shubert, New York.

CHARLIE BRAGG, the man who is burning things up ahead of the Social Maids, put over a great week at Waldron's Casino, Boston, several weeks ago. Charlie used the Sunday newspapers to a big extent, which sure got results.

MARCELLA, soubrette early in the season with the Million Dollar Dolls, has been cabareting around New York. She is one of the features at the Alamo at present.

LEWIS AND DODY also Florence Belmont have secured their release from the Theatrical Operating Co. to close with the Million Dollar Dolls at the end of the season.

FLORENCE TALBOT holds all honors in show business for letter writing. She sure is a corker.

BILLY VAIL, who up to a few weeks ago was manager of the Casino, Phila., is now ahead of the High Rollers Co.

FLOSSIE MCCLOUD, of the French Models, was laid up several days last week.

SAM LEWIS AND SAM DODY, who have been partners for the past five years, have dissolved partnership. Lewis and Dody are featured with the Million Dollar Dolls this season. Dody will leave the show at Atlantic City next week.

RUTH CURTIS has closed with the High Rollers Co.

CHARLIE GILLEN played at the Fulton, Brooklyn, last half of last week.

MAE HOLDEN the usual big hit at the Empire, Newark, last week.

CONRAD AND MARINO doing nicely on the U. B. O. time.

W. A. TRUE, proprietor and manager of the Strand, Hartford, Conn., is seriously ill with pneumonia.

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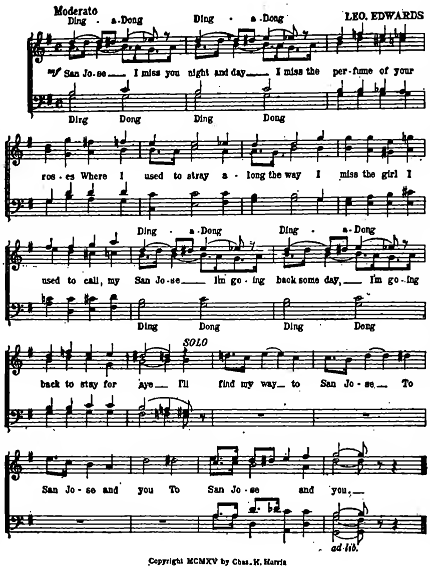
TO CHAS. K. HARRIS AND QUARTETTES

We publish herewith a Quartette arrangement of AL. BRYAN and LEO EDWARD'S song entitled "SAN JOSE." This quartette arrangement is considered by CHARLES K. HARRIS one of the most important features of this song. From the fact that it was accidentally omitted through a combination of circumstances over which we have no control, places us in a position whereby we offer MR. HARRIS, as the publisher, AL. BRYAN and LEO EDWARDS, as the authors and composers, and the Quartette Singers throughout the country an apology for omitting this from our last issue, and we trust that this oversight will be overlooked in this case.

NEW YORK CLIPPER.

San Jose

Male Quartet



Moderato
LEO. EDWARDS
Ding - a-Dong Ding - a-Dong
San Jo-se I miss you night and day I miss the per-fume of your
Ding Dong Ding Dong
ros-es Where I used to stray a-long the way I miss the girl I
Ding - a-Dong Ding - a-Dong
used to call, my San Jo-se I'm go-ing back some day, I'm go-ing
Ding Dong Ding Dong
SOLO
back to stay for aye I'll find my way to San Jo-se To
San Jo-se and you To San Jo-se and you,
ad lib.

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CHICAGO VAUDEVILLE

(Special wire to THE CLIPPER, *March 15.)*

Majestic (Lyman B. Glover, mgr.)—The Castillians in Bronze and Verdigris reproductions of statuary; Elida Morris, singing comedienne; J. C. Nugent, in "The Prince" assisted by Miss Jule York; Johnny Dooley and Yvette Rugel in musical comedy; the Avon Comedy Four in "The New Teacher;" Manuel Quiroga, Spanish violinist; William Montgomery and Florence Moore in musical comedy; Joe Boganny's Lunatic Bakers in "Fun in a Bakeshop;" Bessie Clayton failed to appear account of an injured knee. Next week: Eva Tanguay; James and Bonnie Thornton; Mabel Riegelman; Jane Connelly and Co., Asahi Troupe; George Austin, Moore and Cordelia; Hager; The Five Sullys; Bert Crossman and Helen Stewart; Jack and Foris.

Palace Music Hall (Mort H. Singer, mgr.)—Terada Brothers, James P. Conlin and Lillian Steele Trio, in "Follies of Vaudeville;" Harrison Brockbank, in "The Drummer of the 70th;" Tony Hunting and Corinne Francis, in "A Love Lozenger;" Toby Claude, in a revue of past successes and present; Joan Sawyer, assisted by George Harcourt and Joseph C. Smith, in dances; John and Mae Burke, in "The Ragtime Soldier Man;" Richard Havemann's Animals. Next week: Gus Edwards' Song Revue, Walter C. Kelly, William Morris and company, the Farber Girls, Cartmel and Harris, Clark and Verdi, Pipifax and Panlo.

Great Northern Hippodrome (F. C. Eberts, mgr.)—Farrell Taylor Trio, in "The Minstrel at the Clubs;" Stone and Hayes, "Green Goods;" Four Lammles, catsing novelty; White and Fields, in "Scattered Dreams;" Alice Teddy, the skating bear; Sullivan and Mason, in "Breaking the Bank;" Paul Levan and Dobbs, comedy acrobats; Klutings "the Limit in Animal Intelligence;" May and Kilduff, in "A Limb of the Law;" Wm. Armstrong and company, "The Baggage Man;" Lazar and Dale in "Blackville Cabaret;" Frank Wilson, cyclist; Silber and North and The Alvo Troupe, comedy bar artists.

McVicker's (J. G. Burch, mgr.)—Hills Circus; Animated Songs; Palfrey, Barton and Brown; Granville and Mack; Eva Westcott; Von Hampton and Joslyn; Adele Ritchie; Ireland and Cato; "The Tangle;" Equillo Bros.

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BIG, NEW NEWARK THEATRE.

On the Newark Theatre property, at Market and Beaver Streets, Newark, N. J., will be erected a modern theatre and office building. The purchase price is reported to be $150,000.

The new owners are Mitchel H. Mark, Henry Waterson, Edward Spiegel and Max Spiegel, proprietors of the Strand, New York. In reconstructing the present buildings the new owners will pattern after the Strand. The new house's name will be the Palace; seating two thousand two hundred.

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WARFIELD AT MANHATTAN O. H.

David Belasco will present Warfield, in "The Auctioneer," at the Manhattan Opera House, for a limited number of performances, beginning Monday, April 10.

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NO HARD TIMES FOR TENNEY.

The Columbia Graphophone Co. has just given him a contract to write monologues for their records, which will keep Allen Spencer busy for come time to come.

He has also had the mark of approval placed on a comedy sketch which he recently finished for, and now being produced by Arthur Bonray and company with highly satisfactory results.

Just at present he is working on a six people tabloid to be used by Billy Adams and Willie Siegel, over the Pantages time. It will surely make the "natives" sit up and take notice, as it is an extremely novel interpretation of an up-to-the-minute topic, as shown by a peek at it over his shoulder the other day.

Yes, that boy am busy!

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HELEN ROOK SCORES.

Helen Rook, the new "find," opened in "Maid in America," on Tuesday matinee, March 16, in Blossom Seeley's role, and scored heavily. Miss Seeley left the cast on the previous night.

ROUTE · LIST

Supplemental List—Received Too Late for Classification.

Campbell, Mrs. Patrick—Colonial, Boston, indef.
"Capt. Brassbound's Conversion"—Toy, Boston, 15-20.
"Kitty Mackay" (Wm. Elliott, mgr.)—Shubert, Boston, 22-27.
"Natural Law, The" (John Cort, mgr.)—Cort, Boston, 18, indef.
"Old Homestead, The"—Cleveland 22-27.
"Sea Wolf, The"—Tremont, Boston 15-20.
"Seven Keys to Baldpate," (Cohan & Harris, mgrs.)—San Francisco 15-20, San Jose 22, Fresno 23, 24, Modesto 25, Sacramento 26, 27.
"Seven Keys to Baldpate," Central (Cohan & Harris, mgrs.)—Charlotte, N. C. 17, Abbeville, S. C., 18, Athens, Ga., 19, Greenville, S. C., 20, Spartanburg 22, Asheville, N. C., 23, Salisbury 24, Winston-Salem 25, Greensboro 26, Durham 27.
Taylor, Albert, Stock—Llano, Tex., 19, 20.
Teal & Lee (Tabloid) (Correction)—Wheeling, W. Va., 15-20.

THE Comedy Club Ball will be held April 7, at Terrace Garden.

"BORN to Mrs. Carl Nemo, a baby boy, on Feb. 26. Mother and baby doing well at Blessing Hospital, Quincy, Ill. Carl Nemo."

HARRY HARRIS and MORTON BECK, "those clever entertainers," are filling a return engagement at the Yates Hotel, in Syracuse, N. Y., and going big.

FRED HALLEN AND MOLLIE FULLER will shortly produce a new sketch called "The Corridor of Time," by Junie McCree.

"TANGO SHOES" with Bert Cole and wife, Mike Needham and wife and Chas. J. Kelly and wife (May Adams) was put on for a special performance at the American, Newport, last week and made a big hit. Bert Cole, the silver tongued orator lectures upon the Tango Shoes and the rest of the company come upon the stage from the audience for a practical demonstration and for the dancing contest. It is said to be one big surprise.

HARRY HOLMAN is playing Allentown and Easton, Pa., this week in his new act. He also has the "Merchant Prince" act out.

ALLEN AND DALTON have dissolved partnership. Joe M. Allen will join hands with his former partner, George A. Clark, and the team will be known as Allen and Clark.

JOE JENNY, manager of the world famous Empire Comedy Four, has contracted with Junie McCree for a new production for vaudeville. Special scenery and electrical effects will be used, also exclusive songs written, especially for Joe Jenny's inimitable German character.

EVELYN NESBIT will open next week in Providence.

THE CAMILLE TRIO arrived March 11, from Valencia, Spain, after a two years' absence.

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MELODY LANE.

By Jack Edwards.

POPULAR SONG WRITERS' ASSN.

FIRST ANNUAL BALL, TERRACE GARDEN, MAY 15.

Next meeting of the Popular Song Writers' Association will be at Joel's, Forty-first Street, Friday evening, March 10, at 8.30. Some of the boys who have been unintentionally overlooked are especially invited, such as Al. Von Tilzer, Jack Glogau, Nat Vincent, Jack Galvin, Frank Gillen, Al. Doyle, Lou Hirsch, Andy Sterling, and any other of the "writing men." Please consider this a personal invitation and try to be present.

Get out the "soup and fish" or the "Tux," let one of those automatic pressers take the wrinkles out, and get ready to wear it at the big ball of the Popular Song Writers' Association, on Saturday, May 15, at Terrace Garden. There'll be a grand vaudeville bill and surprises galore. Tickets only one dollar, and the affair will be worth two, for everybody'll be a friend of somebody, and you can cut loose for all you're worth.

SHAPIRO-BERNSTEIN CO. [CLAIM FIRST 1915 HIT.

Louis Bernstein, president of the Shapiro-Bernstein Music Company, is making claims for the first 1915 hit on account of the wonderful success of Harry Puck and Joe Goodwin's sensational ballad, "The Little House Upon the Hill."

The song was written and released during the month of January, and the claim entered by Mr. Bernstein looks to be genuine.

"The Little House Upon the Hill" is being featured by vaudeville headliners throughout the country, and is meeting with the same marked success everywhere.

It's the nearest song to "The Trail of the Lonesome Pine" since that phenomenal hit made its appearance.

ATTENTION, MINSTREL SHOWS AND QUARTETTES.

New York Clipper, Mr. Jack Edwards,
New York City.

My Dear Mr. Edwards: I want to call your attention to the fact that you have omitted in last week's issue the quartette arrangement of "San Jose," in connection with the page ad. of Chas. K. Harris.

Don't you know, Jack, that the quartette arrangement of this song is the thing that we are banking on; that all our staff and everybody connected with the office were congratulating themselves on the fact that all the minstrel shows and quartette singers in the country would jump at the opportunity of getting an arrangement of this kind, in connection with a song like "San Jose." We wanted them to get the quartette arrangement at the same time that they got the song. Now, it seems, all our plans have been miscarried, and all I can ask you to do now in return for your apparent oversight is to give it a prominent place in your next week's issue and see if we cannot repair the damage that may have been done.

Trusting you will attend to this immediately, I beg to remain, respectfully,

Meyer Cohen, Manager.

A RECORD IN ROYALTIES.

The largest royalty check ever paid a composer on a single composition was sent to London last week by Leo Feist. The amount would seem impossible if printed in these columns. During the past year on this single composition, which was, by the way, one of the biggest hits of 1914, a record was reached in royalties that it is doubtful whether it will ever be equalled again.

It shows the wonderful working system under Leo Feist, a man that believes in that "Live and Let Live" policy, and everybody in his employ never fail to enthuse when the name of Feist is mentioned.

That's the one secret of the Feist system.

"I WANT TO BE THERE."

This is the title of a new Jimmy Monaco hit. How do I know? Take a trip up to the Feist professional parlors and ask one of the boys to play it over for you, then ask me that question.

It's the first release of Jimmy and Grant Clark since the latter joined the Feist staff. Both boys have been resting for some time, and during that short period got their heads together and turned out a positive hit. It will be the fourth hit of the Feist system this year.

ACCEPTS CHALLENGE.

Friend Jack.—I wish to take up the challenge of Leon Flatow on his endurance test on the piano. I saw this notice in the Melody Lane, and wish to make the challenge through you, either for a side bet or friendly contest, at any time or place. This test has to run twenty-four hours or more. Both hands on piano, even during feeding times. Mr. Koch, my publisher, will back me up in this. Yours very truly, Jack Galvin.

Date and conditions will be announced in a later date.

BRANNEN JOINS NEW YORK LODGE OF ELKS.

Jeff Brannen became one of the Grandest People On Earth last week, joining New York Lodge. Eleven a. m. will now mean something to Jeff. Heretofore it took him sometime to think out excuses. Good luck to you, old top.

BOB FISHER WITH JOS. W. STERN & CO.

L. Wolfe Gilbert, professional manager of the Jos. W. Stern Company, put on Bob Fisher last Monday to assist him in popularizing his last song with Anatol Friedland, entitled "My Little Dream Girl."

CHARLEY McCARRON'S COMEDY IDEA.

"Those Keystone Comedy Cops," words and music by Charley McCarron, is the latest comedy song to make its appearance. The idea is very novel and is set to a fairly good melody. Shapiro-Bernstein are publishing it.

SOME HITS.

"Who'll Take Care of the Harem When the Sultan Goes to War?" Everybody seems to be asking the above question, and from the way performers are taking to this up-to-the-minute comedy song is proof enough how easy it is to put over a great big natural hit. The female version is just as good as the male version.

There is considerable talk about "You Are the Rose of My Heart," the beautiful ballad that is growing bigger and better for performers every day. It is a gem among gems.

"Dancing at the Cotton Ball" certainly is being gobbled up by every act who is in need of a good fast opening or closing song.

Don't overlook the fact that "From Now On" is some double number, also is there as a single, but shines bigger and brighter as a double number.

Of all the Irish songs ever written there never was one to equal "I'm Thinking They're Making a Monkey Out of Me." It contains an idea that is both novel and original.

The Maurice Richmond Co., Inc., certainly have some catalogue!

TEDDY MORSE'S MUSINGS.

Songville, B. O. (By our Special Correspondent).—With good weather on hand, and ev'ry indication that it's here to stay, the "Rookies" were taken thro a "variety" of stunts to-day. Our hustling manager "demonstrated" the first rules in "waiting" for acts, how to bull the stage doorman, "sliding" to airdomes, getting a "pass" and "pulling" the "delayed steal" on the opposition. Some time was given to secret signal practice, but our manager does not take much stock in them, figuring it's up to the men to be on the job, full of "pep" and "ginger" all the time, and if they "play the game" fairly and "have the goods," the team will figure high in the percentage column of "wins and hits" at the end of the season. The "regulars" are in their usual good form, and while feeling safe with their past records, realize they have to keep in topnotch condition or some hustling youngster will step in their shoes any day. Each man feels it's up to him to "put it over" this year.

Some high and mighty scheming is being done on how to get to the 'Frisco fair. Surely *some* publisher wants to be represented there, and we know some capable ones waiting for the golden words to be spoken. Of course, modesty forbids us to speak of ourselves, but——.

Say, just wait till you see our new Spring suit! It's got all the up-to-date trimmings, bindings and colors that a swell suit should have, and we are warning you in advance—be ready for the surprise of your life. We'll circulate where everyone can see us, and everybody'll get a flash. We don't plunge very often, that's why we are blowing about it so soon. It's going to be a pippin, my boy, and everybody in the song game is bound to say "It's a hit!"

Hi say, old top, what's the trouble? You say you don't care for hit hanymore? 'Ow's that? We like your blooming ditties h'over h'in the h'old country hand sing 'em for years. The h'artists h'in the 'alls are singing "Bill Bailey" h'and "H'I'm Living Heasy" quite frequently. Are you spoofing me? Hi should think you'd want to take a grand song like "Tipperary" and make it your national 'ymn. Hi cawn't grasp hit, really hi cawn't. Hi suppose hit's your deuced Hamerican wy, eh what?

Mose Gumble may be a little short on hair, and if you'd analyze his job you'd understand why, but to a casual observer it's quite evident he's long on efficiency.

From the windows of the Kalmar & Puck Co., George Meyer can gaze down the lane of past performances by a glance across the way to the Maurice Richmond Music Co. and the Broadway Music Corporation. But the tinkling of the pianos, with his new ditties, in K. & P.'s office, keeps him from reminiscing too much.

Abe Holzman watches over and guards with a careful eye orchestra and band department at Remick's. Abe used to turn out some big instrumental numbers when he was with Feist, and will undoubtedly do it again.

The revived cakewalk craze shows what a good writer Kerry Mills was (and is). There have never been better tunes turned out than "Rastus On Parade," "Georgia Camp Meeting" and "Happy Days In Dixie."

Met Abner Greenberg, who is now a live, hustling lawyer at 200 Broadway, and explained that the remaining members of the "Knights of Harmony" had donated that famous $19.55 to the "Popular Song Writers' Association." Abner was much pleased, and wishes the new organization oodles of luck and success. So, with these last few remarks, we will shed one lone tear, inter the "K. O. H.," and proceed to boost the "P. S. W. A." Bueno!

JERRY VOGEL.
Known to every music publisher in New York through his connection with the Plaza Music Co. for the past three years. Jerry knows the music game, and also has acquired quite a reputation as a hit picker.

SAM MITNICK WITH REMICK.

The ever hustling Sam Mitnick is now a member of the J. H. Remick Company, and will help to popularize Stanley Murphy's latest song sensation, "I'm On My Way to Dublin Bay." Sam is there with the right kind of material and should make a valuable assistant to Chief Mose Gumble.

"CALIFORNIA SUE" A GOOD NUMBER.

The Ashton-Freese Company, of Bloomington, Ill., have a new song called "California Sue," that is meeting with great success in many vaudeville houses. The song is timely and has a swinging melody that lingers with the audience.

GALVIN AND VINCENT HAVE GOOD CHANCE.

"My Pretty American Girl," the song that put the firm of Geo. L. Koch Music Co. on the musical map, is growing every day. Jack Galvin and Nat Vincent, the boys who are responsible for this gem, are working hard to make it their first 1915 song hit.

COHN SAYS "SAN JOSE" IS A HIT.

Lew Cohn, professional manager for Chas. K. Harris, thinks that his firm has a winner in "San Jose," Leo Edwards' latest composition. During all of last week performers filled the Harris offices to capacity, learning the number.

MORRIS' BOSTON OFFICE.

Baxter and Van are at the Washington Theatre this week, singing Jeff Brannen's two big hits, "Virginia Lee" and "You're More than the World to Me." Both boys have fine voices, and these songs show them at their best.

Jack Mendelsohn, formerly of the Haviland office, is now with the Morris' Boston staff, and is doing exceptional work all through New England. His large acquaintance among the fraternity makes him a valuable man.

SOMETHING FOR THE MUSIC BOARD OF TRADE.

The professional copy and other evils were thrown in the discard several weeks ago when a certain music jobber, not far from Times Square, issued the initial number of a new trade journal, published by him.

For a consideration of an advertisement in the said paper the jobber would retaliate with an order for the publisher's material. The solicitor employed by the paper made it only too plain that in future the size of the jobber's orders would be governed by the size of the order given him for an advertisement.

This is getting to be a fine state of affairs and should be taken up immediately by the Music Board of Trade and nipped in the bud before allowed to blossom too far.

"WHEN IT'S ALL OVER" ANOTHER "BLUE AND GRAY."

Everybody in songdom are predicting that F. A. Mills has a sure successor to that famous "Blue and Gray" song, in Kerry Mills and Lew Brown's latest release, "When It's All Over."

It's one of the best war songs that has made its appearance, and considering the work done on it, has shown up wonderfully well. Max Silver, the general manager of the Mills concern, has seldom worked harder on a song than he is doing with this one, and it won't be his fault if it don't clean up. He has his whole staff working day and night, and the boys have accomplished excellent results.

"DON'T TAKE MY DARLING BOY AWAY" A RECOGNIZED HIT.

It's now a recognised fact that Will Dillon and Al. Von Tilzer have one of the much sought after 1915 song hits. The way performers have gone after their latest effort, "Don't Take My Darling Boy Away," stamps it one of the best releases of the present year.

The sales of the song have been wonderful, each week showing an increase over the last, and at the present rate should easily go over a million.

Will Von Tilzer, president of the Broadway Music Company, who are publishing this remarkable song, remarked that it was the quickest hit he ever published.

BALL HAS ANOTHER.

Ernest R. Ball, who played the Colonial Theatre, in New York, last week, introduced for the first time a new Irish song, entitled "McCarthy." It was a sure sensation with him to such an extent that it traveled in songdom that Witmark & Sons had a real hit to christen their new professional parlors at 1500 Broadway.

NEW YORK'S FEATURE SONGS.

"The Little House Upon the Hill"	(Shapiro-Bernstein Co.)
"When You're a Long, Long Way from Home"	(Broadway Music Co.)
"On the 5.15"	(J. H. Remick & Co.)
"There's a Spark of Love Still Burning"	(Leo Feist, Inc.)
"Virginia Lee"	(Jos. Morris Co.)
"I Didn't Raise My Boy to Be a Soldier"	(Leo Feist, Inc.)
"Auntie Skinner's Chicken Dinner"	(M. Witmark & Sons.)
"My Little Dream Girl"	(Jos. W. Stern & Co.)
"When My Ship Comes In"	(Harry Von Tilzer.)
"I'm On My Way to Dublin Bay"	(J. H. Remick & Co.)
Al. Jolson's "Tennessee Song"	(Empire Music Co.)
"My Pretty American Girl"	(Geo. J. Koch Co.)
"When the Mission Bells Are Chiming"	(Tell Taylor Co.)
"Can You Pay for a Broken Heart?"	(Chas. K. Harris Co.)
"You Are the Rose of My Heart"	(Maurice Richmond Co.)
"Face to Face with the Girl of My Dreams"	(F. B. Haviland Co.)
"When It's All Over"	(F. A. Mills Co.)

M. WITMARK & SONS OPEN NEW PROFESSIONAL ROOMS.

The uptown professional rooms of M. Witmark & Sons were opened last week under the happiest auspices. Commodious as they are, their capacity was surely taxed from the outset.

Situated right on Broadway, two doors South of the Palace Theatre, the new Witmark professional department is literally in the heart of the new theatrical district.

It was a wise move on the part of M. Witmark & Sons to establish the centre of their professional activities just where those activities would be most useful and welcome to everybody concerned. It was fortunate, indeed, that in a region so congested and in such demand they were able to secure so advantageous a location. The new offices have been elegantly furnished. A note of simplicity and good taste distinguishes everything. Convenience has been the keynote in the planning and carrying out of all the arrangements.

Eight separate piano studios have proved hardly sufficient to take care of the instant use to which they have been put. In addition there are the general offices, stock room and so forth.

Julius P. Witmark will have active supervision of this important branch of the Witmark enterprises, continuing in the new office the tireless superintendence that has made him so indispensable and popular in the main Witmark Building in West Thirty-seventh Street. He is supported by an admirable and efficient staff, in charge of Al. Cook, and including the following: Messrs. Ernest R. Ball, Earl Carroll, Lou Hirsch, Anatol Friedland, Jack Matthews, Jack Brennan, Harold Dellon, Louis Premler and Robert Harding.

Felicitous greetings, many floral offerings and a sheaf of congratulatory telegrams marked the opening informal ceremonies, and when the "Witmark Boys," as they are wont to be known, looked around the spic and span new quarters and recalled the splendid bunch of musical hits and novelties they have on hand and in reserve, no wonder the cry of hard times seemed but a faint and far off echo.

In the meantime, the original professional studios in the main executive building farther downtown are by no means to be abandoned. A second staff, under the direction of Louis Lesure, remains there to take care of all those performers who desire to devote extra time to the rehearsing of new undertakings and receive that careful attention and tuition necessary in so many cases.

The expressions of good will evoked by the inauguration of this latest enterprise on the part of a firm that has led the way in the music publishing business for upwards of a quarter of a century, are unanimous.

"I DIDN'T RAISE MY BOY TO BE A SOLDIER" SWEEPING THE COUNTRY.

The sales last week of Al. Piantadosi and Alfred Bryan's sensational song hit, "I Didn't Raise My Boy to Be a Soldier," and published by Leo Feist, were many thousands more than expected.

The song has broken all previous records, and during the first three weeks after it made its appearance the sales totalled over four hundred thousand.

Since then it has increased in leaps, and from reliable sources it is predicted to go over a million and a half.

Leo Feist has personally supervised all the advertising of the sensational number, and never in music history has a song received so much publicity.

Newspapers in all parts of the country carried full page editorials depicting the good effects the song would have on the public, and the sales from this source alone have reached several hundred thousand.

ARTHUR PIANTADOSI,
Of the staff of Shapiro-Bernstein & Co.
Arthur is one of the most popular boys of songland. He has been connected with the above firm for nearly four years, and has been instrumental in popularizing all of the firm's past hits. He is at present working on "The Little House Upon the Hill," and thinks it one of the best songs of the year.

LOOKS LIKE A GILBERT HIT.

When I first heard "My Little Dream Girl," the latest L. Wolfe Gilbert and Anatol Friedland effort, I remarked to both boys that I thought they had struck it this time. The way the beautiful number is taking hold with headliners would indicate that before long all New York will be singing it.

Wolfe, with his capable staff, is working hard to make it the first real hit since taking hold of the Stern professional offices.

MEYER'S CLEAN-UP SONG.

That George Meyer handed the Kalmar & Puck people a hit when he joined their forces several months ago, in "All On Account of a Girl," is being recorded daily. The number was featured in six of the biggest vaudeville houses in New York last week, and in each was a positive clean-up.

Mack Stark, the general manager, is predicting that the song will be the biggest seller that he has ever handled.

ANOTHER IRISH SONG.

The Parke, Daniels & Friedman concern seem to have a sure winner in "Return to the Springtime, Aumalin Machree." Reports from Chicago say the song is creating a sensation. The number has not been worked in the East as yet. Frank Daniels, one of the writers, expects to return to New York shortly and will begin boosting it.

GILBERT TALKS.

('Bout Stern Publications.)

Did you ever meet a successful physician who wasn't always surrounded by a host of envious admirers, and he himself was ambitious to be a successful machinist or something? Such is the case with me. Ever since I've been in the song game, no matter how many novelty and ragtime hits I had, I always was anxious to get a ballad hit. Dear reader, I'm happy to tell you that my fondest hope is about to be realized. "My Little Dream Girl" cannot miss. I was indeed fortunate to be able to secure Anatol Friedland's beautiful melody to write to. Here is a song that Messrs. Marks & Stern intended to get out as a better class song, when my royalties would have been twice as much on each copy, but I insisted that "My Little Dream Girl" be sold in the ten cent stores, from whence I have derived mostly all of my royalties.

Acts and singers who have been doing songs like "Little Gray Home in the West" and "I Hear You Calling Me" are rehearsing "My Little Dream Girl." When artists like Mlle. Dazie and Bernard Granville pick "By Heck" for their dance number, and character singers like Fannie Brice and Carter De Haven, and Louis Stepp Trio pick it as an excellent rube song, then you must admit "By Heck" is there.

"Weep No More My Lady" is conceded by singing acts to be one of the best opening songs on the market.

Have you heard a waltz played in all the dance palaces entitled "Beautiful Eyes," by the composer of "Just a Little Love, a Little Kiss"—when I heard that "tune" I insisted on writing words to it, and it is now a high class ballad. Received a wire from Sophie Tucker for "Moshe from Nova Scotia," which only goes to prove that this song fills a long felt want. This is an inoffensive Hebrew character song, with a lot of laughs and a real singable melody.

Did you hear Cooper and Smith this past week, at Hammerstein's, sing "Fifty-Fifty?" Well, you missed a treat if you didn't. This is certainly a sure successor to "Ballin' Jack." If any of you folks do ballroom dancing, or stage dancing, want a gentle tip, write Jack Roth, who is the amiable, capable gentleman in charge of our orchestra department, and ask him for "Dicty Doo," and—write me for "My Little Dream Girl."

JEROME H. REMICK HAS A SURE HIT.

It's very seldom that Mose Gumble raves about a song, but when Stanley Murphy showed him "I'm On My Way to Dublin Bay," Mose fairly leaped out of his comfortable arm chair.

And well that he should. It's one of the surest hits that has been written in many moons.

All day Saturday I heard the same line of talk: "Jack, if you want to hear the greatest song of the year go around to Remick's." Finally I says, says I, "Remick's for mine."

Mose leaped up when he saw me, and exclaimed: "Jack, I've got the greatest song the J. H. Remick Company ever published! I want you to hear it." Well, he played and sang it himself, and when he had finished I was so dumfounded with astonishment over the simplicity of melody and the wonderful lyric that I could not help remarking that it was one of the best Irish songs I had ever heard.

It's a hit if there ever was one, and will sweep this country from Coast to Coast before another month has passed.

For your benefit I am reprinting the first verse and chorus:

I

Michael Shea, he marched away, with the Dublin Fusileers,
And he left the town in cheers, but he left his girl in tears;
But in the rattle of the battle Michael stood the test,
And he won a sergeant's uniform and a medal on his chest.
He got a two months' furlough, and he started on his way,
His Irish eyes a-dancing as the boys all heard him say:

CHORUS.

Good-bye, I'm on my way to dear old Dublin Bay,
That's why I'm feeling gay,
For Oh, I know, sweet Molly-O,
My colleen fair to see is waiting there for me,
Her heart with love a-bub-ble-in'
On Dub-l-in Bay.

GOODWIN'S NEW SONGS.

Joe Goodwin, who returned from his vacation several weeks ago, has several new songs that will shortly be released by his publishers, Waterson, Berlin & Snyder.

EARL CARROLL HAS A REAL NOVELTY.

Earl Carroll, who has been rather quiet lately, sprang a surprise on his friends last week when Lulu Glaser introduced, at the Palace, in New York, a brand new song, hardly a week old, that Earl has been holding up his sleeve. It was the best number featured by Miss Glaser, and incidentally made her act go over: It is called "Sprinkle Me With Kisses." It's an excellent lyric that should help a long way in sending the song on its way to hitland.

E. F. BITNER BACK.

Edgar Bitner, one of the chief wheels of the "Feist System," is back at his desk again, after a week's rest in Atlantic City. Several new hits have already begun to sprout.

MR. AND MRS. BERNSTEIN IN ATLANTIC CITY.

Mr. and Mrs. Louis Bernstein spent a few days in Atlantic City last week. It seemed like a pre-arranged affair to have the firm's latest hit, "The Little House Upon the Hill," featured in the coast city that week, but it showed the working ability of Dave Oppenheimer and his staff.

Mr. Bernstein didn't say the song was a riot, but I had a report that it was.

THE PALACE CAFE.

One of the most popular meeting places for the boys in Melody Lane is the Palace Cafe, just above the Palace Theatre. Many a lively tune is turned out while genial Adolph makes the rounds.

NEW YORK'S INSTRUMENTAL HIT.

That "Pigeon Walk," Jimmy Monaco's recent instrumental number, published by the Broadway Music Co., is a hit, can be attested by the many hotels and cabarets that are making the number their feature. There isn't a question but what the number will be featured in every nook and corner of this country before long.

KORNHEISER IN BOSTON.

Phil Kornheiser, of the Feist forces, was in Boston last week giving the boys in the Eastern office instructions about the new Feist numbers that will shortly be heard from. The "Feist System" has put over three solid hits under the remarkable work of this boy so far this year, and it will not be too early to remark that many more will be put to the credit of the Feist staff before the end of the year. The boys are out for a record.

RICHMOND IN TOWN.

Jack Richmond, one of Leo Feist's road demonstrators, returned to New York last week, after a six months' tour.

WHY NOT, RUBY?

The staff at Feist's are all wondering why Ruby Cowan doesn't make his customary trips to Baltimore. Until a few months ago Ruby always had to catch an act playing that town.

JOLSON'S NEW TENNESSEE SONG.

The new "Al. Jolson Tennessee" song that is being exploited by the Empire Music Company, was featured by him at the Winter Garden Sunday night, and it was the hit of the performance.

L. WOLFE GILBERT IN VAUDEVILLE.

Taking a flyer in vaudeville, Wolfe Gilbert opened at the Jefferson, Monday, with the entire Moss & Brill Circuit to follow. It is needless to mention that "My Little Dream Girl" will be his feature song.

HARRY VON TILZER'S NEW HIT.

That Harry Von Tilzer is banking on his latest song, "When My Ship Comes In," to be the season's hit, is proven by the fact that the number is being featured in almost every vaudeville house in the country. Performers say that it is the best song Harry has written since "Wait Till the Sun Shines, Nellie." Claire Rochester, one of vaudeville's biggest headliners, is making it her feature song, and seldom fails to get four to ten encores with it.

LILLIAN ALBERTSON is making first stage appearances since getting married, and her debut in vaudeville, at the Colonial, New York, this week, in a dramatic playlet, called "Jane."

ANTHONY MARLOW (Wm. Stato, the Italian statesman), recently scored a big hit at the Riviera Theatre, New York, receiving a veritable ovation at every performance. He always keeps his material right up to date.

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MOTION PICTURE DEPARTMENT

HARRY ENNIS, MOTION PICTURE EDITOR.

CURRENT FILM EVENTS.

BY BIK.

FRED G. HEARNE
ECLAIR PLAYERS

FRED G. HEARNE.

Fred G. Hearne, who joined the Eclair Film Company some three months ago, gained his first experience on the legitimate stage with Mark Swan's Stock Company in the year 1894.

Although at this time scarcely more than a youth, Mr. Hearn showed a fondness for old men and character parts, and therefore his varied and diversified theatrical career has followed his chosen line of work, with the result that he is acknowledged to be one of the best character artists and impersonators known on the screen to-day.

Because of his exceeding fondness for outdoor life, the motion pictures attracted Mr. Hearn from the start, and it is said that he takes to the Arizona sunshine and fresh air in which the Eclair organization is now working like a fish to water.

SELECT FILM BOOKING AGENCY BEGINS ACTIVE OPERATIONS—WIDELY DISCUSSED NEW BOOKING ORGANIZATION CREATED FOR DISTRIBUTION OF STUPENDOUS FEATURES ON NOVEL PLAN—INITIAL ATTRACTION TO BE "THE ETERNAL CITY."

The Select Film Booking Agency, recently created to pursue an organized and definite plan for the distribution and booking of pretentious feature productions, is to assume immediate activity, with general offices in the Times Building, New York.

George M. Welty, one of the best known booking managers in the theatrical profession, associated for many years with the Liebler Co., will be in direct charge of the booking department.

The elementary object of the Select Film Booking Agency will be to create and maintain a standard of distribution never before attempted, and far in advance of the booking methods now in vogue. It is apparent to the leaders among feature producers and exhibitors that at the present time no single feature production of unusual magnitude or attractive power can obtain the proper exploitation or specialization necessary with subjects that involve expenditure of money and months of preparation. It is in order to provide a greater incentive to producers of gigantic feature subjects that the Select Film Booking Agency was organized, and it is therefore obvious that the essential purpose of the agency will be to establish such conditions as will enable progressive feature producers to book their subjects in accordance with the relative merits of each production.

Toward this aim a systematic campaign has been inaugurated to align a number of important theatres throughout the country that are prepared and equipped to book a series of elaborate feature productions for indefinite engagements to be determined by the endurance of the popularity of each subject.

It is the first time in the history of motion pictures that a complete organization has been perfected to conduct a national booking system, operated on the same basis upon which the foremost theatrical attractions are booked, and ready to be placed at the instant service of producers of features sufficiently distinctive to warrant extraordinary exploitation.

The first subject to be exploited by the Select will be the Famous Players Film Co.'s superb photo-spectacle, "The Eternal City," which is now playing an engagement of an indefinite run at the Chestnut Street Opera House, Philadelphia, where the local dramatic critics have termed it the screen's greatest dramatic achievement. This subject will be followed by other elaborate feature productions of a similar reputation and importance to be secured from the foremost feature producers of the world.

PHILA. CENSOR FIGHT REACHES ACUTE STAGE—CHARLES SEGALL, PRESIDENT LOCAL M. P. E. LEAGUE, ARRESTED AND FINED $100 FOR SHOWING UNCENSORED FILM.

The fight against the State censorship in Philadelphia reached the acute stage last week when Charles Segall, president of the Motion Picture Exhibitors' League, was arrested on a warrant charging him with having shown a film entitled "The Cave of Death," without having it previously submitted to the State censor of moving pictures for approval.

Segall, it is said, claims that this was a bit of spite work on the part of Chief Censor J. Louis Breitinger, as the warrant was served on him while he was attending a meeting of the legislative committee of the Manufacturers, Exhibitors and Exchangers' League, at its headquarters, No. 1330 Vine Street, on the 11th.

The meeting, which was adjourned because of the arrest of the chairman, was one of the most important held in this section of the State. The men present were Charles H. Sabuer and F. J. Herrington, of Pittsburgh; P. Magaro, of Harrisburg; B. H. Zeer, of Reading; W. Stephen Bush, of New York, and J. H. Hutner and George W. Hennethum, of Philadelphia.

At the hearing before Magistrate Hogg, held 12, Segall was fined $100 and costs, for showing the film without the State censor's authorization. Mr. Segall intends to appeal the case, and the organization, of which he is the head, intends protesting to Governor Brumbaugh against "the spectacular and unreasonable methods" adopted by the State censor against the moving picture men.

HARRY WEISS TAKES FIRST VACATION IN SEVEN YEARS.

In view of his excellent work, the general manager of the World Film Corporation, Lewis J. Selznick, has granted Harry Weiss a two weeks' vacation of absence from the Chicago office, with all expenses paid, and orders to go any place on earth that he can possibly go in two weeks. This is the first vacation Mr. Weiss has had in seven years, so rather than take a vacation he is going to compromise with the World Film Corporation and spend two weeks at the home office in New York, in order to load up with all the information he can possibly get as to the future policy of the firm.

MOROSCO PRODUCING "HELP WANTED" FOR SCREEN—LOIS MEREDITH SECURED TO APPEAR AT HEAD OF CAST IN ORIGINAL ROLE.

The Oliver Morosco Photoplay Co., who is associated with Bosworth, Inc., will shortly release its initial production on the Paramount program, "Pretty Mrs. Smith," featuring Fritzi Scheff, has selected for its second release, "Help Wanted," the play written by Jack Lait, which met with a favorable reception when produced in New York last season.

For the principal role of the comedy drama, the producers have secured Lois Meredith, the piquant and charming little leading lady, who appeared with such success in this part last season at the Maxine Elliott Theatre, New York City. Miss Meredith has already reached the Bosworth Morosco studios at Los Angeles, and is now actively engaged in the production of the forthcoming release.

FAMOUS PLAYERS OBTAIN FILM RIGHTS TO "MICE AND MEN," AS FORTHCOMING VEHICLE FOR MARGUERITE CLARK.

The Famous Players Film Co. has acquired the film rights to Madeline Lucette Ryley's celebrated play, "Mice and Men," once the popular starring vehicle of Annie Russell, in which they will shortly present Marguerite Clark, the dainty and diminutive star, who recently stepped from an eminent place behind the footlights to assume a position of supreme importance on the screen, in which she has won new and greater laurels. The subject is said to be especially adapted to the versatile talents and bewitching mannerisms of the youthful favorite.

FIRST FAMOUS PLAYERS RELEASE IN APRIL INTRODUCES WILLIAM ELLIOTT TO MOTION PICTURE PUBLIC.

William Elliott, one of the most prominent of the youthful element of American stars, who a few years ago attained a tremendous personal triumph as the impassioned young defender of the accused woman in Henry W. Savage's sensational success, "Madame X," and who is at present distinguishing himself in the principal role of the current dramatic achievement, "Experience," will make his initial appearance on the screen in the Famous Players Film Company's five part photo adaptation of the celebrated stage success, "When We Were Twenty-one," Nat Goodwin's former starring vehicle, to be released April 5.

TWO PRELATES IN PHOTOPLAY.

Quite prominent in the Wm. A. Brady Photoplays, Inc., production of the George Broadhurst farce, "What Happened to Jones," there are Dean McClahanan, of Princeton University, and Dr. McFaul, Bishop of New Jersey, who have just returned from a mission to aid the suffering Belgians. When the feature was being filmed scenes were made on board the *Lusitania*. The two clergymen mentioned were on board at the time and consented to appear in the photoplay. This is the first time that either gentlemen has been seen before the camera.

EDWIN ARDEN ENGAGED FOR "ELAINE'S EXPLOITS."

Edwin Arden, one of the best actors of our times, has been added to the cast of "The Exploits of Elaine," and will appear in the second serial, which will continue the exploits of the famous "Elaine." Such an announcement cannot fail to interest every follower of American drama, since Mr. Arden brings to his work with Pathe a vast experience gained from playing leading parts in many of the most noteworthy American plays and in companies with the most celebrated actors and actresses of the last twenty years. Thos. W. Keen, Dion Boucicault, Edwin Booth, Clara Morris, John Gilbert, Wm. H. Crane, Julia Arthur, Elsie Ferguson, Marie Tempest, Viola Allen and Mme. Simone—these are a few of the really great names in the career of Mr Arden.

Mr. Arden truly represents the very best in present day acting. In himself he unites the great names of the past with the great names of the present. His value to the already fine cast of "The Exploits of Elaine" can hardly be overestimated.

MAJESTIC, GLENS FALLS, OPENED.

The New Majestic Theatre in Glens Falls, N. Y., which was opened March 3, seats about 500, and is one of the neatest and prettiest of the small theatres in that section. A Power's 6A machine is used, under the supervision of Stub Horn, the screen is of plaster, the first ever used here, and shows a fine picture with a throw of about 100 feet.

The Paramount program is used on five days of the week, the other two days being taken up by other feature pictures. Paul Rubens, the orchestra leader of Troy, N. Y., has charge of the musicians.

The theatre is under the management of Buckley & Strong. Mr. Buckley is from Troy, and Mr. Strong, who was formerly a resident of Glens Falls, returns from Port Henry, N. Y., where he recently managed the Empire Theatre.

DAVID HORSLEY TELLS OF HIS PLANS BEFORE LEAVING FOR TRIP TO COAST STUDIOS.

David Horsley, the pioneer film manufacturer, left New York last Thursday for a four weeks' trip to his Coast studios, situated at Los Angeles, Cal. Mr. Horsley was in a talkative mood when approached for an interview by a CLIPPER representative, and during the discussion of the film business in general gave utterance to the following remarks anent his individual interest in the game:

"I have some wonderful advantages on my side now, and I'm going to put everyone of them to work with a view to making my films the most unusual and desirable pictures on the market. In the first place, I have a long lease on a plot of ground nearly six blocks square right in the heart of Los Angeles. Properties of all sorts, and city scenes of most any description are right outside my gates. Next I have the world famous Bostock animals, unquestionably the most highly trained and select specimens in captivity.

"The twelve original trainers whom Bostock acquired in various corners of the earth, including Captain Bonavita, whom I consider the king of all lion tamers, and Harry E. Tudor, who has managed the wonderful outfit for the last twelve years, are all under contract to me and now with the animals which are already established as an independent show enterprise on my Los Angeles studio property. Then comes my new Duplex Double Exposure Camera, which permits of trick work and double exposure photography such as have never before been possible with other cameras invented up to this time. Some enthusiastic director who saw this device in operation called it "the wonder box." Well it certainly does wonders if I may with modesty say so myself.

"Why, I can put over some performances between animals and human actors that will cause an audience to sit up and gasp. Highly mystifying and seemingly perilous action, through the use of the trick camera, becomes a hundred times more safe and simple than picture making under the methods now necessarily practiced by the producers of animal films. In addition to that my camera saves no end of time for the director. The possibilities for comedy production along brand new lines are almost beyond calculation.

"All scenarios must be constructed especially to fit this camera, and consequently I have had to devise an entirely different style of studio.

"The plans which I have just perfected call for an arrangement totally different from any now in use. My long association with the producing side of motion pictures has taught me the weaknesses and drawbacks of the average studio, and I have been able to overcome these in my new layout and to effect great economy of time and space."

In the absence of Mr. Horsley, Chester Beecroft, recently appointed general manager of the Centaur plant at Bayonne, will see that no one carries off the studio, and will generally superintend matters while the big boss is away.

BALTIMORE MOTION PICTURE MEN GIVE LUNCHEON.

An informal luncheon was given recently by the World Film Corporation at the Hotel Caswell, Baltimore, Md. The affair was arranged so that the local exhibitors of motion pictures would be afforded an opportunity to meet Lew Fields, the star in the famous World Film production of "Old Dutch," who was then appearing at the Academy; Ben E. Drum, manager of the World Film Company, of Washington and Baltimore, and C. W. Sawin, district manager of the corporation.

Among the Baltimore exhibitors present were: T. J. Bohannan, Harry Lewy, Frank Durkee, Walter Pocky, Guy Wunders, Paul Emmart, Jake Schaub, Irvin Levine, W. M. Tyler, Jack Levine, Harry Bleechman, Bernard Depkin, J. H. Walraven and Lewis De Hoff.

THE DIALECT SHOULD HELP LILLIAN SOME.

Lillian Elliott, an actress, who, according to Bosworth's prolific disseminator of publicity propoganda, is recognized as the leading exponent of German dialect on the American stage, has been engaged by the Oliver Morosco Photoplay Company to appear before the motion picture camera in "Help Wanted," which is now being prepared for the screen at the Bosworth-Morosco studios.

Wouldn't you like to place a little wager that that "German dialect" will help some when it comes to portraying the character on the screen.

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130 W. 46 ST. N.Y.C.

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George Broadhurst's Famous Farce
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A big reduction in Film, 100 reels at 1 cent a foot, some at $3 a reel; have Western and Indian Reels, 500 Sets of Song Slides, 60c. to $1 a set; Power's No. 5 Machine, $75; also other cheap Machines; Model "B" Calcium Machine, $20. I also buy Film, Slides and Machines, if good. G. F. GALLOT, 10 Eighth Ave., N. Y.

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Stereopticons, Spot Lights, Lenses, Condensers, Carbons, Announcement Slides, 10c. Box Rewinders, Portable Operating Booths, Repair Parts for Edison, Power's, LUBIN. Second-hand Machines bought and sold. WE REPAIR BROKEN OR WORN PARTS OF M. P. MACHINES OF ALL MAKES. NO ORDER TOO SMALL FOR OUR ATTENTION.
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MOVING PICTURE Machines. Complete for Standard Size Film, $30.00; Moving Picture Camera Tripods, $17.00; Stereopticons complete, any style of light, $12.60; Calcium Light Jets, $2.25; Acetylene Gas Generators, $2.50; Arc Lamp, $1.00; Rheostats $2.60; Moving Picture Objectives, $2.75; Moving Picture Lens Jacket, $2.25. Stereopticon Lens, any focus, 50c.; Moving Picture Machine Feed Sprockets, 55c.
L. HETZ, 302 E. 23d Street, N. Y. City

FRED MEYERS OPENS EXCHANGE IN MINNEAPOLIS.

Fred S. Meyers, formerly of the Laemmle Film Service, and one of the most well known exchange men in the West, has enrolled under the Kriterion banner, and has opened his offices in the Palace Exchange Building, Minneapolis, Minn., under the name of the Minnesota Kriterion Film Exchange.

Mr. Meyers is one of those "real live guys," and Kriterion Service is fortunate in securing such an able man.

"THE PAGEANT OF SAN FRANCISCO TO BE RELEASED AS ALLIANCE SPECIAL."

The Pageant of San Francisco has been secured by Andrew J. Cobe, President of the Alliance Films Corporation, and will be released March 15, through the newly organized Alliance Special Department.

This picture, which is in five parts, opens with the discovery of the Golden Gate by Spanish adventurers, over two hundred years ago. All of the events that have made San Francisco one of the greatest American cities and aided materially in the development of the Pacific Slope are shown in this film.

The first settlement, the lawless days under Mexican rule, the arrival of the hustling Yankee, the raising of Old Glory, the discovery of gold and the rush of '49 follow in historical sequence. The terrible earthquake, the heroic rise from the smouldering ashes into a new city follows, and the picture is brought to a fitting climax with the opening of the Panama-Pacific Exposition.

Mr. Cobe, in commenting upon the picture said, "I expect great things of this film. Its romantic appeal and timeliness ought to make it a big winner."

REMARKABLE GROWTH OF PATHE BUSINESS—INCREASE OF FIFTY PER CENT. UNDER MR. MALITZ.

A striking proof of the excellence of the sound business sense behind the Pathe American business since Mr. Malitz's appointment to the position of vice president and managing director of the company, is afforded by the fact that during his incumbency of only a little over two months the business has increased over fifty per cent.

HOBART BOSWORTH MAY RETIRE FROM FILM PRODUCING FIRM THAT BEARS HIS NAME.

Owing to the heavy strain of work caused by the many recent releases, the doctors have ordered Hobart Bosworth to take a complete rest. He will take an extended vacation, probably a long sea voyage, and as a consequence, may possibly dispose of his financial interest in the firm of Bosworth, Inc.

In this event there will be no change in the business policey of the company, except to produce more society dramas and well known plays with stars in the leading roles. No more of the Western type of drama will be produced.

Oscar Apfel, formerly with the Reliance and Lasky Companies, is a recent addition to the producing forces of Bosworth, Inc.

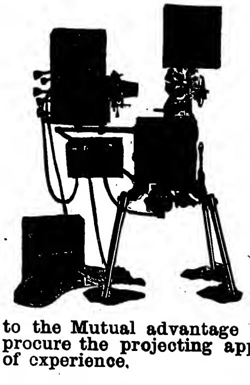
STRICTLY NEUTRAL.

The Neutral Film Company has been incorporated.

The first production released by this new firm is "The Last of the Mafia," a photoplay of the inner workings of the blackhand in which Mr. Goldin as been assisted by Michael Hannefy. Among the cast are John Sharkey of "Kick In" fame, William Cavanaugh, Julia De Kelety, Jack Clarke, Charles Graham and others who have helped to make motion picture history.

Sydney Goldin is the chief producer and director of the Neutral Film Co.

NPCo



THE BIG IDEA

PARAMOUNT in the minds of exhibitors of motion pictures is to serve their patrons with the best pictures obtainable in the World of film and to present them in the most perfect manner.

The Universal demand for better pictures has already resulted in a general improvement and has added greatly to the uplift of the motion picture art.

It is conceded by all the motion picture trade that it is to the Mutual advantage of themselves and patrons to procure the projecting apparatus made perfect by years of experience.

POWER'S CAMERAGRAPH No. 6A
Write for Catalog T
NICHOLAS POWER COMPANY
NINETY GOLD STREET, NEW YORK CITY

TIMELY PICTURE TOPICS.

BY LEN.

NORMA PHILLIPS (RUNAWAY JUNE).

The above photograph shows Norma Phillips, better known presently, perhaps as "Runaway June," *en route* for Bermuda, where the remaining episodes of the big Mutual serial are now being made.

"THE BIRTH OF A NATION," A GENUINE BOX OFFICE SENSATION AS WELL AS ARTISTIC SUCCESS.

D. W. Griffith's astonishing production, "The Birth of a Nation," has proven the sensation of years in New York theatricals. When it was announced that a motion picture production was to be given at the regular $2 scale of prices in the Liberty, skeptics predicted certain failure for so daring an innovation. There has not been a vacant seat in the house since the opening performance, and such enormous crowds have been turned away at every presentation that another theatre could have been filled. Such interest has been manifested in the production and such flattering comment has been devoted to it that all signs point to it making a record which will mark an epoch in metropolitan stage history.

NICHOLAS POWER, INVENTOR OF THE CAMERAGRAPH, A FACTOR OF THE UTMOST IMPORTANCE IN THE DEVELOPMENT OF THE NEW ART.

To those who recall to mind the motion picture in its early days—and one doesn't need be a greybeard to be among them—and then looks at the pictures to be seen on the screens to-day, the contrast gives a definition of the words "advancement," "progress" that is applicable in the same degree to no other art or industry of the present age. To the general public frequenting the picture houses, the development from the crude films of former days to the elaborate feature dramas now seen, is noticeable mainly and wholly from the artistic standpoint. As a matter of fact this artistic development has been rendered possible only by the preceding development of the projection machine that throws the picture on the screen. And this development is due in great degree to Nicholas Power, head of the Nicholas Power Company, whose portrait appears on the cover of this issue.

A practical designer and machinist, gifted with rare inventive powers, Nicholas Power has given the past fifteen years wholly to the double task of perfecting the projection machine and of so safe-guarding its operation that audiences and theatre buildings shall be protected from danger of fire. The success he has achieved in both aims is a matter of record in the annals of the motion picture industry, and is universally acknowledged.

The company bearing his name, and of which he is, and has always been, the head in the most literal sense of the term, started under the most humble conditions. To-day it occupies the largest factory of its kind in the world, doing more than seventy per cent. of the entire moving picture machine business of the American continent, with a large and growing trade throughout the civilized world.

The beautifully printed and illustrated Power's Cameragraph catalogue for 1915, just from the press, incites wondering reflection on the growth of the development of the mechanism on which the motion picture is really based. It is modestly called a "catalogue," but to all who are interested in the motion picture, as an industry or as an adjunct of dramatic art, it is much more than that. It is a proclamation of seemingly insurmountable difficulties conquered; of the presence of a day when art can be presented on the screen in its full effulgence.

ST. LOUIS SOCIETY MAN ENTERS THE PICTURE BUSINESS—J. WHITWORTH BUCK JOINS WHARTON FORCES.

J. Whitworth Buck, capitalist and society man, of St. Louis, Mo., has become so fascinated by motion pictures, that he has given up his life business to ally himself with his brothers-in-law, Theodore and Leopold Wharton, in the production of pictures for Pathe. Mr. Buck has broken up his beautiful home in St. Louis, and with Mrs. Buck came East to reside permanently.

The St. Louis papers had quite a little to say concerning the "Exploits of Elaine" party given by Mrs. Buck at the Pathe Exchange, in that city, just before her departure for New York. Many of the city's most prominent society people were there, and saw the different episodes of "Elaine" so far completed, flashed on the screen for their benefit.

SPECIAL BILL AT STRAND FOR ANNIVERSARY WEEK.

The management of the Strand Theatre is making elaborate preparation for the anniversary week, commencing April 11, which commemorates the opening of this house. The theatre will be handsomely decorated, and it is said that the bills surpassing anything yet presented at the Strand will be offered. The theatre has also in preparation a handsome souvenir program, which will be given to each patron of the house during the week.

MARIE DRESSLER LOSES INJUNCTION SUIT AGAINST KEYSTONE—"TILLIE'S PUNCTURED ROMANCE" CAN BE DISTRIBUTED WITHOUT INTERFERENCE BY KEYSTONE CO. ON STATE RIGHT PLAN.

Justice Lehman, in the Supreme Court, New York, denied the application of Marie Dressler, Wednesday, March 10, against the Keystone Film Co., to restrain the defendant from exhibiting or exploiting the motion picture, "Tillie's Punctured Romance" in any manner they so desired.

Through their attorney, Arthur Butler Graham, the Keystone Co. interposed the defense that they had been authorized by the terms of the contract to handle the six reel film comedy in the best manner feasible, or words to that effect. Marie Dressler objected to the State Right method of distribution, it is said, and would have much rather had touring film companies sent out on the road to get the money. Kessel & Bauman, the managers of Keystone, differed, it seems, hence the injunction suit which has just been decided in their favor.

MAWSON PICTURES DOING WELL AT WEBER'S.

Sunday, March 21, will mark the beginning of the fourth week at dollar and a half prices for Sir Douglas Mawson's Antarctic animal pictures in Weber's Theatre, on Broadway, New York City, since the opening performance on March 1.

Most of the scenes in these remarkable pictures were taken in a land never before visited by a human being, and the terrible hurricanes that rage there almost every day in the year make the operation of a camera a most difficult, and sometimes very dangerous feat.

At times the photographer worked in the protection of huts of ice, but most of the scenes were recorded in the open, with five men clinging to the tripod as ballast.

The pupils and instructors of many schools in New York have attended the matinee performances in a body, attracted by the educational values that underlay the dramatic and humorous qualities of the films.

Previous to opening at Weber's Theatre, the Mawson films were shown on a short lecture tour of the principal cities of the East and Middle West, and Chas. J. Giegerich, publicity director, secured full page write ups in the largest newspapers in every city in which the films have been shown, and in one of the most conservative magazines, five pages of still pictures and reading matter were devoted to the Mawson pictures.

DOROTHY GISH TO APPEAR IN SERIES OF ROLES.

Dorothy Gish, the distinguished Griffith film actress, has been awarded an opportunity to display her versatility.

It is the intention of the Reliance and Majestic studio to feature Dorothy Gish in a number of three and four reel feature photoplays, and in each picture her part will be somewhat different from her previous one.

"The Lost Lord Lovell," a sparkling Majestic comedy, was the first of the series. In this photoplay she played the part of theatrical boarding-house slavey. In the second of the series Miss Gish played the part of a little miss who is adopted by Quakers, and later becomes an actress. "Bred in the Bone" is the title of this Majestic-Mutual release.

The third of the Dorothy Gish series of parts is a very emotional one. It is the part of a nun in one of the strongest three reel photo-dramas ever conceived by Russell M. Smith, entitled "The Nun." Dorothy Gish, in "The Nun," is doing some of the best work of her career. Her part was specially originated for her.

The issuing of Majestic photoplays, with Dorothy Gish in a series of characters, is the result of exhibitors demanding talented Dorothy Gish in something different each time.

Miss Gish is very much enthused with her series, and pledges the best she can give in enacting the variety of parts.

These pictures will be released as part of the Mutual program.

JIM CORBETT PLEASE WRITE.

A Brooklyn boy wrote Clara Kimball Young saying that he was in a theatre one night where "The Deep Purple" was shown. He wondered whether Clara noticed him, as he was sitting in the fifth row on the right aisle and wore a white muffler. He is still cogitating. That shows how life-like Clara is on the screen.

KENNETH HILL ENGAGED FOR NEW WORLD FILM FEATURE.

Kenneth Hill, who has a prominent part in "It Pays to Advertise," now on a successful run at the Cohan Theatre, has been engaged to play the part of Lord Berlinger, an Englishman, supporting dainty Vivian Martin, in "The Arrival of Perpetua," which Emile Chautard is putting on at the Peerless studios.

TOM TERRISS ORGANIZES HIS OWN FILM CO.

Tom Terriss, well known actor, whose portrayal of characters from the works of Charles Dickens has won him an international reputation, has announced the organization of the Tom Terriss Feature Film Co., capitalized at $50,000, which will soon begin releasing high class photoplays for the American and foreign market. The company has been incorporated under the laws of the State of New York, with Mr. Terriss as president; L. T. Smith, vice president, and James H. McLean, secretary and treasurer. Interested with Mr. Terriss in the important venture are a number of men who achieved big successes in the commercial field around New York City.

SEEING THINGS AT THE CENTAUR.

The Photo Drama Co., which has been staging "Prohibition" at the studios of the Centaur Film Company, Bayonne, N. J., is putting over something new in the line of delirium tremens. The subject, instead of seeing the far famed snakes, is attacked by five hundred spiders, to say nothing of a huge sea-going octopus. This is rather a novel innovation, and should do much toward helping the cause for which this play was written.

ALLIANCE INVADES THE HAWAII ISLANDS.

The Alliance Films Corporation, through its representative, Nat A. Magner, in San Francisco, has arranged to have the entire Alliance program shown in the picture houses of Hawaii and the surrounding islands, beginning March 20.

BROOKLYN NOW IN THE M. P. E. L. OF A.

A mass meeting was held under the auspices of the Motion Picture Exhibitors' League of America, Local No. 1, at the Hanover Theatre, 571 Fulton Street, Brooklyn, on Wednesday, March 10, 11 P. M. Lee A. Ochs, the president, acted as chairman.

The Brooklyn exhibitors were re-organized into a local, to be known as the Brooklyn Branch of Local No. 1, of the above league.

The following officers were elected: C. R. Marlineau, president; I. N. Hartsall, vice president; Wm. B. Fulmer, treasurer, and Chas. Fischer, secretary.

The meeting was attended by a representative body of exhibitors, and the subject of adverse legislation was brought to their attention. The importance of uniting for their welfare was strongly impressed on their minds. Much enthusiasm was evinced by those present, and all promised to do their share in improving present conditions.

The next step to be taken by the officers of Local No. 1 will be to re-organize the Bronx exhibitors into a branch, to be known as the Bronx Branch of the above organization.

JUSTICE GREENBAUM DENIES INJUNCTION IN PHOTOPLAY PRODUCTIONS CASE.

Justice Greenbaum, in the Supreme Court, declined to grant an injunction last week, restraining E. K. Lincoln and Mrs. Ada Olive Van Heusen from interfering with the business of the Photoplay Productions Co., Inc., a picture concern, in which Arthur Hamilton and Frank Tichenor were interested.

The concern produced "The Littlest Rebel," which met with considerable success. Hamilton is Mrs. Van Heusen's son-in-law.

The E. K. Lincoln Players are at work at present on a large feature.

MURIEL OSTRICHE SUFFERS TEMPORARY BLINDNESS DUE TO WORKING UNDER STRONG STUDIO LIGHTS.

Muriel Ostriche, while appearing before the camera in Chas. K. Harris' forthcoming photoplay, "When It Strikes Home," Saturday, March 13, at the Mittenthal studios, in Yonkers, N. Y., was temporarily rendered sightless, due to the effects of the strong studio lights in use.

Miss Ostriche was removed immediately to a nearby physician's office, and at first it was feared that the injury to her eyes might be permanent. After a day or two of rest, however, Miss Ostriche's eyesight became much improved, and it is hoped that she will have completely recovered before the end of the week.

HIPPODROME OPENS SATURDAY, MARCH 20, WITH "HEART OF MARYLAND."

The Hippodrome, New York's largest playhouse, devoted since its inception to the production of large spectacles, will open Saturday night, March 20, with "The Heart of Maryland," a six reel photoplay.

The Hippodrome will install a large orchestra and present a feature photoplay entertainment of the best grade obtainable for the balance of the season.

GLOBE CO. TAKES OVER BLINKHORN ENTERPRISES.

After a period of prolonged negotiations, the Globe Co-operative Film Company, Limited, has arranged to take over the entire business of the Blinkhorn Photoplay Corporation, of New York.

By this agreement, the new corporation, composed of several well known capitalists, enters the field on a large scale, with plans for the future comprehending an output of film sufficiently to constitute an entire program.

By the deal with the Blinkhorn Company alone, the Globe Company will come into absolute control of about half a million feet of film and forty additional productions provided for through existing contracts. In addition, all of the Blinkhorn exchanges, from New York to California, and from Atlanta to Dallas, Tex., reverts to the new corporation, which has also contracted with Mr. Blinkhorn to continue as production and distribution manager.

OPENS NEW WORLD FILM EXCHANGE IN CHICAGO, ILL.

Bright and early Monday morning, March 1, witnessed the opening of America's latest film exchange, when Harry Weiss, manager of the World Film Corporation, of Chicago, unlocked the front door and declared he was ready for business.

With six private offices, a display room, storage vaults for live and dead film, a glass inspection room (an innovation in Chicago), spacious lobby, and model poster room; in fact, all the comforts of home in a film exchange. Numerous telegrams, letters and banks of flowers greeted the visitors, and there were hundreds of them on the opening day.

Mr. Weiss, when interviewed, explained how, in less than nine months, by his undivided attention to business, and his untiring efforts on behalf of the exhibitor, had increased his business exactly twenty times. Mr. Weiss states as follows:

"If you ask me how it is that I am successful, I can only tell you that I am a disciple of my chief, L. J. Selznick, who is our vice president and general manager. It was Mr. Selznick who first put the moving picture business on a basis that meant that the exhibitor was the exchange man's partner. It was the carrying out of his ideas that made the World Film Corporation of Chicago what it is to-day, and as far as I am personally concerned, call around and see me in about a year from now, and I will guarantee you that while I have an entire floor covering 6,000 square feet of space at present, they will have to tie me, hands and feet, because I am going after an entire building next."

ADDITION TO THE CENTAUR FILM COMPANY.

The latest addition to the Centaur Film Company is a new foundry. Although at the present time this plant has all the equipment necessary for a most complete motion picture establishment, this addition was found quite imperative, because Mr. Horsley's latest inventions, the double-exposure camera and continuous printer, were not being turned out fast enough to meet the present demand. As these machines have a great deal of delicate mechanism, the foundry is one of the best in existence, and it is expected that with this addition the demand can be entirely satisfied.

JACK BYRNE DIRECTING FOR KRITERION PROGRAM.

Director Jack Byrne and his company have just completed for the Santa Barbara Motion Picture Company, releasing on the Kriterion program, a number of new comedies and dramas. Harry Fisher Jr. is featured in a comedy, entitled "Sherlock Sammy," while Joe Franz, Harry Fisher and Dorothy Browne are featured in a two part drama, "What Can a Woman Do?" A rural drama, full of heart interest, entitled "The Power of Prayer." These two striking episodes, featuring the same trio of favorites, is sure to find favor, as well as a two part drama, entitled "The Stepbrothers."

COAST DEFENDERS DOINGS.

BY WIL.

CLARA KIMBALL YOUNG.

The clever emotional screen artiste, who will be seen shortly in "Hearts in Exile," a World Film Production.

Henry Otto, the American director, certainly gives diversified themes in his photoplays. He has just completed "His Brother's Debt," a two reeler, dealing with the question of capital and labor, and is now producing a one reel motion picture, entitled "The Problem," a society drama, based on the two great problems, "what does a child owe the parent" and "what does the child owe itself." In this a woman has sacrificed very much to give her daughter education and social position, and then expects her to marry wealth. Some problem to wrestle with.

♣

Francis Ford is producing another Oriental military photoplay, this time in two reels, and entitled "The Little Flag of Old Erin." The story is by Grace Cunard, and features Francis Ford. It goes without saying that it is full of action and excitement. Grace Cunard is not appearing in it, for she is mighty busy with the scenarios for the forthcoming new serial, "The Broken Coin," which she and Ford will be featured in, and which Francis Ford will direct. The series will deal with mystery and adventure, and those who followed "Lucille Love" through, know they have another treat in store.

♣

Retake! Nice word to hear when it refers to some "dive into the ocean scenes," and this is what Charles Hay, of the New York Motion Picture Corporation, faced when something went wrong with some film. The retakes included jumping in and rescuing a girl and in swimming under water. It would make good reading to write that Charles took a severe cold and was interestingly laid up, but the fact is that he rather enjoyed it, and is so disgustingly healthy that little things like this cannot phase him.

♣

Ed. J. Le Saint, the Selig director, is quite a character. He is terribly direct in his answers to queries, and not at all amenable to "soft soaping." At the club recently he was under discussion and one actor, said: "I don't believe Le Saint could tell a deliberate lie if he tried." He is the husband of Stella Razetto, his clever and vivacious little leading lady, and a clever and entertaining couple they are, too.

♣

Louise Glaum is under suspicion! It is rumored she was married recently, and it is rumored she ain't no sich thing! Some say she was seen dressed in white in a closed auto, and some say one man was trying to hide in the auto, and some say another. All inquiries are met with sweet evasion. Now, who will solve the mystery, is Louise married or is she not? Likewise, who is he, if so?

♣

Belle Bennett went into pictures in order to rest! For years she had been taking leads in her father's company on tour, and there were many one night stands. The repertoire was large, and necessitated constant rehearsals and study. With it all Belle Bennett looks back to the days with her family with lots of pleasure, but says there is nothing like the pictures after all.

"RUNAWAY JUNE"
CALIFORNIA TRIP CONTEST
NOW IN PREPARATION
will give to every theatre showing this serial the added interest and pulling power of an Individual Voting Contest at that House each week
Any woman patron of your Theatre may be one of the 48 lucky women to go to the
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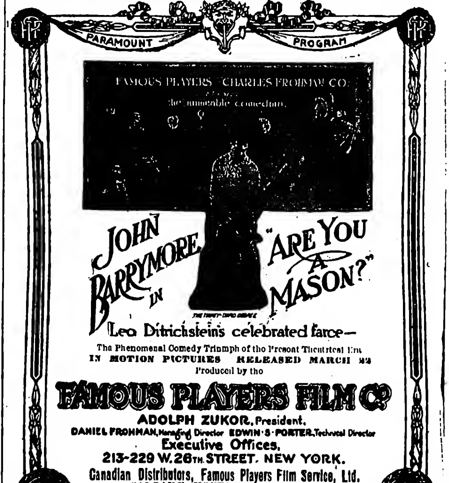

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During the absence of Carlyle Blackwell in New York, Wm. D. Taylor is taking a well earned rest, and is at the same time quietly preparing for the next Favorite Players production, the name of which is to be made public in the near future. Taylor is well satisfied with the latest Favorite Players picture, "The High Hand," and believes it sets a new mark for general photography, for which Homer Scott, the camera man, has the credit, together with his director. Taylor, moreover, says he never had a more even or better balanced cast, for every artist showed up well in his or her part.

◆

Pauline Bush is a great entertainer, and never a week passes that she does not have a number of girl friends to supper. These functions are much looked forward to, as Miss Bush is a lovely hostess and a splendid musician. If anyone expects to talk "shop" at these affairs they are somewhat disappointed, for the conversation runs to books and music as a rule. Pauline Bush occupies one of the nicest suites of apartments around Los Angeles, and is the owner of delightfully artistic furnishings and art treasures.

◆

Harry Pollard is getting some particularly beautiful effects in his four reel feature, "The Divinity of Motherhood," in which Margarita Fischer is starred, and in which she has one of the parts that the public love to see her in. The subject is receiving the most delicate treatment, and preaches one of the most powerful lessons ever screened. Little Kathie Fischer will be seen in the role of a dream child, a delightful part.

◆

Thomas Ricketts paid another visit to Los Angeles to select some new players for his feature company and for the new four reel photoplay, "Secretary of Frivolous Affairs," from the novel by May Futrelle. Mr. Ricketts has just completed "The Lure of the Mask," in four reels.

◆

Myrtle Stedman is a great favorite in Los Angeles, where her pleasant personality and fine work have made her very popular. She will be seen in Los Angeles on March 22 in "Hypocrites," in which she played the feminine lead. "Hypocrites" passed the Board of Censors and, judging by the "private" showing, will crowd Quinn's Superba Theatre for the week it is advertised to be shown.

◆

J. P. McGowan, Helen Holmes and the Kalem company spent five weeks in all in and around Las Vegas, Nev., during which time they crowded in lots of incidents while taking scenes for "The Hazards of Helen" series. They derailed one car, the engine jerked several others off the line with a huge chain (by mistake!), and wrecked two other cars. The company owned the town and appeared at Doherty's Majestic Theatre. Result—Las Vegas insists upon having the whole "Hazards" series shown at the Majestic, and the company has a cordial invitation to come back early and often.

◆

Henry Otto has made an excellent and interesting picture of "Industry," which he produced in two reels, with Winnifred Greenwood and Eddie Coxen in the leads. By the way—Otto is quite a horticulturist, and in his spare hours manages to raise some beautiful flowers in his garden, flowers which his mother delights to pick to adorn their pretty bungalow.

◆

Anna Little is in San Francisco with the Otis Turner "Black Box" company this week, and it is tolerably certain that she will come back bubbling with enthusiasm over the exhibition, for she is a naturally joyous person anyhow. These trips are hard work at that, for the companies who go North from Los Angeles usually lay out enough to keep them very busy, for it costs money to be away long. Anna is keeping up her fine work in the "Black Box" series, which are bound to make her even more popular than she is now.

◆

This is the sad story of the dog which was owned by Courtenay Foote. He was a very small pup with a big appetite, and he preferred nice shoes and socks and things to ordinary diet. He gave a sad look at Foote from a little wire cage, and Foote bought him and took him home to his apartments. One morning the actor went out, leaving master puppy in the kitchen. His action was not appreciated, although there was plenty to eat and drink, and the pup gave vent to his outraged feelings in a tone pitched in the high Cs somewhere, and the literary and musical occupants of other apartments besieged the landlady to such good effect that the pup was deposited in the cellar to await his master. The following day the pup was returned to the place where he came from, but the diet of shoes and other articles of adornment did not agree with his digestion and he soon died of distemper. No flowers.

CHAS. SEGALL, it is reported, will sue Louis Breitinger for $25,000. Segall is the president of the Philadelphia Branch M. P. E. L. of A., and Breitinger is the State Censor, and caused Segall's arrest, last week, for showing an uncensored film.

THE Haymarket, one of New York's most notorious dance halls ten years ago, will be remodeled into a picture house. The Haymarket is situated on the corner of Thirtieth Street and Sixth Avenue. R. K. Blumberg has applied for the necessary license.

MARION LEONARD will return to the screen shortly, having completely recovered from a serious illness.

GRAND OPERA HOUSE, NEW HAVEN CONN.
SEATING CAPACITY, 2,400
Will Consider a Stock Proposition for the Summer

Harrison Sisters
Direction H. Truffurt
(Pat Casey Agency)
Benella, Best Girl Banjoist in the World

NOTES.

"THE NATURAL LAW," Charles Sumner's three act drama, began an engagement of three nights at Parsons' Theatre, Hartford, Conn., Monday night, March 15, under John Cort's direction with a cast including: Howard Hall, Carl Eckstrom, Otto Kruger, Austin Webb, Helen Holmes, Teresa Maxwell-Conover and Maggie Hallowell Fisher. On next Thursday night the attraction will begin an engagement of indefinite length at the Cort Theatre, Boston.

"THE BLUE ENVELOPE," Richard Lambert's production of Frank Hatch and Robert Homans's unique three act farce, began an engagement of two weeks at the Broad Street Theatre, Philadelphia, Monday, March 15. The play was given its first presentation at the Columbia Theatre, Washington, last Monday night, and caught the public fancy so nicely that much may be expected from it.

HENRY RUSSELL has returned from Europe.

THE National Opera Company, of Chicago, filed a voluntary petition in bankruptcy at Chicago, March 15. Liabilities, $150,495.

HARRY THAW was acquitted of the charge of conspiracy last week.

LAURA HEGGAR has been sued by Mrs. Charles C. Hendrick for the second time for alienation of Dr. Hendrick's affection.

CARUSO opened his season at Monte Carlo by singing for the benefit of the wounded soldiers. He accepted $1,200, half his regular figure, for this appearance.

EDNA STEVENS, daughter of the late Ben Stevens, has joined the Bob Hilliard Co.

CHANNING POLLOCK, Ren Wolf, Lew Hirsch and Gene Buck are the quartette that will be responsible for the 1915 Follies. Leon Erroll will start the rehearsals April 15.

BLOSSOM SEELEY leaves the "Maid in America" Co. March 21.

LOUIS STEPP heads the Stepp Trio, now on the Proctor time.

GRACE LA RUE is billed at the Palace, New York, next week. With Frank Fogarty she headed the grand march at the White Rats' ball, March 16.

KEITH'S GARDEN, Atlantic City, N. J., will open for the season March 20. On Palm Sunday, 28, John McCormack will give a concert there.

THORWALL CARLSON, musician, is requested to communicate with THE CLIPPER.

GEORGE P. MURPHY will sail April 13 to join a revue in London for Collins and Blow.

TOM McNAUGHTON closed 13 with "Fads and Fancies."

"ALICE IN WONDERLAND" will probably open shortly at the Booth, New York.

ST. PATRICK'S DAY is Pat Casey Day at the Jardin de Danse, New York.

JOHN McCORMACK comes to the Century, New York, next Sunday.

FOR "You Never Can Tell," at the Garrick, New York, next month, Arnold Daly has engaged Creighton Hale and Doris Mitchell.

JACK NORWORTH is in the leading role of the Barrie revue at the Duke of York Theatre, London.

FROM Australia comes the news that they will build there a "Fred Niblo Theatre."

APRIL 11-17 will be Anniversary Week at the Strand, New York.

LEW FIELDS closes his season April 10, at Detroit, and will then start on his Summer revue.

THE Dohany Theatre, Council Bluffs, Ia., seating 1,000, has been sold for $40,000, although it was built in 1877 at a cost of $250,000. Pictures will be offered in future.

MRS. LULU BAILEY CLARKE writes, asking information as to the whereabouts of her brother, Harris R. Pierce. Any information will be gratefully received by Mrs. Clarke, 4420 Evans Avenue, St. Louis, Mo.

TOM WATERS and his vaudeville show, including Felix Haney, are doing well in the South.

ANN MURDOCK will close her season in "A Girl of To-Day" on March 27, and will join the all star cast of "A Celebrated Case," for Charles Frohman.

JOSEPH BROOKS will manage Taylor Holmes. Rose Coghlan has been engaged by Mr. Brooks for his "Trilby" revival, also George Macfarlane, Phyllis Neilson-Terry, Wilton Lackaye, Leo Ditrichstein, Burr McIntosh and Brandon Tynan.

THE Cinophasticon talking and singing pictures open on the Pantages time, March 28.

AT the Academy Theatre, Buffalo, N. Y., "Noodles" Fagan, on March 12, distributed vegetables free among the needy, and a big crowd took advantage of his generosity after enjoying a free performance.

G. HORACE MORTIMER has been appointed press representative of F. F. Proctor's New York City theatres.

SAM H. HARRIS, of Cohan & Harris, and Arch Selwyn have returned from Palm Beach, Fla. Another returning manager is Charles Dillingham, from California.

NEXT WEEK'S BOOKINGS

U. B. O. TIME.
March 22-27.

ATLANTA—FORSYTH: Baby Helen—Chas. Ahearn & Co.—Madden & Fitzpatrick—Mack & Orth—Jos. Jefferson & Co.—McCloud & Carp—Harmony Four.

BROOKLYN, N. Y.—ORPHEUM: Nat Wills—Corradini's Animals—Dunbar's Bell Ringers—Bert Wheeler & Co.—Homer Miles & Co.—Harry & Eva Puck—John & Winnie Hennings—Ernest Ball—Three Hickey Bros.

BROOKLYN, N. Y.—PROSPECT: Duffy & Lorenze—Eva Fay—Stuart Barnes—Annapolis Boys—Willie Hitchie & Co.—Dainty Marie.

BROOKLYN, N. Y.—BUSHWICK: Marie Dorr—Cooper & Smith—Olip & Marble—La Milo—Ford & Hewitt—Hayward-Stafford Co.—Henrietta Crosman & Co.—Toney & Norman—Ola Gygi.

BIRMINGHAM—LYRIC: Lydell Rogers & Lydell—Will Ward & Girls—"Slivers"—Robins—Trevitt's Military Dogs.

BUFFALO—SHEA'S: Claude Gillingwater & Co.—Arnaut Bros.—Bert Errol—Nanette—Ryan & Tierney—"Dream Pirates." To fill.

BALTIMORE—MARYLAND: Moore & Young—Orville Harrold—Van & Schenck—Nan Halperin—Marie & Billy Hart—Gertrude Coghlan & Co.

BOSTON—KEITH'S: Bickel & Watson—Geo. MacFarlane—Dupree & Dupree—Evelyn Nesbit & Co.—Alpine Troupe—Lockett & Waldron—Bima & Bert—Flo Irwin & Co.—Six Water Lillies—Berkin's Animals.

CINCINNATI—KEITH'S: Les Agousts—Geo. N. Brown & Co.—Smith, Cook & Brandon—Carroll & White—Hawthorne & Inglis—"On the School Playground"—Howard & Syman—Raymond & Caverly.

CLEVELAND—KEITH'S: Britt Wood—La Hoen & Dupreece—Olga Petrova—Harrison Brockbank & Co.—Allen Dinehart & Co.—Bessie Clayton & Co.—Collins & Hart—Burns, Kilmer & Grady.

COLUMBUS—KEITH'S: John Conroy & Models—Frank Mullane—Sally Fields—Three Jahns—Whipple, Huston & Co.—Novelty Clintons—Henry E. Dixey.

CHARLESTON, S. C.—VICTORIA: First Half: Mack & Williams—Lucy Gillette—Dr. Herman—Norton, Wells & Norworth. Last Half: Al Abbott—Raymond & Heider. To fill.

DETROIT—TEMPLE: Miller & Lyles—D'Amore & Douglass—Ethel Green—Sam Mann & Co.—Imhoff, Conn & Coreene—Seven Romas—Taby Claude & Co.

ERIE—COLONIAL: Flanagan & Edwards—Charlotte Ravenscroft—The Volunteers. To fill.

FORT WAYNE—KEITH'S: Maag & Snyder—Frank Terry—John & Mae Burke—Elsie Fay & Co.—Nellie Nichols—Chas. Kellogg—Jacob's Dogs.

GRAND RAPIDS—EMPRESS: Brunnelle Girls & Stephens—Claude Roof—Mme. Herman & Co.—Franklin & Green—Hunting & Francis—Arline & Adler—Lloyd & Britt.

HARTFORD—POLI'S: Leonard & Russell. To fill.

HARRISBURG—ORPHEUM: Claire Rochester—Eight Royal Dragoons—Hines & Fox—The Fishers—Nelson & Nelson—"The Fashion Shop."

INDIANAPOLIS—KEITH'S: The Berrens—Andrew Kelly—Lohse & Sterling—Jed & Ethel Dooley—Lew Dockstader—Mrs. Gene Hughes & Co.—Diamond & Brennan—McLallan & Carson.

JACKSONVILLE—ORPHEUM: Josephine Dunfee—Billy Van—Henrietta De Serris & Co.—Rice Sully & Scott.

LONDON, CAN.—KEITH'S: Dias's Monks. To fill.

LOUISVILLE—KEITH'S: Fritz & Lucy Bruch—Meehan's Dogs—Lorraine & Dudley—Will Rogers—Three Leightons—Houdini—Salores Trio—Helen Trix.

MONTREAL, CAN.—ORPHEUM: Harry Breen—Herman Timberg—Toyo Troupe—Weston & Leon—Lulu Glaser & Co.—Chas. Mack & Co. To fill.

N. Y. CITY—HAMMERSTEIN'S: Claudius & Scarlet—Lillian Lorraine—Hearn & Ely—The Cansinos—Mr. & Mrs. Jack McGreevy—Comfort & King. To fill.

N. Y. CITY—COLONIAL: Gertrude Hoffman & Co.—Queenie Dunedin. To fill.

N. Y. CITY—ALHAMBRA: Belle Baker—Eddie Carr & Co.—"Neptune's Garden"—Meyako's Trio—Josie Heather & Co.—Donaghue & Stewart—Helen Ware & Co.

N. Y. CITY—ROYAL: Beaumont & Arnold—Roland & Hollis—Misses Campbell—Laddie Cliff—Long Tack Sam—Four Melodious Chaps—Bert Leslie & Co.—Lillian Shaw—Louis Stone.

ORPHEUM CIRCUIT.
March 22-27.

CHICAGO—PALACE: Edwards' "Song Revue"—Walter C. Kelly—Farber Sisters—Cartmell & Harris—Leo Zarrell Trio—Clark & Verdi.

CHICAGO—MAJESTIC: Eva Tanguay—Jas. & Bonnie Thornton—Mabel Riegelman—Asahi Quintette—Wm. Morris & Co.—Moore & Haager—Crossman & Stewart—Five Sullys—Pipifax & Panlo.

COLORADO SPRINGS, COLO.—ORPHEUM. Last Half: Moore & Littlefield—Eis & French—Brown-Fletcher Trio—Brent Hayes—Eadie & Ramsden—Mme. Jomelli—Anna Chandler.

DES MOINES—ORPHEUM: Fred V. Bowers—La France & Bruce—Stone & Hughes—Mr. & Mrs. Jimmy Barry—George Schindler—Cheerbert's Manchurians—Brown & Rochelle.

DENVER—ORPHEUM: Loyal's Animals—"Woman Proposes"—Elsa Ruegger—Newhouse, Snyder & Co.—Elinore & Williams—Haviland & Thornton—Marie Fitzgibbons.

KANSAS CITY, MO.—ORPHEUM: Dorothy Toye—Four Danubes—Four Amaranths—Mr. & Mrs. Carter De Haven—Schwarz Bros.—Jack E. Gardner—Wallenstein & Freebey—Mercedes.

LOS ANGELES, CAL.—ORPHEUM: "Edge of the World"—Hussey & Boyle—Edwin Stevens & Co.—Loughlin's Dogs—Mijares—Rigoletto Bros.—Chas. Weber—Whiting & Burt.

LINCOLN—ORPHEUM: First Half: Mme. Jomelli—Eis & French—Ernie & Ernie—Santly & Norton—Anna Chandler—Brent Hayes—Brown-Fletcher Trio.

MINNEAPOLIS—ORPHEUM: Cross & Josephine—Alice Lloyd—Hal & Frances—Ideal—Salti Duo—Jas. Thompson & Co.—Mme. Yeska.

MILWAUKEE—MAJESTIC: Montgomery & Moore—Milton Pollock & Co.—Connelly & Wenrich—Cantwell & Walker—Haveman's Animals—Dainty English Trio—Spinette Quintette—Conlin & Steele Trio.

MEMPHIS—ORPHEUM: Kitty Gordon & Co.—Reine Davies & Co.—Wm. Pruitt & Co.—Three Keatons—Chinko—Minnie Kaufman—Ben Deeley & Co.

NEW ORLEANS—ORPHEUM: Blanche Walsh & Co.—Nat Wills—Williams & Wolfus—Willie Weston—Kalmar & Brown—The Gaudsmiths—Panzer Duo.

OAKLAND, CAL.—ORPHEUM: Prelle's Dogs—Big City Four—Sam & Kitty Morton—The Girl from Milwaukee—Maria Lo—Bonita—Moore & Jenkins.

LOEW CIRCUIT.
(WESTERN).
March 22-27.

BILLINGS (BABCOCK) & MILES CITY (O. H.), MONT.: Von Cello—Bryan, Sumner & Co.—Johnson & Deen—Joe Welch—Cook & Rothert.

BUTTE, MONT.—EMPRESS: Beth Challis—Klass & Bernie—Macart & Bradford—Clarence Wilbur—Karl Damann Troupe.

DENVER—EMPRESS: Roy & Arthur—Ogden Quartette—Smith & Farmer—J. K. Emmet & Co.—Clark & Rose—Three Donals.

KANSAS CITY, MO.—EMPRESS: Purcella Bros.—Haines & Hollister—Joe Kelsey—LaVier—Brown & Jackson—"Love in a Sanitarium."

LOS ANGELES, CAL.—EMPRESS: Wolgas & Girlie—Schrode & Chappell—Philippi Four—Anderson & Burt—Marris & Allen—Frank Stafford & Co.

MINNEAPOLIS—UNIQUE: The Kennedys—Sylvester & Vance—"Auto Bandit"—Viola Du Val—Fanton's Athletes.

OGDEN—ORPHEUM: David Kalelkua—Hartley & Pecan—Richmond & Mann—"In the Gray of the Dawn"—Ex-Mayor Lew Shank—Reckless Trio.

PORTLAND, ORE.—EMPRESS: Blanche Sloan—Brierre & King—Oscar Lorraine—"When We Grow Up"—Francis & Allen—Vaudeville in Monkeyland.

ST. PAUL—EMPRESS: Barnold's Dogs—Niltren—Mrs. Louis James & Co.—Margaret Farrell—Ned Nestor & Girls.

SPOKANE, WASH.—LOEW'S: Arno & Stickney—Ray Snow—Warren & Francis—"Honey Girls"—Marie Russell—Frey Twins & Frey.

PANTAGES CIRCUIT.
March 22-29.

CALGARY, CAN.—PANTAGES: "Garden of the Rajah"—Florence Modena & Co.—Barber & Jackson—Aiken, Figg & Duffy—Three Shentons.

EDMONTON, CAN.—PANTAGES: Tolo's "Motoring"—Von Klein & Gibson—Curtis & Hebard—Taylor & Arnold—Nolan & Nolan—Johnson, Howard & Lizette.

LOS ANGELES, CAL.—PANTAGES: "War of the Tongs"—Bernie Fowler—Golden Russian Troupe—Gordon Bros.—Dunlap & Virdin.

OAKLAND, CAL.—PANTAGES' (Opens Sunday mat.): Lander, Stevens & Co.—Allen's Minstrels—Corr Thomas Trio—Leona Guerney—Knapp & Cornella—Gilmore & Ramhoff.

PORTLAND, ORE.—PANTAGES': Chas. L. Gill & Co.—Tasmanian Van Diemans—Great Lester—Bernivici Bros.—Greene & Parker—Novelty Barretts.

SAN FRANCISCO, CAL.—PANTAGES' (Opens Sunday mat.): Leo Cooper & Co.—Five Musical Noeses—Marco Twins—Howard & Mason—Three Arleys.

SAN DIEGO, CAL.—PANTAGES: "The Wrong Bird"—"Justice of the Peace"—Nevins & Erwood—Argo—Cummin & Seaham.

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Pelham, Una
Pace, Belle
Russell, Nella
Remaine, Anna
Ross, Tina
Roy, Helen
Richardson Edna
Russ, Bud
Small, Betty
Stanley, Belle
Stafford, Bessie
Smith, Winona
Saxon, Pauline
St. Claire, Rena
Travers, Belle
Vincent, Gwenala
Vaschton, Jane
Wyatt, Mabel
Williams Crystal
Walden, Edith
Wynne, Mona
Wilbue, Mrs. Joe
Wilson, Lettie
Wartnaa, Erna
Walton, Mrs. Fred O.

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Glaron, John
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Goalle, Henry
Harrison, Fred G
Harrison, Charley
Halt Billy S Co.
Hyde, Roger W.
Hutton Raymond
Hume, Dick
Hutchins, Harry T.
Howard, Geo. W
Harrison, Lew
Hoyes, Wm.
Harper, Hugh
Henry, Jack
Hermann, Dr. Carl
Haines, Robt. T
Harmony Four
Hillman, F P.
Houghteling Geo
Hedlicka Geo W
Hutchins, A. Frank
Hayes, Geo. F.
Hulme, Wm.
Hislop, Thos. A
Irwin, Frank
Jerome, Edwin
Jesson & Jesson
Klein, Billy
Keene, Howard
Kent, Richmond
Kall, Geo. C.
Kilwin, Walter
Kolb, J. W.
Luttringer, Al
Laemmle, Jack
Lowenthal, Ike
Lewis, Phillip J
Lewis, Al, Co.
Lang, Sam
Lewis, Phillip J
Lawrence, Albt
Lewis Doc R F
Leo, Frank
Lucier, Paul
Lee, Harry
Lea, Mark
Long, Chaperon & Green
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Levine, Herman
Lohmuller, D.
Lorraine, Tom
Logfenia, Chas.
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Miller & Draper
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Mack, J. C.
Meyer, Ed. A.
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Messer, Henry
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Miller, Joe Dan
Mason, Dua
Nuan, Billy P.
Powers, Joseph
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Weiet, Steve
Wachter, S.
Wardell & Hart
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Witemar, A.
Whigwood, Clement
Williams, F. O.
Williams, R. T.
Yule, Arthur
Zeech, C. A.

SEE NOTICE AT HEAD OF LIST.

MME. CALVE is taking a rest this week previous to starting on the Keith tour.

CARNIVAL NEWS

S. L. A. DAY SET FOR THURSDAY, AUG. 5

BIG ORGANIZATION EXPERIENCING A STEADY GROWTH.

(Special to THE NEW YORK CLIPPER.)

CHICAGO, March 10.

A regular meeting of The Showmen's League of America was held in Chicago at the Grand Pacific Hotel, Tuesday morning, March 9. President John B. Warren presided, with the following members present: John Miller, W. H. Rice, Felice Bernardi, L. C. Kelly, W. J. Sweeney, A. A. Powers, C. H. Armstrong, John A. Pollitt, Charles Andress, John H. Sullivan, E. C. Talbott, A. L. Salvail, Edward P. Neumann Jr., Walter F. Driver, Charles Berkell, Baba Delgarian, J. A. Sternad, Dick Collins, Dan McGugin, Frank J. Noethan, James T. Clyde, A. H. Barkley, Con T. Kennedy, M. S. Bodkin, J. T. Windhorst, Nat Reiss, W. C. Huggins, Warren A. Patrick, J. Edward Brown, Rhoda Royal, A. T. Wright, Jack Beach, Harry G. Melville, Dave W. Watt, Mike Zinney, Tom W. Allen, William Judkins Hewitt.

Preliminary to the regular meeting there was a meeting of the board of directors, during the course of which the constitution and by-laws were amended to permit individuals indirectly interested in the outdoor amusement business to become active members of The Showmen's League of America, subject to the approval of the board.

"SHOWMEN'S LEAGUE DAY."

At the regular meeting, which was a most enthusiastic one, it was determined to designate Thursday, Aug. 5, as Showmen's League of America Day, instead of Wednesday, June 10. This decision followed a lengthy discussion in which many of the members participated, and it was apparent that the later date would be more acceptable to the tent show fraternity as a whole and the members at large.

T. M. Warren, treasurer of the Con T. Kennedy Shows, and Frank J. Noethan, auditor of the Hagenbeck-Wallace Circus, were appointed auditors of The Showmen's League for the year 1915.

E. C. Talbott, general manager of the World at Home, having secured the greatest number of new members during the year 1914, was made a life member of The S. L. A. in pursuance to a resolution passed last year awarding this honor to the member bringing in the greatest number of members.

It was ruled that each retiring president of the organization be made a life member.

M. S. Bodkin was appointed sergeant-at-arms for 1915.

The Showmen's League of America has taken on a great stride, as was evidenced by the spirited interest evinced in the discussions at the meeting and the number of applications for membership which have reached the board of governors for consideration. An earnest and concerted effort will be made to increase the membership, and to work up interest in "Showmen's League Day," Aug. 5. A publicity committee was appointed, consisting of Nat Reiss, chairman; William Judkins Hewitt and Charles Andress. This committee will prepare copy for display in amusement journals and literature to be distributed through the mails, calling attention to the aims and objects of the League, and urging worthy individuals to join the association. Now that the scope of active membership has been broadened the roster should show a steady growth.

The date for the next regular meeting of the League will be set by the president, and duly announced.

Signed, WARREN A. PATRICK, Secretary.

WORTHAM & ALLEN INTERESTS.

BY DICK COLLINS.

CHICAGO, March 11.

Tom W. Allen, who has been in the city attending the Fair Secretaries meeting and the Showmen's League of America, returned to St. Louis to-day, having completed all business appertaining to the opening of the Tom. W. Allen Shows at Webb City, Mo., week of April 5.

On account of the fact that Mr. Allen could not obtain a desirable location in Shreveport, he determined to take time by the forelock and railroad his attractions up further North, and selected the big Merchants' Street Fair at Webb City for his opening stand. This should prove wise policy on his part, as by coming through the district that has been so much affected by the cotton conditions, without stopping and breaking his long railroad jump, he places independent interests with his show in the position to make money right off the jump, without taking the big risk they would otherwise do in playing the South.

Mr. Allen is very enthusiastic over the work of The Showmen's League, of which organization he is the third vice president. He was heard at length at the meeting at the Grand Pacific Hotel, and his suggestions for the League Day, Aug. 5, were met with a hearty co-operation on the part of the various members, and his remarks well weighed.

Mr. Allen announces that his line-up is now complete in all branches. He wishes to thank the many independent showmen whom he cannot find room for this season, but at present there is absolutely no opening with the Tom W. Allen Shows, unless some unforeseen event should arise.

Earl Strout will have the band this season again. He will have twenty-five men under his direction, and with the free acts that will be big features this year, Mr. Allen has managed to get together, as he terms it: The Show.

The outlook looks bright indeed for the Wortham & Allen interests. Two twenty-five car aggregations of as nearly the same calibre, the whole comprising some of the best carnival property in the country.

WORTHAM IN SAN ANTONIO.

Clarence A. Wortham, who paid a flying visit to Chicago last week, is again at San Antonio. He is in the same position as Mr. Allen with regards to his attractions. Every place is filled, and with the exception of the added attractions for San Francisco, at the Battle of Flowers, the makeup of the organization is in every way complete.

The acquisition of the Rhoda Royal horses has been a big feather in Mr. Wortham's cap, these justly celebrated equines being among the biggest drawing cards in the way of a headline feature ever seen with any tented organization. They will not alone be seen in Essie Fay's society circus, but have been booked as grand stand features on fair grounds at several of the big events of the country.

"The Little Giant" will start his publicity campaign this coming week in San Antonio. Newspapers will be used throughout the State and as far East as New Orleans. He will work in conjunction with the local committee for the Fiesta of San Jacinto, and by these means thinks that there will be record attendance during the week of April 19.

Steve A. Woods is responsible for the booking of several attractive dates at the late fair secretaries meeting, and placing the Wortham horses and elephants as free attractions. Mr. Woods is probably one of the most talented general agents in the business, generally respected, and a man of unusual ability. He and Mr. Allen did some great team work together.

John A. Pollitt is still in Chicago, with his wife, and will doubtless leave town shortly on business connected with his own individual show. Mr. Woods, of Blake's Comedy Circus, will join the Tom W. Allen Show at Webb City.

The Tom W. Allen train will leave Shreveport, March 25, and all people interested are notified of this fact, and others in an advertisement which appears in another part of this issue of THE NEW YORK CLIPPER.

The writer leaves for Shreveport, San Antonio and Webb City, in the order mentioned, to-night.

THE Greater Hippodrome Shows open at Portsmouth, O., April 24.

CHRISTY'S HIPPODROME SHOWS open May 1, at Minneapolis.

38 Years' Reputation Back of Every Tent

GOSS' SHOW CANVAS

Carnival Tents

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FOR SALE THE TRIPLET MYSTERY. The greatest mystery in the world. A CALF BORN WITH EIGHT LEGS, FIVE EYES, three on one head; two bodies, and nose like a pig. It will fetch with a large circus or free attraction for a carnival. It only lived three days. Well mounted, or will travel on salary.

Address M. M. GRAPPOTTE,
924 Huntington St., Watertown, N. Y.

A. B. MILLER'S GREATER SHOWS.

It's only a few blocks from the centre of Moberly, Mo., to the Winter quarters of the Miller Shows, and the several shops are very conveniently located on sidings built by the Wabash Railway.

The baggage stock is stabled in two barns, one at the working quarters and another in the opposite side of town.

The Wabash also built tracks for Mr. Miller to store his railway equipment on for the Winter, and shortly will put all the cars through the shops for repairs and painting.

Supt. Johnson has worked a force of men all Winter in the blacksmith and carpenter shops, and is now busy painting the front and baggage wagons. It is Mr. Miller's intention to equip the show with "speed in handling" for the motto, as he intends to make many two and three day stands the coming season.

The parade will be a strong feature. Mr. Miller has one carload of baggage stock here now, and has contracted for one more. The Wild West show will turn out twenty-five mounted people, stage coach, overland wagon, which with the band chariots, tableaux band wagon, floats, parade dens, calliope, etc., will sure make some parade.

There will be fourteen shows and two rides on the lot, and all a decided departure from those presented last season.

Harold Bushea, who has been engaged for general agent, has arrived and opened his office in the Merchants' Hotel. Mr. Miller has been absent the greater part of the week, but returns on Sunday.

The Miller Shows will open about the middle of April, right here in Moberly, on the streets. In fact the business men and citizens would not stand for anything else. Mr. Miller has made a world of friends here. He could be elected to any office in the gift of the people. Square dealing, cordiality and the fact that he has entered into every event with a hearty and generous spirit, has made him the most popular man in town, and he has already arranged to return here next Fall.

CARNIVAL MEN'S ASSOCIATION NOTES.

At a special meeting at headquarters on St. Patrick's Day, a big list of new members will be elected. A resolution raising the initiation fee from $2.00 to $5.00 will be passed and from March 31 this rule will be strictly adhered to.

Among the new members elected at the last meeting were: Punch Wheeler, press representative Rice's River Exposition Shows; M. E. Polhill, the well known merry-go-round and Ferris wheel owner; Sam Mechanic, carrousel owner and concessioner with Ben Krause Greater Shows; George Morris, of the Morris Midway Shows and George Reynolds, of the Big Reynolds Shows. C. W. Parker, one of the earliest and most prominent of all carnival pioneers, has announced his intention of joining, as have a number of other well-known carnival managers. Hamda Ben, the well-known Oriental showman has been appointed first Vice Sheik of the inner oasis. The next regular meeting of the Carnival Men's Association will be held at the clubrooms, at 1471 Broadway, Wednesday, April 7.

TOYLAND TEMPORARILY CLOSED.

Thompson's Toyland at the San Francisco Fair, which opened with the Exposition, although it was not quite completed, was closed March 7, and will reopen 20, when it will be completed.

Circus.

HURRAH FOR THE SPRING!

The B. & B. posters are up indicating the opening of the season at Madison Square Garden, New York on April 1.

ENLARGING MENAGERIE.

Babe, the Royal Bengal tiger, presented the Barnum and Bailey show with a litter of four whelps March 11. Last week, a lioness added five perfect new specimens to the menagerie.

THE OPENING GUN.

The Al. G. Barnes Circus opened at Santa Monica, Cal., March 13.

THE BARTON & BAILEY CO., a seventeen car tent show, will open about May 1, with a circus and Wild West.

TWO READING SISTERS will be with the Sells-Floto Shows this season, in the persons of Mrs. Roy La Pearl and Mrs. Bert Delno, with Roy La Pearl. These girls are clever contortionists and daring "high school" horse riders.

THE HANNAFORD FAMILY will be the principal riding act with the Barnum-Bailey Shows this season.

J. B. HARKIN AND MRS. HARKIN go with the Al. G. Barnes Shows.

FRED CUMMINS is director-general with the 101 Ranch Wild West at the Panama Fair.

THE Hodgin European shows will open early in May.

WELSH BROS. & LESSY SHOWS open at Passaic, N. J., May 1.

ANDREW DOWNIE will open the season of the La Tena Shows April 17.

P. W. L. NOTES.

The members of the Professional Woman's League are looking forward to a gala day for their Monthly Social on March 22, in the clubrooms, 1999 Broadway, as the birthday of Mrs. Sol Smith, the second vice president, will be celebrated in right royal style. the young lady will have attained her eighty-fifth year, and she is to be the guest of honor.

On Monday, March 29, the president, Miss Maida Craigen will preside at a "Parliamentary Quiz" beginning at three p. m. Mrs. Cora Welles Trow will be the guest of honor.

PARKS AND FAIRS

LINCOLN BEACHEY KILLED.

DARING AVIATOR PLUNGES TO DEATH DOING TRICK STUNTS.

SAN FRANCISCO, March 14.

Lincoln Beachey, one of the most daring aviators that ever lived, was killed to-day when the new German Taube, in which he was flying, folded its toylike wings and plunged from a height of two thousand feet into the waters of the bay. Before fifty thousand persons, who had witnessed his flight from the Marina in front of the Palace of Mines at the Exposition, the aerial champion ended his remarkable career. He was on his second flight after having thrilled the spectators with a series of graceful loops and had successfully flown upside down, when the monoplane collapsed on the descent. Quivering for an instant, the machine, shrouded in flame and vapor, then plunged as a dead weight.

The mass of wreckage shot into the water between the transports *Logan* and *Crook*, lying at the Fort Mason Government piers. Strapped in the aluminum body of the car, Beachey disappeared beneath the waves. When the rescuers arrived a moment later only a small piece of the wooden frame floated to mark the spot where the aviator had gone down.

After two hours' search with grappling irons the wrecked Taube, bearing Beachey's lifeless form, was brought to the surface.

Just what caused the accident is a matter of doubt, even experts and Beachey's mechanicians being unable to account for it definitely. The monoplane was faster than anything that Beachey had ever piloted, and was of a type with which he was not so familiar as with the biplane in which he had made over a thousand flights.

In looping the loop a few minutes before Beachey was evidently in complete control of the machine, and also as he made the upside down flight. It was when he attempted to straighten out after a perpendicular dive the wings of the new monoplane failed him.

Beachey had often dipped from as great a height in his biplane, and the double wings had withstood the tremendous pressure which the spread of the Taube failed to withstand.

Lincoln Beachey announced in March, 1913, that he was through with aviation, but later he returned and had since devoted himself to sensational stunts in the air.

TENNEY says: What the lighthouse is to the sailor, so is a TENNEY act, sketch or monologue to the actor. It lightens your troubles, makes your sailing clear, and will keep you from going "on the rocks." Now it's up to you.

ALLEN SPENCER TENNEY, 1493 Broadway, New York City.

NEW VAUDEVILLE ACTS AND REAPPEARANCES

Lillian Albertson and Co. (Sketch).

22 MIN., INTERIOR.

Colonial (March 15-20).—"A startling instance of devotion to the cause of woman suffrage," read Lillian Albertson's advance matter before making her appearance at this house, Monday, in a new playlet, entitled "Jane." A few seasons ago Miss Albertson was a Broadway leading woman, scoring her most important successes in "Paid in Full," and "The Talker." Then she married A. J. Levy, a prominent Wall Street man, and retired from the stage, but did not allow her ardor for the suffragist cause to cool, and for several years worked enthusiastically in behalf of the local movement to obtain the franchise for women. "Jane," her present vehicle, is of suffragist calibre, that's why Mrs. Levy took up "Lillian Albertson" again, and is back behind the footlights. "Jane" is all right for "the cause." The idea is the authority the State laws give a husband over his children. As Anna March, the wife of a heavy drinking man, she deserts him and takes her two children to a foundling asylum, where she secures employment as a nurse. Her husband tracks her to the place, and demands his child "by right of law." She pleads and then fills his whiskey flask with knockout drops. He drinks. While he is "out" behind a screen, a childless couple, there to select a babe for adoption, picks out "Jane," the nurse's child. She gives "Jane" up after much heart grief, and after the elderly couple's departure the doped husband comes to, sees his faults, and tells his wife she may keep "Jane." But she has given "Jane" away now. But the return of the old folks claiming the child cried "all the way to the door," and they return "Jane" to her mother. Miss Albertson's dramatic work was admirably applauded. The action of the sketch passes within the inspection room of a foundling asylum. For "the cause," all right, but as regular vaudeville entertainment it wouldn't go far. *Tod.*

Sennett's Entertainers (Songs).

31 MIN., IN ONE (SPECIAL DROP).

Royal—These songsters (eight in number) from Sennett's Cabaret, were given a rousing reception at their appearance here Thursday night, March 11. They proved themselves clever entertainers and had a pleasing arrangement of songs, which they rendered satisfactorily. Following are the songs: "American Beauty," by George Wink, with the rest of the boys coming from the audience and joining in the song; "Why Don't They Do It Now?" by Jos. Gallagher, which scored a big hit; "Garden of the Gods," by Chas. Miller; medley by Morton and Alexander, "There's a Little Spark of Love Still Burning," by Frank Marvin; "Oh, for the Life of a Fireman," by James Shea; "I Didn't Raise My Boy to Be a Soldier," by Lynch, Morton and Miller; versions of the above song by Shea and Alexander; "The Cuckoo and the Whippoorwill," by Geo. Wink; "Minstrel Singer," by Robert Lynch, and "Nighttime in Dixieland," by the entire company. Fred Mead assisted at the piano. The act was staged and produced by Eugene J. Sennett. *Emil.*

Eddie Carr and Company (Sketch).

10 MIN., OPENS IN THREE (INTERIOR SET) AND CHANGE TO ONE.

Royal—Eddie Carr, formerly of the Conlin, Steele and Carr Trio, presented, week of March 8, a sketch, entitled "The New Office Boy," playing the title role. The new office boy engages himself to work for a Mr. Bob Wire, in whose office there is a pretty "stenog." He turns out to be not an office boy, but a comedian, whom she has seen the previous night at a theatre. He has followed her to the office and asked her to marry him.

He learns that she has been married three times and has nine children, so he is not very eager for the ceremony to go on, but she holds him to the bargain.

The sketch makes no attempt at plot, and has no development. It is just a series of laughs. *Emil.*

Thomas Egan (Singing).

12 MIN., IN TWO.

Palace.—In his first vaudeville appearance in New York, newcomers can be blamed for the setback that Thomas Egan received on his initial performance as a concert singer. Mr. Egan has made quite a reputation but he will have to show something better if he desires to prolong his stay in vaudeville. For his opening number, he used that beautiful Irish ballad called "A Little Bit of Heaven" and followed with another song the words of which could hardly be understood.

Then came "Mother Machree," "Molly O," and as an encore, "I Hear You Calling Me." The last was his best endeavor and really showed what could be expected of him when he finds his bearings with a vaudeville audience.

Arthur Fisher was his accompanist, who also gave a classic piano solo with good results. *Jack.*

Louis Stepp Trio (Music and Songs).

15 MIN., IN ONE.

Harlem O. H.—(March 11)—Louis Stepp (banjoist) was formerly of the team of Stepp, Mehlinger and King, and Stepp, Goodrich and King. In the present rathskeller turn his name is all that appears, but the other boys (pianist and singer) may break in on the billing later. They have license to. Stepp needs no introduction as a picker of good music from a banjo, while his piano and singing partners are seeing the mark that will eventually lead the turn a romp on the "big stuff." Among the songs, led by the singer, used here were, "She's from My Home Town," "By Heck" and "Oh, for the Life of a Fireman" (effeminate style), while Stepp had two solos and helped accompany the piano man's singing of "Don't Take My Darling Boy Away." A lively three act. *Tod.*

Fred Thomas and Company (Sketch).

20 MIN., IN TWO (SPECIAL SET).

Proctor's 58th St.—Fred Thomas, assisted capably by Mrs. Thomas and Arthur Grant, have a one act farce, called "Mr. Sippy's Nightmare," that puts their old vehicle, "The Dog Thief," in the darkest shade of the discard heap. They are carrying twin beds besides other "special props." now, and are found in their own sleepers at the raise of the curtain. Mr. Thomas, as Sippy, has a nightmare, that pictures his coming home with fifty per cent.'s worth of a "corse" aboard, his finding a baby in bed with his wife—that wasn't there when he left home—a visit to the Sippy apartment by a French party, the father of the kid, that Mrs. Sippy finally explains as "borrowed to keep her company."

But before that climax comes about, we see Mrs. S. mistake her sleeping husband for a burglar. Finding a pistol won't go off, she goes out for police help, and while absent the entrance of the "fond French father" in search of his child. He is mistaken as by Mr. Sippy as Mrs. S.'s lover. Upon the latter's return, she mistakes a clothes rack in her bed (placed there by Mr. S.) as the burglar and repulling the gun, it is discharged and she believes herself a murderer. So the farce goes until the thing is straightened out and with the dousing of the lights to allow change of position, their dim return shows Mr. Thomas doing a flop from his part of the twin sets, awakening of his wife and their concluding it's all been a dream.

There's many opportunities for laughs during it, and Fred Thomas is grasping them with fine results, while his quick change from a suit of clothes to pajamas is worth a word of good comment. Mrs. Thomas is better cast in the present vehicle than their former act, and does very well, while Arthur Grant's Frenchman is strong enough to work in for further big laughs. Harry A. Fisher is said to have written the act for the Thomases. He did well, and should see his purchasers doing the Sippy farce on the good time in the near future. *Tod.*

"Step Lively" (Musical Comedy).

20 MIN. IN ONE AND FULL STAGE (SPECIAL SETS.)

Colonial—(March 5)—With Carter DeHaven's name attached to it, via "presented by" this billed "revuette in two steps," didn't "go" much further than the footlights here above date, making its initial Metropolis appearance. Outside of George Mack and Sylvia De Frankie, and possibly Virginia June, there was no "reason" for it as it stood, tho' there were possibilities of making something of it that were cruelly overlooked, even to one real big number. Opening in one, before a "doll shop" drop, Georgie Mack and June Janan, as newspaper selling waifs, wishing they were dolls, they fall asleep in the doorway, and dream they are visited by a legitimate fairy (Virginia June) who takes them to the interior scene of the doll place. Here the "Tin Soldier Rag" is led by the pretty little vivacious blonde De Frankie "doll," then a duo Cupid scene between Mack and Dorothy Daniels, who spoke her lines as though she in a union suit of pink, partly hidden with a red sash and bows.

The first recognition of the turn's being "on" was quite some applause for that "Kewpie" De Frankie girlie's single "school kid" number (comic). "Honolulu Man" followed, sung by Mack, assisted by the girls, and "Safety First" brought Virginia June on for a solo, and finished with a dance in which she was assisted by the girls, representing jumping jacks (the only big ensemble number that hit for any honors), with Miss June doing wall dancing, though not the possessor of a singing voice. "After While" was led by Mack and De Frankie, and "Bill Johnson's Harmony Band," by Miss June, doing leader business, and assisted by six girls in knicker military outfits carrying drums, which are illuminated alternately, flashing pictures of prominent presidents of the U. S. A. (applause). Back to the scene in one, and the waifs, Mack and Janan are awakened by a bluecoat programmed Frank Holden. "Step Lively" proved not *there*—but had a neglected foundation. *Tod.*

"Don't Walk in Your Sleep" (Sketch).

15 MIN., INTERIOR (SPECIAL SET).

Harlem O. H.—(March 6)—A laughable farce with good situations and a clever little company of three (Walter Milton, George Stone and Grace Proctor), who made the most of every little opportunity in it. In a set "in two," with bed, two college alumnis are in the town to attend exercises or something. The action takes place in the apartment of Buck Monroe (Mr. Milton), who is wont to listen to the love material his chum, Kirk (Mr. Stone), is shooting at him about his sweetheart Betty. Buck finally rids the room of the romantic pest, and, disrobed to a suit of striped pajamas, goes to bed. Then a somnambulist enters his room, a female sleep walker, with the lines, "we are now in the tomb of Mark Anthony." Buck awakes and sees what a predicament he is in, and finally, when the girl awakes, screams and asks, "what are you doing in my room," and then tells who she is. "Betty!" a knock on the door compels Buck to conceal her in the bathroom adjoining. The knocker is Kirk, returned with considerable "wood" on. He smells a rat, demands to know the captive in the bathroom in person, and when Betty is brought back, the situation of both her and Buck in their "nighties" nearly starts something, but sobers up the romantic Kirk enough to listen to the explanations of the other two. All three parts are nicely cared for, with Walter Milton featured for getting the comedy over. He does admirably, for the H. O. H. derived a sea of fun from it, and gave it a big reception. *Tod.*

Si. and Mary Stebbins (Cards).

15 MIN., IN ONE.

Harlem O. H. (March 11) For about twelve minutes of their time Si and Mary Stebbins kept the audience here in giggles or outright laughs. That's enough to avoid saying they were a great success. They were, so we won't use space saying it. Both appear in not over dressed rube makeups, apparently giving the impression they are "visiting the city," for Si has a whip and Mary a grip. They had to "wait for laughs" due for their rubeish appearance and maneuvers, before Si let go a line of patter that showed Mary up quite some—one being that it "was her first trip to the city, while he had been in twice before."

Then a pack of cards is drawn by Si, and the calibre of tricks, such as calling the number, and denomination of cards, taken from the pack held by Mary, down in the audience, hit the H. O. H. audience probably more puzzlingly than any such card turn had did in the past. Mary not only "fills in" as the butt of the comedy of the act, but also calls off cards held by patrons, with Si working the aisle. One especially good one was one ticket purchaser's picking of a card, and keeping its denomination to himself. Then Si hands him three cards and told him his card was among 'em. The patron said "six." Si claimed otherwise and at the same time the patron pulled the three from his pocket and set what card he was thinking of, Mary (on the stage) reversed a slate with the card's denomination written upon it. It was the last straw for the Harlemites, they went silly about Si. and Mary, and so as not to repeat, the "upstate rubes" were hit enough to put them in line for good time in the early future. *Tod.*

"Little Miss U. S. A." (Musical Comedy).

25 MIN., FULL STAGE (SPECIAL SET).

Harlem O. H.—(March 12)—Another of those musical, girlie, acts, with six girls and three principals, that did not come up to others of its type that has played the Harlem of late. The principal girl looks well, and led a number by herself in good style, assisted by the half dozen chorus in kimonos after the opening number by the girls. While she calls to become "Little Miss U. S. A.," disguised as a Geisha girl. The principal man (dress suit) sings "Yokohama Smileman," with the girls dancing as a background. Then the comedian, a big chap, with a Chaplin lip ornament (probably his own) and some patter follows between him and the disguised American lass, and then betwixt her and the straight, which leads up to their doubling "Ping, Pang, Pong," etc., with the girls assisting, in pantaloon outfits and cornucopia shaped hats. After a few more songs, much patter and the discarding of the disguise by the principal girl climaxes it all. A small timer at best, minus voices or good costumes, outside of the last shown by the girls, and the two the principal girl wore. The comedian's material is on ancient lines, and parts are only fairly romped through, with "get it over with" effect. *Tod.*

Honey Girl Minstrels (Minstrels).

10 MIN., INTERIOR.

Harlem O. H.—A female minstrel company that borders much on the routine of Josie Flynn's former Minstrel Misses offering. It does not come up to the Flynn turn however, for outside of a sister combination and the work of the ends, there is little to recommend it. "Alabama Lullaby" is used to open, then Nellie Williams (tumbler) put over "Pick of the Family" well, and Crawford and Montrose lead "Mississippi Cabaret" and stepped a bit. Beta Farley had "Since You Came Along and Gave Your Kisses to Me," and Kathryn Harris (bones), did better with "Dancing the Blues Away." Blanche Boyo had a violin solo and then the Crawford and Montrose combination neared the hit of the act with their clogging in green tight fitting velvet knicker suits and stockings. "Triple Alliance of Love" was led by Miss Harris and the smearing up of the girls by the blackface ends was "duped" for curtain. *Tod.*

"The Fall of Antwerp."

SCENIC PRODUCTION. OPEN IN ONE, CLOSE FULL STAGE WITH SPECIAL SETTINGS.

Hammerstein's—Prof. Armand presented an up-to-the-minute novelty, "The Fall of Antwerp." The act is extremely interesting and kept the audience seated until the final curtain. Margaret May-Lester, a very good looking blonde, introduced the novelty in a well delivered manner. The act in full stage opens, showing the breaking of day over the peaceful city of Antwerp. It shows the city in the daytime and the fortifications and important buildings are pointed out. The night approaches and the attack is made amid plenty of noise and lights. After the attack has subsided, the oil tanks and buildings are shown on fire. It is an excellent act and will make a good headliner. *Myles.*

Molly McIntyre (Sketch).

16 MIN., FULL STAGE.

Palace.—Assisted by a company of four, Molly McIntyre, who has made quite a reputation on the legitimate stage, made her vaudeville debut in this city at the Palace, in a skit, called "That Little Devil." It gives her little opportunity, and but for her past performances, would have fared rather badly.

The author of the sketch is not mentioned, but whoever he is has made a very feeble attempt to supply Miss McIntyre with a suitable vehicle for her first vaudeville venture. It's construction is bad and the story very uninteresting. *Jack.*

Kenneth Casey (The Vitagraph Boy.)

21 MIN., IN TWO.

Hammerstein's—Kenneth Casey does not need to use the Vitagraph film or name to wedge himself into popularity, for he is far too clever and can travel a long distance on his personality. He is exceptionally clever and is the pink of perfection in everything he undertakes. His piano, violin and cornet playing is very good. His Scotch stories are funny. He sang a character song, "If the Mrs. Says It's Black, It's Black," and a straight song, "Dad and Del the Habit." He opened with a half reel Vitagraph picture, entitled "An Innocent Theft," and is co-starred with Helen Gardner in the picture. He will be a small sized riot on every bill he appears. Big bows and a curtain speech. *Myles.*

Beatrice Herford (Characters).

15 MIN., ONE.

Colonial.—March 15) — Beatrice Herford billed "Society's Exclusive Entertainer," is making her first appearance in the varieties here this week, and on Monday night her three characterizations went over real entertainingly tho' some what stretched. They included "Two Women and a Child in a Restaurant;" then "At the Intelligence Office" relating the trial of a suburbanite in her efforts to secure a second maid, and last, a sales girl "In the Ten Cent Store." The first amused the Colonial folks best, but looking at it from an Astor Hotel point of view, all of Miss Herford's material is cleverly put over. *Tod.*

Dixie Gerard (Songs).

10 MIN., ONE.

Loew's 7th Ave.—(March 12)—A tall fine looking blonde type of prima donna is Dixie Gerard. She possesses a correct knowledge of carriage and a good soprano voice, besides quite some personality. A new list of songs, excepting "Tennessee, I Hear You Calling Me," which she closed with here, is what she needs, to make her a more impressive hit than she scored here. She has two numbers at the piano. With her own pianist for her other songs and his medley for one change of gown, would shape the turn up for better bookings. *Tod.*

Queenie Dunedin (Novelty).

12 MIN., OPEN IN ONE AND CLOSE IN FULL.

Hammerstein's—Queenie Dunedin presented an act full of variety. She opened with a song "Virginia Lee" and dance, then went into full stage and performed some dangerous feats on a tight rope. To close the act, she rode the bicycle and went through some neat tricks. She is a good looking woman, well formed and with a good deal of personality. Her act will go big on any bill. Four bows. *Myles.*

The Three Rube Kids (Dancing).

10 MIN., IN ONE.

Hammerstein's.—The Three Rube Kids have a neat dancing act. The three boys are clever buck and wing dancers. The act should not get away from their rube character in their third number. The act went nicely, considering that they were in number one position. Three bows. *Myles.*

"TAKING CHANCES."

For Wednesday evening, 17, at the Thirty-ninth Street, New York, Lou Tellegen is announced as the star in this play, supported by Dodson Mitchell, Ivy Troutman, John Hamilton, Lionel Devine, Harry J. Ashford, Carlotta Monterey, Stanley Groome, Burnett Parker, Elwyn Eaton, Walter Craven, Winifred Harris, Viola Roach, Louise Coutl, Leslie Blake, Carl Fryhe, Robert Vivian, Philip M. Sheridan, Aimee Dalmores and Walter Plinge.

CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, WARREN A. PATRICK, WESTERN MANAGER, 505 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

SPECIAL TRAIN TO PANAMA-PACIFIC EXPOSITION.

CON T. KENNEDY WILL ASSEMBLE THE EQUIPMENT—TO LEAVE CHICAGO OVER THE SANTA FE ABOUT NOV. 1—WILL ACCEPT PRESIDENT MOORE'S INVITATION

(Special to THE NEW YORK CLIPPER.)

CHICAGO, March 13.

The Showmen's League of America will have a special train to the Panama-Pacific Exposition. The equipment will be assembled by Con T. Kennedy, who fathered the idea, and the jaunt to the Pacific Coast will occur about Nov. 1, starting at Chicago. It is probable that the route taken by the "S. L. A. Special" will be over the Santa Fe, as A. H. Barkley, general agent of the Con T. Kennedy Shows, has been in conference with Jerry Black and other Santa Fe officials, going over itinerary and the details incident to the trip.

At the Western Bureau of THE NEW YORK CLIPPER, Mr. Kennedy stated that while the train was to be officially known as the "Showmen's League Special," the tourist list would not be confined strictly to members of the League and their families, but that invitations would be extended to prominent professionals in other branches of the amusement business.

It is not improbable that the members of the Carnival Men's Association will be cordially invited to participate in the exposition excursion. The matter will be taken up through President Sidney Wire, of that body.

The S. L. A. Special may be run in two sections of fourteen cars each, and, according to Mr. Kennedy, it will be a train par excellence, thoroughly equipped for a thirty day tour, including ten days at the exposition. The tentative itinerary calls for leaving Chicago on or about Nov. 1, and stopping at Kansas City, Denver, the Grand Canyon in Arizona, Phoenix, the Needles, two days in San Diego, a week in Los Angeles, and thence to 'Frisco. There will be a number of side trips and automobile parties *en route*, and all sorts of diversified entertainment for the travelers.

WILL MAKE ANNOUNCEMENT.

Mr. Kennedy will probably make a definite announcement within a few days outlining the tour and the rates. He stated to a CLIPPER reporter that those who desired to make the trip could address him at Leavenworth, Kan., and announced that among the reservations already listed were: Colonel Chas. W. Parker and family, S. W. Brundage and family, Mr. and Mrs. John H. Warren, Warren A. Patrick and family, W. H. Rice and family, Mr. and Mrs. Tom W. Allen and daughter, C. A. Wortham and family, Mr. and Mrs. A. F. Wright, Mr. and Mrs. Richard Collins, William Judkins Hewitt, Dr. and Mrs. Max Thorek, E. F. Carruthers and party, Otto Floto, of the *Kansas City* and *Denver Post;* J. Allen Darnaby and wife, W. M. Moseley and wife, Mr. and Mrs. Walter F. Stanley, Mr. and Mrs. A. H. Barkley, A. A. Powers and wife, E. C. Talbott and family, John P. Martin, and W. J. Allman and family. It is more than likely that some of the State fair managers may be included in the party.

Some months ago President Moore, of the Panama-Pacific Exposition, extended an official invitation to The Showmen's League of America to hold a convention in San Francisco, and now that a special train has been arranged by Mr. Kennedy it is not improbable that the League will hold a meeting there, and incidentally carry to the exposition many showmen who otherwise would not attend.

MONDAY, March 15.

Lew Fields and David Warfield are the new arrivals for this week. "The High Cost of Loving," with Lew Fields as the star attraction, opened at the Garrick last evening, taking the place of Marie Tempest, in "Nearly Married." The piece was adapted by Frank Mandel from the German by Franz Arnold and Ernest Bach. This non-musical farce is acted by a cast which includes Alice Fischer, Charlotte Ives, James Lackaye, George Hassel, Ernest Lambart, Ida Darling and Amy Summers.

David Warfield will bring the ever popular comedy, "The Auctioneer," to Powers' tonight. Marie Bates returns with him in this company.

The Little Theatre will re-stage "Medea" next Thursday afternoon.

The Actors' Fund benefit, which is to be given at the Auditorium Theatre next Friday afternoon, March 19, will be participated in by nearly all of the prominent players now in this city, including Cyril Maude, David Warfield, Lew Fields, Julian Eltinge, the five stars of "The New Henrietta" company, Montgomery and Moore, Gene Green, Dorothy Webb, Henry Kolker, Doyle and Dixon, Bessie Clayton, and many others.

At the motion picture houses. The Studebaker still continues to show Salisbury's "Wild Life" pictures, with a lecture accompanying same by Mr. Salisbury. At the Ziegfeld, Edith Wynne Mathison, in "The Governor's Lady," and Charles Chaplin, in "The Champion," is the double attraction for this week. "Uncle Sam at Work," a most instructive picture on the workings of the United States Government, is on display at the Auditorium.

On March 22, Julia Sanderson, Donald Brian and Joseph Cawthorn come to the Illinois with the English comedy of a musical type, entitled "The Girl from Utah." Julia Sanderson says that this is her very last season in shows that contain songs.

LA SALLE OPERA HOUSE (Joseph Bransky, mgr.)—"What's Going On?" third week.

POWERS' (Harry Powers, mgr.) — David Warfield, in "The Auctioneer," first week.

ILLINOIS (A. Pitou Jr., mgr.)—"The Silent Voice," second week.

PRINCESS (S. P. Gerson, mgr.)—"Our Children," eleventh week.

GARRICK (John J. Garrity, mgr.)—Lew Fields, in "The High Cost of Loving."

GEORGE M. COHAN'S GRAND OPERA HOUSE (Harry Ridings, mgr.)—"On Trial," twelfth week.

CORT (U. J. Hermann, mgr.)—"The New Henrietta," twelfth week.

OLYMPIC (Geo. C. Warren, mgr.)—"The Crinoline Girl," fifth week.

BLACKSTONE (Edwin Wapler, mgr.) — "Grumpy," second week.

IMPERIAL (J. Pilgrim, mgr.)—Week 15, "Hanky Panky."

VICTORIA (H. C. Brolaski, mgr.)—Week 15, "Tess of the Storm Country."

NATIONAL (J. P. Barrett, mgr.)—Week 15, "A Fool There Was."

CROWN (A. J. Kaufman, mgr.)—Week 15, "The Girl from Rector's."

COLUMBIA (William Roche, mgr.)—Week 15, Globe Trotters.

GAYETY (R. C. Schoenecker, mgr.)—Week 15, the Tempters.

ENGLEWOOD (Edw. Beatty, mgr.)—Week 15, Al. Reeves' Big Show.

MAJESTIC (Lyman B. Glover, mgr.)—Week 15: Montgomery and Moore, Bessie Clayton, Manuel Quiroga, J. C. Nugent, and Ella Morris.

PALACE MUSIC HALL (Mort H. Singer, mgr.)—Week 15: Joan Sawyer, Toby Claude, Harrison Brockbank, and Haveman's animals.

GREAT NORTHERN HIPPODROME (F. C. Eberts, mgr.)—Week 15: Kluting's animals, Farrell-Taylor Trio, William Armstrong, May and Kilduff.

MCVICKER'S (J. G. Burch, mgr.)—Week 15: Adele Ritchie, Granville and Mack, Eva Westcott.

COLONIAL (Norman Field, mgr.) — Week 15: Gene Greene, Nip and Tuck, Carlotta, Meredith and Snoozer.

STAR AND GARTER (Paul Roberts, mgr.)—Week 15, the College Girls.

HAYMARKET (I. H. Herk, mgr.)—Week 15, Follies of 1920.

PAT CHAT.

NINA FITZ, the wife of W. Howard Fitz, and formerly of the Lyric Stock Players, Memphis, Tenn., was taken to the Chicago Contagious Disease Hospital March 4, suffering with diphtheria. She would be pleased to hear from her many friends at that address.

EDWARD A. SALISBURY, himself, is now doing the lecturing upon "The Wild Life" motion pictures of birds, beasts and fish, being shown at the Studebaker.

HERBERT KORTT, the star of "House of a Thousand Candles," "The Call of the Cumberlands" and other highly successful dramatic organizations, is to enter the vaudeville field shortly in a sketch entitled "After Ten Years," written by Ralph Kettering, author of "Conscience."

THE Tasmanian Van Dieman Troupe of aerialists and acrobats are successfully playing over the Pantages Circuit.

HALTON POWELL'S "Safety First" had its first season on W. V. M. A. time and will go to the one night stands next Fall. Two companies have been booked.

THE Seven Romas, an act owned by Luigi Picaro, was at the Majestic, in Chicago, last week.

WALLIE COCHRANE RECOVERS.

Colonel W. W. Cochrane, who has been spending a greater part of the Winter in New York, recently passed through a distressful seige of illness which confined him to his apartments for three weeks. Happily the genial Colonel has completely recovered, and following his annual custom, will spend a week or two at Hot Springs, Va., and then take up a pilgrimage embracing the openings of the various big shows on the lot. "Wallie" is a regular circus fan, and is known to everybody in the tent show business. He will be present at the Barnum & Bailey opening at Madison Square Garden, New York, and the Ringling Bros., at the Coliseum, Chicago.

DAVIS LANDS IN CHICAGO.

Art Davis breezed into Chicago Saturday, 13, and lost no time in paying his respects to THE NEW YORK CLIPPER with a call at the Western Bureau. He closed his last contracts for "The Days of '49," at Galion, O., and is now ready to take up his duties as promoter with the Famous Nat Reiss Shows, which will open in Chicago early in May. Speaking of conditions in Ohio, Mr. Davis said "they could not be better."

The old slogan of the full dinner pail is very much in vogue in that State. The locomotive works, in Lima; the Goodrich Rubber Co., in Akron, are working three shifts of men eight hours each, a day. The Overland Automobile Company, at Toledo, has canceled all deliveries after July 1, as the demand is greater than the supply. The Cambria Steel Co. is about to open its new five million dollar plant, in Massillon, O., and will work full time with full forces. The tin plate mills in Youngstown are working to capacity. The Wheeling and Lake Erie Railroad has placed orders for the complete renovation of their track system from Toledo to Youngstown. Everybody is working in the Buckeye State, and that spells prosperity for tent shows making that territory.

It would seem just made to order for the Hagenbeck-Wallace Shows, and no doubt brother Harvey will be the first in such good spots as Hamilton, Springfield, Lima, Mansfield, Massillon, Canton, Youngstown, Alliance, Akron, Marion, Dayton, and thence into Uncle Ben's old stronghold, Indiana, which is all his. Figuring on the late opening of both the Ringling and the Barnum Shows, which means at least a two weeks' engagement in Chicago and New York, by the time their advance cars could be in the Ohio territory the H. & W. Show could have come and gone, thereby skimming the cream.

GIRL SHOWS IN STYLE.

All girl shows are the style just now. Such a bill is being organized for the Interstate circuit. Such programs have played leading association houses with great success and one came to the Wilson Avenue last half of last week which was extraordinarily good. Sam Kahl, Marcus Heiman, T. Dwight Pepple, James R. McKowen and others of the vaudeville colony were noticed in the audience Thursday night of last week. Mlle. Nadje opened the bill with a dancing and contortion display. Santos and Hays followed with a freak act, which gets many laughs owing to the fact that one of the girls is very fat and the other very slender. T. Dwight Pepple and Will M. Elliott presented the third act on the bill, "The Colonial Minstrel Maids." Cecile Jefferson and Nettie de Coursey are the ends. Miss Jefferson is the slow talking "coon" and Miss de Coursey, the pert entertainer with the vim. The Grey Girls, three splendid dancers, prove one of the hits of the bill. They are pretty and graceful and exceptionally good at high kicking. The entire circle is made up of clever girls. Laurie Ordway was the big hit of the bill. The Amoros Sisters closed the bill with a snappy and versatile display which is worthy of the highest praise. At the second show on the opening night, Santos and Hays did not appear.

◆

KATHLYN MCCONNELL, formerly of the Sisters McConnell, made her appearance in a classy single act at the Thalia last week, and was very favorably received.

"SHORTY" MARTELL, who has been Wintering in Chicago, will be found at the Riverview Exposition opening day, presenting the dancing girls and vaudeville until the fair season opens.

MAURICE COLE has joined the cast of "California," playing McVicker's last week.

BELLE DIXON, who was with "The Prize Winners" for eighteen weeks of the season, has left that show and gone into vaudeville. She will be seen over the Loew Circuit.

EARL TAYLOR AND ETHEL ARNOLD will play Pantages' time.

DOLORES RYAN is at the North American cabaret.

ERNEST BREUER is taking a vacation at Mudlavia Springs.

HOBBY ALLEN is now singing for Will Rossiter.

THE PEOPLE'S THEATRE, Chicago, is now the property of Abrahams & Sons, who also own the Acme.

INEZ-BELLAIRE, until recently one of the members of the "Sunnyside of Broadway," is now being featured with the Million Dollar Dolls.

NETTIE DE COURSEY was informed by wire that her only brother, Ray de Coursey, aged twenty-eight, had died at the City Municipal Hospital, at Buffalo, N. Y., of tuberculosis. The de Coursey home is in New Orleans.

FRANK JEROME, of Jerome and Carson, went to Dr. Pitts, last week, with an abscess, which necessitated the act of Jerome and Carson canceling their bookings for last week, at Lafayette Ind. Hard luck comes all at once. They lost all their stuff in the Academy fire then went to South Bend, Ind., and Burlo Sisters tank bursted, which ruined some of their wardrobe, and this illness made it necessary to cancel time.

CORA YOUNGBLOOD CORSON and her Instrumentalists were the opening headliner for the Pantages Circuit, at the Palace, Minneapolis, Minn.

LA ORIA AND DINUS will have a Chicago showing April 12, at the Avenue.

BURLESQUE IN CHICAGO.

The Haymarket, for week of 7, had "Frolics of 1915" and it goes one better this week, 14, by offering "Frolics of 1920." The "Frolics of 1915" had Jean Bedini and Ray Montgomery as the big noise of the show, with an excellent cast to assist. "Mississippi Cabaret," "You're Here and I'm Here," and "Abadaba Honeymoon" went big as usual.

The Star and Garter, week 7, had Al Reeves Big Beauty Show, which played to fair houses throughout the week. Margie Austin and Mabel Blake, and Helen Western, were the specialties for the olio. "Hat's Off to You Mr. Wilson" went big as usual. Week 14, "The College Girls."

At the Gayety, week 7, The Standard Burlesque Corporation presented "The Cherry Blossoms," with a fine cast and good looking chorus. Capacity houses were the exception, this holds good at all burlesque theatres in Chicago, moderate weather is given as the cause. Week 14, "The Tempters."

At the Columbia, where Colonel Bill Roche presides as manager, The Prize Winners, in "A Broadway Honeymoon," with Don Barclay as the central figure, held sway all week, 7. Week 14, Blutch Cooper's "Globe Trotters."

Al Reeves' Big Show goes to the Englewood Theatre week 14, following "The Golden Crook." This Jacobs & Jermon attraction with Billy Arlington, played to good houses all week.

HOSPITAL NOTES.

FLORENCE WILSON (The girl with the windmill hat), who in private life is Mrs. Lon Earl, has been confined at her home in the Actor's Colony, at Muskegon, Mich., for over a year, suffering from a tumor. Physicians in Muskegon and Chicago advised an operation and she was sent to the American Hospital, where she was successfully operated upon by Dr. Max Thorek. During the operation Claude Humphreys and a number of prominent performers of the Actor's Colony of Muskegon were at the hospital. Mrs. Earl is in Room 7, and is able to receive her many friends.

ARTHUR STANLEY, manager of The Stanley Stock Co., came in to Chicago from Hot Springs, Ark., to submit to a serious operation which was performed by Dr. Thorek. While the operation was a very serious one, and he is still very ill, the doctor reports that his condition is much better than was expected. His wife, who in theatrical circles is Ella Allen, is constantly at his bedside. He occupies room No. 12, at the hospital, and the many friends of Mr. and Mrs. Stanley who would like to communicate with them may do so by addressing the American Hospital, Chicago.

MRS. LEAH BELL, of Bell and Bell, arrived in Chicago from St. Louis, and placed herself in the hands of Dr. Thorek for operation. The doctor operated for appendicitis and complications and the ordeal proved very successful. Mrs. Bell is recovering very rapidly.

ACTORS' FUND PATIENTS AT THE HOSPITAL—There are at the present time, seven patients under the personal care of Dr. Thorek, confined at the hospital, sent to that institution by Actors' Fund, represented by Augustus Pitou Jr.

JOE CHRISTIE, of Moore, Brownie and Christie, is making a splendid recovery at the hospital after his accident. Mr. Christie was injured by an auto truck.

ED. DUNKHURST, who has been confined at the hospital for some time, is slowly on the road to recovery.

GEORGE RENO, who underwent a very serious operation several days ago, is recovering splendidly, and the doctor reports that he will leave the institution in a short time.

PLANS for the big benefit of the American Theatrical Hospital, in Chicago, are running along smoothly. The meetings are well attended, and it looks as if the affair this year would be a wonderful success.

REPRESENTATIVES from Klaw & Erlanger and Daniel Frohman visited the American Hospital recently, and were shown through the institution by Dr. Thorek. They were very much impressed with the wonderful work being done at the place and have pledged their support of the worthy charity.

AMUSEMENT RELIEF FUND.

The Chicago Amusement Relief Fund is not having as many calls on its resources as was expected. However, the cases which have come to its attention have been very worthy ones, and the work done to date more than repays the efforts of those engaged in it. That conditions are not so bad as painted is the opinion of the leaders in the movement. This fund is in no ways opposed to the Actors' Fund. This is temporary relief, to cover that time until players can reach their friends or the Actors' Fund. It is meant as eating money rather than anything else.

The liberality of tent show people in their contributions is notable, and special credit is due Frank L. Albert for the persistency with which he circulated one of the lists for contributions. Dr. Hubert Miller, a physician of the Actors' Fund, is another one deserving of mention.

Judge George A. Trude is actively interested in this fund, and is the treasurer of it. The disbursements are made with the greatest care, according to J. C. Matthews the president of the fund, and Robert Sherman, the vice-president.

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SHOWMEN'S LEAGUE OF AMERICA WEEKLY BULLETIN.

CON T. KENNEDY has an enviable reputation for doing things of an original nature. And again, he generally does the things he starts out to do. As first vice-president of the S. L. A., thoroughly imbued with the spirit of the organization and determined to keep the pot boiling, Kennedy has announced that he is having his private car lettered on both sides in gold leaf "The Showmen's League of America," a reproduction of the official emblem worked up in an attractive manner. The Con. T. Kennedy Shows are to make a wide tour this season, covering the major portion of the United States, and Mr. Kennedy's car will come in for a good deal of attention, all along the route. Con Kennedy was one of the original founders of the League and stands high in the confidence and esteem of its members, which number over four hundred and represent every branch of the outdoor amusement field.

DURING the State fair managers meeting in Chicago a number of applications for membership in the S. L. A. were filed with the secretary. There promises to be a pretty race among the members for the coveted life membership which will be awarded to the one securing the greatest number of new members in 1915.

FRED CLARKE, of the Riverside Show Print, entered his application for membership last week. He is one of the most popular gentlemen in his line of amusement endeavor.

THE membership of the League will grow with leaps and bounds now that the constitution and by-laws have been amended to allow many indirectly identified with the tent show business to join.

CHANGING the date of Showmen's League Day to August 5, was an excellent move. It was upon motion of William Judkins Hewitt that the change was made. Every possible means of co-operation will be put forth by the League in the way of literature, billing and banners, to help the shows participate in this big benefit event to make the affair a national success.

ROBERT COTTRELL, the famous equestrian with an international reputation, filed his application for membership in the S. L. A. last week.

J. H. MAYER, who for a number of years occupied the editorial desk with one of the big amusement weeklies and is at present director of publicity and general representative for the Hankinson Auto Polo company, made his headquarters at the Grand Pacific, Chicago, last week and during a call at the S. L. A. business offices, filed his application for membership, with the secretary. Mayer enjoys a wide acquaintance in the profession of entertainment and is very enthusiastic over the future of the League.

ED. L. HEINZ has joined the League. He says that the Heinz & Beckman Shows will be in the first line this season in the way of equipment and class of attractions. Splendid time has been booked. Quite a number of Chicagoans will attend the opening in East St. Louis, April 10.

AL LATTO says that he is going after the life membership this year. Latto is a quiet unassuming sort of an individual, but he gets results once he sets out to do a thing.

R. A. HANKINSON has joined the League and declares that, in his opinion, the organization will assume great proportions in the years to come. Wherever the Auto Polo Players appear this season, Hankinson and Mayer will be working for the League.

W. X. MACCOLLIN, known everywhere as one of the best "talkers" in the carnival and exposition field, has filed his application for membership in the League. He will be in front of the motordrome with the World at Home this season.

PRESIDENT JOHN B. WARREN is considering the advisability of having regular weekly noon-day luncheons for local and visiting members, at the Grand Pacific Hotel, Chicago.

COLONEL CHARLES W. PARKER wired his regrets in not being able to leave Leavenworth to attend the last meeting of the League. The worthy treasurer of the organization is rather busy these days turning out equipment for half a dozen carnival organizations, to say nothing of the other detail work at the Parker factories.

TOM RANKINE, one of the charter members of the League, will be associated with the C. H. Armstrong Attractions, at Riverview Exposition, Chicago, this Summer.

PRESIDENT JOHN B. WARREN was the host at a very pleasant dinner party given at the Grand Pacific Hotel, Chicago, immediately following the meeting of the League last week. The following were gathered around the festive board: James T. Clyde, K. Nelmy, Warren A. Patrick, E. C. Talbott, C. H. Armstrong, Tom W. Allen, Mike Zinney, Baba Delgarian, Dick Collins, Dan McGugin, Edward P. Neumann Jr., Walter F. Driver, J. Edward Brown, Rhoda Royal, W. J. Sweeney, W. C. Huggins, Charles Berkell, John A. Pollitt, Mr. Woods of Hisko's Dog and Pony Show and William Judkins Hewitt. Appointments to meet state fair secretaries and the transaction of other business kept other members of the League from enjoying Mr. Warren's hospitality. The function was a happy one. The Onion kept the guests in a perfect deluge of laughter and the way he inhaled the soup would put "Mike the buggy man" to shame.

In answer to many inquiries, the secretary of The Showmen's League wishes to state that dues for 1915 must be paid before July 1, in pursuance to resolution passed at the annual meeting held in Chicago, Feb. 17.

E. C. TALBOT jumped into the breach at the last meeting by offering to supply post cards to be enclosed with all correspondence sent out by the League members. His offer was heartily accepted and the cards will be in the hands of the membership within a short time. These cards will tell about the League in a way that will centre attention to it.

WALTER F. DRIVER generally has something to say for the good of the League. He made a stirring address at the last meeting and was cheered to the echo.

THE secretary will be pleased to hear from all members.

OUT OF TOWN NEWS

Battle Creek, Mich.—Post (E. R. Smith, mgr.) wrestling match March 10, "Peg o' My Heart" 21, "High Jinks" 22, Margaret Field Stock Co. 28 and week.

BIJOU (Harry S. Lorch, mgr.)—Bill 14-17: Rooney and Bowman, Duncan and Holt, Geo. Pisano and company, Zeno and Mandel, and Hendrix's "Belle Isle" company. For 18-20: Tryon's dogs, Ray and Hilliard, Pacheco Troupe, Trans-Atlantic Trio, and O'Neil and Walmsley.

Kalamazoo, Mich.—Fuller (Will J. Donnelly, mgr.) Masonic Minstrels (local) March 24, "High Jinks" 26, "Peg o' My Heart" 27.

MAJESTIC (Will Marshall, mgr.)—Bill 14-17: Tyrone's dogs, Ray and Hilliard, Trans-Atlantic Trio, O'Neal and Walmsley, and Stevens Troupe. For 18-20: Rooney and Bowman, Duncan and Holt, General Pisano, Zeno and Mandel, Hendrick's "Belle Isle," and motion pictures.

COLONIAL, ELITE, LYRIC, NEW and ORPHEUM, motion pictures only.

Keokuk, Ia.—Grand (Chas. H. Dodge, mgr.) "A Pair of Sixes" March 15, May Robson 26.

HIPPODROME (H. H. Friedman, mgr.)—Business here is remarkable, with feature pictures the attraction.

COLONIAL and ORPHEUM, pictures only.

KANSAS CITY.

SHUBERT (Earl Steward, mgr.)—For week of March 7, Oliver Morosco's "Peg o' My Heart," with Elsa Ryan, drew very good business, and pleased highly. "The Dummy," 14-20, with Jane Ouker.

GRAND (A. Judah, mgr.)—"A Topsy Turvy Honeymoon," with Beulah Benton featured, proved an excellent production, and effective, week of 7. Miss Benton and Babe Kelly did charmingly in the principal women voices. "Mrs. Wiggs of the Cabbage Patch" 14.

AUDITORIUM (Meta Miller mgr.)—"Madame X" week of 7, brought the new leading woman, Edna Bruns, into favor. She doing very well.

ORPHEUM (Martin Lehman, mgr.)—Bill 15-20: Four Danubes, Nine White Hussars, Costa Troupe, Jose Collins, Fred V. Bowers and company, Hopkins Sisters, and Wallenstein and Freeboy.

EMPRESS (Cy Jacobs, mgr.)—Excellent vaudeville bills are offered here.

HIPPODROME (Frank Coffinberry, mgr.)—Seven acts, headed by the Great Carter, week of 7 drew strong.

GLOBE (W. D. Newkirk, mgr.)—Week of 7, Pantages' vaudeville, seven acts.

GAYETY (Matt Smith, mgr.)—Week of 7, the Trocaderos, with Frank Finney. Good show, doing nice business. Broadway Girls 14-20.

CENTURY (Thos. Taffe, mgr.)—The Girls of the Follies week of 7. Mischief Makers 14-20.

WILLIS WOOD and ROYAL, feature pictures, continuous shows.

GOSSIP.

THE genial and popular Tom Hodgeman is again among us, back with the "Peg" show at the Shubert. Tom was given a spread in his honor, at the Elks' Club, Monday night, by his many friends here.

EDMUND PERCIVAL is a busy man this week, paving the way for the United Play Co's. production of "Mrs. Wiggs of the Cabbage Patch," which comes to the Grand, week of March 14.

AT THE Grand, the week of March 28, will be presented a play based on the present European war. The title, "Prisoners of War," is suggestive enough. The press agent promises something startling.

Syracuse, N. Y.—Empire (Frederick Gage, mgr.) "The Miracle Man" March 17, 18.

WEITING (Francis P. Martin, mgr.)—Corse Payton Stock Co., present "The Rosary" week of 15.

BASTABLE (Stephen Bastable, mgr.)—The Winning Widows 15-17, "The Girl He Couldn't Buy" 18-20.

GRAND (Myron J. Kallett, mgr.)—Eva Tanguay proved the drawing card of the season, and drew capacity every performance 8-13. Bill week of 15: Alexander Kids, Hymack, Flo Irwin and company, Will Philbrick and company, Grace De Mar, Brunelle Sisters and Stephens, Fred Sosman, and The Seebacks.

TEMPLE (John J. Breslin, mgr.)—Bill 15-17: Song and Dance Review of 1915, Allman and Stone, Ruecker and Winfred, "Liz," and Cavello's Circus. For 18-20: Maurice Freeman and company, Warren and Brockway, Jennings and Dorman, Carl Rozini, and Senoritta Delores and company.

THE new Strand Theatre, devoted exclusively to high class motion pictures, will open 17, with Blanche Sweet, in "The Warrens of Virginia." Paramount and World Film Companies' productions will be featured there. The Strand occupies a splendid site on the corner of Salina and Harrison Streets, represents an outlay of $250,000, and seats two thousand people. A large pipe organ and an orchestra of twelve pieces furnish the music.

LONG BRANCH (Bernard Maurer mgr.)—Will open Memorial Day, with many new attractions.

VALLEY (Philip Honold mgr.)—Will also open Memorial Day, with musical comedy, company giving weekly change of bill.

Albany, N. Y.—Harmanus Bleecker Hall (Edward M. Hart, mgr.) Maude Adams, week ending March 13, was the concluding attraction of the regular winter season here. The Lytell-Vaughan Stock Co. began a Summer season with "Man and Superman" 15.

EMPIRE (Frank Abbott, mgr.)—Liberty Girls 15-17, Girls from Happyland 18-20, Gypsy Maids 22-24, Harry Hastings' Big Show 25-27.

PROCTOR'S GRAND (Jos. P. Coyne, mgr.)—Vaudeville 15-17: The Scotch Players, Bernard and Scarth, Delaur Trio, Jack Symonds, Mardo and Hunter, Two Carlos, Magee and Kerry and Clara Cahit Trio. For 18-20: Song and Dance Review of 1915, Novelty Alroze Trio, Louise and Ferrera, Gilmore and Castle, Swan and Swan, Thatcher and Hayes, Leo Beers, Hogue and Hardy, and Hearst-Selig pictures.

PROCTOR'S LELAND (Guy Graves, gen. mgr.)—Continuous vaudeville and moving pictures to capacity business.

MAJESTIC (Emil Delches, mgr.)—Vaudeville with moving pictures.

COLONIAL, CLINTON SQUARE, BROADWAY, PROCTOR'S ANNEX, PEARL, STAR, PALACE, FAIRYLAND, HUDSON, PEOPLE'S and ORPHEUM, moving pictures only.

Buffalo, N. Y.—Star (P. C. Cornell, mgr.) "Potash and Perlmutter" week of March 15, "The Miracle Man" 22-24.

TECK (Messrs. Shubert, mgrs.)—Wm. Hodge, in "The Man from Home," 15-20; "Innocent" 22-27.

MAJESTIC (J. Laughlin, mgr.)—"Henpecked Henry" 15-20, "Bringing Up Father" 22-27.

SHEA'S (M. Shea, mgr.)—Bill 15-20: Leon and company, Fanny Brice Una Clayton and company, Angelo Armento and Bros., Harry Tighe and Babette, Lyons and Yosco, Ed. Morton, and Sprague and McNeese.

GAYETY (J. M. Ward, mgr.)—Watson Sisters' Show 15-20, Beauty Parade 22-27.

OLYMPIC (Chas. Denzinger, mgr.)—Bill 15-20: Six Serenaders, Barbour and Trevor, the Blantons, and Five Gordon Highlanders.

FAMILY (A. H. Sherry, mgr.)—Sol and Nat Fields Co., in "Fiddle, Dee-Dee," week of 15.

ACADEMY (Jules Michaels, mgr.)—Kanazawa Trio 15-20.

LYRIC (J. W. Payton, mgr.)—The stock company, in "The Gambler of the West," 15-20.

Glens Falls, N. Y.—Empire (Joe Miller, mgr.) Bill week of March 15: Moneta Five, Rucker and Winifred, Al. Coleman, "Battle of Bay Rum," Hathaway and Mack, Gale Stewart, "Tilly's Punctured Romance" (pictures) April 5, 6; "Hanky Panky" 7.

WORLD IN MOTION, MAJESTIC, photoplays.

Charleston, S. C.—Academy (Chas. R. Matthews, mgr.) "Lady Luxury" March 16, Fountain Stock Co. open 22.

VICTORIA (Pastime Am. Co., mgrs.)—Bill 15-17: Ower and Ower, Reine Davies and company, Billy Van and Six Kirksmith Sisters. For 18-20: Fisher and Sanis, Cecelia Wright, Helen Lowell and company, Joe Holland and Will Ward and Girls.

PRINCESS, MAJESTIC, LYRIC, UNO, ELCO, CRESCENT, NEW MACEO, and DIXILAND, pictures only.

Racine, Wis.—Orpheum (C. L. Hayland, mgr.) Jack Bessey Stock Co., in repertoire, March 14-20.

WHITE HOUSE (Wm. Draeger, mgr.)—Vaudeville and moving pictures.

MAJESTIC, GRAND, RACINE, BIJOU, AMUSE, AMERICAN, REX and CASINO, moving pictures only.

C. L. HAYLAND has assumed the management of the Orpheum. Maurice Hankinson, former manager, retiring to be traveling representative of the Allardt circuit of houses, of which the Orpheum is one.

OUR LONDON LETTER.

HENRY GEORGE HIBBERT, SPECIAL CORRESPONDENT.

Clipper Bureau, 5 South Square Gray's Inn, London, W. C.

FEB. 27.

THE GAIETY'S FUTURE.

What is to be the future of the Gaiety? For many months the historic theatre has been closed, and its only definite committal is that to Edward Laurillard and George Grossmith Jr., who have a hold on it for the production of "To-night's the Night," when they return. The shareholders have had many meetings to discuss the situation. It appears that they would have to raise nearly $100,00 of fresh capital in order to give their property a run. The question is, how shall they raise it, if at all. Several of the directors resigned when they saw trouble brewing. Of course, the board was merely auxiliary to George Edwardes, whose personality was a tremendous asset. From his sick bed he sent word to the shareholders that he "placed himself unreservedly in their hands." The original Gaiety was built just short of fifty years ago, by John Hollingshead, who had been a newspaper man. It has been fairly successful as a joint stock corporation for near five and twenty years. The first Gaiety was built on the site of the old Strand Music Hall. This was pulled down under the provision of a street improvement scheme, and as part of the "deal," the London County Council built the new house, which has lately seemed to lose its charm. There is talk of trying it with vaudeville, and, of course, Alfred Butt is nominated manager by the people who know all about it, which is not much.

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It has got about that "He Didn't Want to Do It," now in rehearsal at the Prince of Wales' Theatre, is a farce, already done in the States. It is not a farce, and it sees the footlights now for the first time. Geo. H. Broadhurst told me its story. Walter Hackett brought the idea to him only a month ago. He left other work, the pair set to, and Frank Curzon accepted the first, rough manuscript on sight. There is something of farce—but also of romance, of melodrama, of social satire, says Broadhurst, in "He Didn't Want to Do It." The story is told in a single day, in the lounge of a Riviera hotel. The cast is mixed—the authors determined that the American characters should be played by Americans, the English by English, and so on. The people engaged include: Lydia Bilbrooke, Marian Lorne, Ilva Maralda, Nat D. Ayers, Fred Kerr and Lyel Swete.

"FLORODORA" REVIVAL.

"Florodora" was revived at the Aldwych Theatre on Saturday and made quite a hit. Jameson Dodds was the popular success. Evie Green played her old part. Ben Nathan is excellent as Tweedlepunch, which he played many times during the original run, in succession to Willie Edouin. May Leslie Stuart, the composer's daughter, has the reversion of Ada Reeves' old part, and naturally falls short. Leslie Stuart conducted the first performance. The chorus of male "beauties" singing "Tell Me, Pretty Maiden" is rather of the bargain counter kind, most of our youngsters being a-soldiering. On the other hand, there are plenty of chorus girls out of work. Andre Charlot wanted sixteen to complete his Alhambra revue, and he was promptly supplied with four hundred from whom to make his choice. Drury Lane and the other pantomimes have set some hundreds free.

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Andre Charlot pledges his word that there shall be "no war" in the new revue which he put into rehearsal at the Alhambra on Monday—not a scene, a joke or a patriotic song. Good! It is to be entitled "1915." The revue is to be done on Monday, March 15. It is in two acts and fifteen scenes, in the second act there will be a ballet.

Oscar Asche and Lily Brayton opened at the Palace Theatre on Monday, with Edward Knoblauch's sketch, "Hadj," designed to give Mr. Asche another chance of figuring as the beggar whom we first met in "Kismet," and also to permit of another realistic picture of Eastern life, excluding the naughty bath scene.

Judgment has at length been given by the Court of King's Bench on the appeal of certain cinema firms against the decision of the London County Council not to license them, the objection being that they had German shareholders and directors, whose retirement on the incident of the war was not effective. The judges unanimously agreed that the County Council had not acted beyond its powers, or otherwise than judicially—it was quite competent to withhold the licenses. The judges hinted that the Council had exercised its discretion wisely, for cinema shows had a powerful influence on the popular imagination, which might be used mischievously at this juncture. It was not merely a question of the alien money involved.

A new bunch of revues has been installed in London this week, notably "Go to Jericho," an exceedingly Eastern affair, handled by Gus Sohlke, at the Oxford, and "Venus, Limited," a "Rolls" (Ernest Darewski) show, at the Palladium. Both are of good quality, but exactly like much that has preceded them, and not, therefore, calling for remark.

Nancy Price and Rutland Barrington are appearing in an inoffensively written bedroom sketch by C. H. Bovill, called "Not a Bad Judge," at the London Pavilion.

"Mistress Wilful" was played at the Strand for the fiftieth time the other night, but it is all over! Fred Terry revives "Sweet Nell of Old Drury" to-night.

T. P. Haynes, an old time actor, always known as "Tippy," died of cancer, in a sanitarium.

To-night sees the last of "The Sleeping Beauty" at Drury Lane. There is talk of a Beecham opera season.

They have fallen for revue at the London Pavilion. The important parts will be played by Teddie Gerrard and Harry Pilcer.

Arthur Collins has got the French rights of "Potash & Perlmutter," and will get to work at once.

According to the latest rumor, the London Opera House will re-open at Easter.

On Monday, "The Girl in the Taxi," which has borne revival very well, will be removed from the Garrick Theatre to the New Theatre. The Garrick is wanted for "Excuse Me," with Willie Swelenham in his original part, and Yvonne Arnaud for its heroine. Yvonne has been replaced in "The Girl in the Taxi" by Lynba Liskoff, a Russian actress.

"Come Upstairs," a farce from the French, is announced for early production here. It is a play dealing with floods which, scene by scene, affect each floor till all the folks are on the roof.

Linas Garcia, a well known teacher of singing, formerly as Linna Martorelli, a grand opera favorite, died in London at eighty-two. She was the wife of Gustave Garcia, son of the famous Manuel Garcia.

Harry Rich, of the cross talk team, Rich and Rich, is dead.

Bransby Williams' son hopes immediately to be able to describe himself, at seventeen, as the youngest air man in His Majesty's service.

Thomas Drake, the well known circus clown, "Bumbo," is dead. Most of his family are circus folk.

Charles Wincott, or Avolo, founder of the Avolo Troupe, is dead.

John Lawson is still *hors de combat* at the Southern health resort, Bournemouth.

A net profit of nearly $500,000 and a dividend of five per cent. is the record of the Moss Empires for its just completed year.

Sir Charles Wyndham and Mary Moore think of doing "Seven Days" at one or other of their theatres, probably the Criterion, shortly.

Gaby Deslys, who went to the South of France to recuperate after her operation, is in London again, rehearsing the Barrie revue at the Duke of York's Theatre.

Bannister Howard will not revive "The Dairy Maids" at the Aldwych Theatre after all. Instead he will do the Drury Lane melodrama, "The Whip."

Your own correspondent has been invited by a leading firm of publishers to write for them his "Life in London" during the past quarter of a century.

At the Lyceum, on Wednesday, "The Three Musketeers" was revived, in supersession of the pantomime, "Jack and the Beanstalk." Ethel Warwick, who went to Australia to play Zuleika, in "Joseph and His Brethren," is the Miladi once more.

Harry Grattan came out too soon after a bad attack of influenza, and is worse than ever. This means a delay of the new Empire piece which he is writing.

Harriett Vernon, once a prominent principal boy and serio comic singer, is in dire distress. *The Era* newspaper has set up a fund for her.

News reaches us of the death at Copenhagen of Edward Charles Wulff, the famous circus proprietor.

Cyril Maude has again been elected president of the Theatrical Managers Association. Being away so much, he wanted to resign, but his colleagues would not hear of it.

Coliseum shareholders gave Oswald Stoll a fine reception at the annual meeting, and so they might—dividend 25 per cent. and the financial position strongly bulwarked all round.

Interviewed before he left London for New York, George Tyler said he had never known such "utter depression" as that of theatrical business in America. The English actor being much better off than his American brother, should certainly stay at home.

Hermann Scheffauer tells me that he hopes to sail for New York to-day, but he is still uncertain.

Isadora Duncan offers an "art education" to one thousand children made orphans by the war. She hopes, when the war is ended, to take her present pupils and many others to an island which she has purchased off the coast of Greece. There she expects eventually to teach one thousand children—two hundred each from Germany, France, Belgium, England and Russia.

Robert Courtneidge has put "La Fille de Madame Angot" into rehearsal at the Shaftesbury Theatre, in succession to "Les Contes de Hoffman." Lecocq's opera is mostly associated here with the name of Emily Soldene, who played Lange in America, too. But the original Lange was Julia Matthews, a great favorite in opera bouffe preceding Soldene.

LATER.

MARCH 6.

"HE DIDN'T WANT TO DO IT."

With the engagement of Joe Coyne, Geo. H. Broadhurst thought that his troubles in respect of a leading man for "He Didn't Want to Do It," at the Prince of Wales' Theatre, were at an end—and they have been some troubles. But Mr. Coyne had forgotten that in his contract with the Empire people he had undertaken not to appear elsewhere, in front of the Empire revue. Alfred Butt promptly set the law in motion, and on Saturday secured an order of the courts prohibiting Coyne's appearance at the Prince of Wales' Theatre. Meanwhile, the parties have got together, and permission has been accorded Coyne to appear in "He Didn't Want to Do It" for six weeks, on payment to Butt of a $6,000 fine. This will ease the salary list of the Empire somewhat—it includes Coyne, George Grave and Ethel Levey.

"WATCH YOUR STEP."

There has been a good deal of uncertainty as to the next production at the Empire. The secret is now revealed by Alfred Butt, who says he has arranged for the importation from the New Amsterdam Theatre, of "Watch Your Step". This will be entirely rewritten for London, by Harry Grattan, and in the cast will be Ethel Levey, George Graves and Joseph Coyne. Butt says that Coyne must not, according to his contract, appear anywhere else in London in the meanwhile, although at the time of this writing he is announced to do so. Butt says, also, that he has purchased, absolutely, all the English rights in Irving Berlin's score, and he means to protect them strenuously.

"EXCUSE ME."

Willis Sweatnam, who left his pleasant home in the Country, and sailed, all in a hurry, in response to an invitation to play his original part in "Excuse Me," at the Garrick Theatre to-night, struck bad weather here and was a sick man for the first two weeks, but he is now fit and well. He visited London thirty years ago with Haverly's Minstrels, and thereafter stayed to fulfill a short engagement with Pony Moore at St. James' Hall. When Haverly's appeared at Drury Lane, Arthur Collins, now managing director, was an apprentice in the scene painting room. London had just been thrilled by Fenian outrages. One night, while Sweatnam was singing, there was a frightful explosion. A panic-stricken audience was soothed by the minstrel's ingenious assurance that the noise was part of his show. When he left the stage he found that an oxygen bag had burst, killing one man and badly maiming another.

"THE BET."

Oswald Stoll gave a party at the Savoy on Friday last to welcome Rejane to London again, but the war delayed Madame's journey, and the distinguished guests dissipated in disappointment. Worse still, Madame did not arrive in time for her opening, as announced, on Monday night. But Tuesday saw here here all right, and the Coliseum was packed. In her new piece, "The Bet," she employs an old fashioned trick, playing her own self. "The Bet" is what Barrie would call "A Slice of Life," in that the actress has really interested herself in hospital life. She is supposed to have nursed a young English soldier, and to have wagered that she would surely take supper with him on Christmas Eve, wherever he might be. In winning her bet, she is involved with brutal German soldiery. She completely captivates their officer. "But of course I would," says the actress. "I am Rejane!"

"But who the devil is Rejane?" is the retort of the officer, all amazed and ignorant. She is no more to him than any other charming woman. The laugh is against the humiliated actress, as the curtain falls on her lament—"So much for German Kultur! It never heard of me!"

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On Tuesday the Palace piece is due. Butt adheres to the title originally remitted to you, elsewhere contradicted—"The Passing Show of 1915." He says he means to make a "passing show" a permanent feature of the Palace program, something as characteristic of the house as burlesque used to be of the Gaiety. Miss Janis is said to have a very good part. She will introduce the fox trot to London. Arthur Playfair is her *vis-a-vis*. There is to be a big scene illustrative of Love, but no ballet and no chorus of "nuts." Butt says all the smart young men ought to be at the war, which, by the way, won't be mentioned in "The Passing Show."

There was a semi-private show at the Alhambra the other day of the "Escape" film, and a lot of "eugenic" stuff was put in circulation by the press agent. But the chief censor has set down his foot heavily on "The Escape." Says he: "While the board (meaning the board of self-appointed censors) is in full sympathy with the progress of modern thought, it feels that there are some subjects which it is inexpedient to exhibit to mixed audiences." The censor has, of course, no legal or real authority, but a large number of exhibitors accept his judgment by agreement. Other exhibitors may do as they please. They take a chance with the police only, though the County Council likes to see the unofficial censor obeyed, and is apt to remember disobedience when, at the year end, it is considering the licensing of picture show buildings.

Meredith Ball, many years musical director at the Lyceum, thereafter with H. B. Irving, is dead, at seventy-seven. Some time ago he was invalided home from Australia; he reached this country thoroughly reinstated by the voyage, just in time to read his obituary notices; for news of his death had preceded him! Henry Irving hardly ever made changes in his permanent staff; but, unless Harry, the faithful stage doorkeeper, still lives, Meredith Ball completes the list—Bram Stoker, the manager; Harry Loveday, the stage manager, and Arnott, the property master, all, after many years' service with the great actor, are dead.

According to the latest gossip, Monte Levenna is after the Gaiety, and would run revue there. Levenaux is a clever, pleasant fellow, who used to be pressman at the Empire. Then, with Charlot, he worked up the new Alhambra management, but soon retired from the firm.

Ida Crispi and Fred Farren opened at the Empire last night with an extravaganza called "Stage Struck." It is old fashioned, swift, and is only made tolerable by Miss Crispi's many songs and eccentric dances, the last of which lands her, with Farren who assists her usefully, into a fountain. The idea of "Stage Struck" is that of a girl who calls on a theatrical manager finds him in a predicament, and is at once employed in the rehearsal of a ballet, with a scratch company.

They won't let Harry Lauder alone. The London *Daily Mail* says he wrote a song, and gave it to his wife for a birthday present.

Melville Gideon's discharge from bankruptcy has been suspended two years. He failed for $12,000.

Chris Van Berus' dressing room was cleaned out by thieves at the Empire Theatre, Liverpool.

James M. Glover has just completed twenty-one years' service as musical director of Drury Lane Theatre. During that time he has fixed the music of twenty-one pantomimes and nineteen dramas. Jimmy, who is interested in several provincial theatres and music halls, says their business is in a critical state. He thinks the popularity of the revue will bring about great changes, and deeply injure the "single turn" in vaudeville.

Leonard Boyne's son, who is in the army, has recovered from his wounds, and returned to the front, as a captain.

Bannister Howard has, for the nonce, abandoned musical comedy at the Aldwych, and on Saturday, installed George Dance's road company, in "The Whip."

Fred Terry revived "Sweet Nell of Old Drury" at the Strand Theatre, on Saturday, but says he will do a new play soon.

"Kings and Queens" has now been played fifty times at the St. James'.

Lily Lena married a lieutenant in the army, but he is a captain now. Lily sent his men a parcel of her new song "Johnny O'organ" and enclosed a mouth organ with each copy.

Will Evans ended up with the pantomime at Drury Lane on Saturday, but opened at the London Coliseum with his new sketch "Whitewashing a Ceiling" no later than Monday.

Austin Thergon, who produced "To-night's the Night" in New York is home again. He will busy himself with vaudeville ventures now.

George All set out on tour with "Papa's Birthday" on Monday.

Seymour Hicks is now well enough to work again. He is appearing with Gladys Cooper in the Stoll houses with "Always Tell your Wife."

W. W. Kelly is going for drama twice nightly at his Liverpool house, the Shakespeare Theatre.

The Two Rascals and Jess Jacobsen is the outcome of a recent rupture.

Stan Royal, the comedian, who nearly died a year or two ago from the result of an accident sustained while playing his original part in "The Arcadians," is clearly himself again, for he got married last week to a pretty chorus girl from the Shaftesbury.

Margaret Swallow, lately in America with Cyril Maude, claims to be the youngest leading lady in London, at twenty. She is appearing in Bannister Howard's revival of "The Whip," at the Aldwych.

Godfrey Tearle, who has been ill, has resumed his part in "The Flag Lieutenant," at the Haymarket.

Maud Allan advises us from Australia of her return to London, but she will break the journey at Los Angeles.

"Three Weeks" films have only just reached this country, but bookings to the extent of $00,000 were recorded in a few days. Leon Vint is handling "Three Weeks," here.

Albert de Courville, the Hippodrome director, is just home. He says that while in America he saw twenty-eight plays and entertainments, and wherever there was an opportunity, either on the stage or among the audience, of displaying sentiment, it was always very friendly toward the Allies. De Courville brought back with him the English rights of "Twin Beds" and "The Show Shop," and says he bought a half share in "On Trial."

When Sir Charles Wyndham shortly produces "Seven Days," at the New Theatre, the cast will include Lottie Venne and Lennox Pawle.

It has been decided to expend the money subscribed for a memorial to Lawrence Irving and Mabel Hackney on a lectern in the Chapel Royal, Savoy.

Margery Maude asked a recent interviewer to say, "I often cast back my thoughts to the very happy period of my visit with my father to the United States and Canada. My experiences were most delightful in every way—both professionally, and, may I say, socially. Everybody was most charming, and I shall forever retain most happy memories in regard to this visit."

Ada Reeves recovery from her operation is slow, and it will be some time ere she can appear in public again.

Drury Lane pantomime came to an end on Saturday. There is no news as to the future of the house, though the belief is that a Beecham opera season may be expected.

Some wonderful bookings occurred to the Four Swifts after their first appearance here.

Stanley Waltron's Cloverly Girls were booked for Cairo, but they are held up here by the blockade.

Definite announcement is now made of the offer of the site of the Tivoli for sale at public auction. This would include the name, good will and license of the hall, though the belief is it will be manipulated as real estate and disappear from vaudeville.

News comes from Paris that the Moulin Rouge, a pleasure park, of a naughty type, has been burned down.

When "Veronique" is presently revived at the Adelphi, Howard Talbot, composer of "A Chinese Honeymoon" and "The Arcadians," will return to the conductor's chair.

American artists in London this week include: Harry Pilcer, Teddy Gerrard, Charles Hart, and Kathleen Clifford, at the London Pavilion; Anna Dorothy, at the Oxford; the Two Bobs, at the Palladium; Two Rascals, and Jess Jacobsen, at the Holborn; Fay, Two Coleys and Fay, and Ida Crispi, at the Empire; Leipsig Palace, Chelsea; Ella Shields, Empire, Kilburn; May Moore Duprez, Empire, Kilburn.

Charles Cochran's use of Bottomley, the political tub thumper, as an Empire turn, has got the others going. Mrs. Pankhurst, the suffragette, arrives at the London Pavilion on Monday, and will speak about the war each evening.

News from Hugh D. Macintosh, in Australia, is to the effect that the Rickards halls have distributed $150,000 in dividends in fifteen months.

At the recent meetings of the Variety Artists Benevolent Fund, it was remarked that the loss of salaries sustained by music hall artists on account of the war had been estimated at $500,000. There had been a decrease in donations and subscriptions to the fund exceeding $5,000 and the reserve fund had needed to be drawn upon during the year to the amount of nearly $10,000. The fund starts its new year with $5,000 in hand and help is earnestly asked. Of twenty-eight theatres open in London, seventeen are depending on revivals of old plays.

"Tipperary" has a rival in the trenches—none other than your "Dolly Gray." This was Tommy Atkins' favorite during the Boer War. He has just thought of it again, and is singing it lustily. Sheard, the publisher, has found a new, cheap edition necessary.

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OUT OF TOWN NEWS

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—The San Carlo Grand Opera Co. had big business week of March 8. "The Things That Count" week of 15. "The Bird of Paradise" next.

COLUMBIA (Fred G. Berger Jr., mgr.)—"The Blue Envelope" had its *premiere* week of 8, and proved one of the successes of the season. Big business ruled. "Salambo," photo production, week of 15.

NATIONAL (Wm. H. Rapley, mgr.)—"The Trail of the Lonesome Pine," with Isabelle Lowe as June, had good business week of 8. "The Poor Little Rich Girl" week 15.

POLI'S (Louis J. Fosse, mgr.)—Week of 8, "Nobody's Widow" was one of the best things done this season by the Players. Rockliffe Fellowes was good. Robert Lowe, Gavin Harris, Louis Haines, Maude Gilbert, Teresa Dale, Nanon Welch, Helen Tracy and Rose Macdonald all gave excellent support. Good business ruled. "The Three of Us" week of 15, "Paid in Full" next.

CASINO (A. Julian Brylawski, mgr.)—Week of 15: Daisy Harcourt, Close Brothers, Bauer and Saunders, Alf. Ripon, Ernest Carr and company, Fred and Annie Pelot, and Charles Chaplin and new photo plays. Sunday concerts do well.

COSMOS (A. Julian Brylawski, mgr.)—Bill 15-17: Porter J. White and company, "The Count Von Stromberg" with Victor Kahn and company, The Bennett Sisters, Ellen Dix, Red Raven Trio, Chas Chaplin, and new pictures. Sunday concerts do capacity.

GAYETY (George Peck, mgr.)—Sam Howe and The Lovemakers had good business week of 8. Ed Lee Wrothe and Ginger Girls week of 15. Sliding Billy Watson and his show next. The wrestling bouts staged here are one immense hit. Sunday concerts do well.

B. F. KEITH'S (Roland S. Robbins, mgr.)—Bill 15-20: Edith Taliaferro, Karl Jorn, Sam Chip and Mary Marble, Van Hoven, Comfort and King, Meyako Twins, "The Aurora of Light," Moore and Young, and the Pathe Weekly News Pictorial. Sunday concerts do capacity.

MAJESTIC (John Grieves, mgr.)—John Grieves' Burlesque Stock Co. still holds the boards and draws good business. Same company week of 15. Sunday concerts do well.

NOTES.

THE San Carlo Grand Opera Co. made many friends during its stay here, and it is assured of a warm welcome any time.

ANNOUNCEMENT is made that the Aborn Opera Co. will open a musical comedy season, April 26, giving the operas in their usual style and at reduced rates of admission.

WHILE perched on his high chair in the box office of the Columbia, a few nights ago, Eddie Talbert heard the clanging of the fire engines. The alarm was not far away from his residence, he made a wild dash, and when on the scene he found that the occupants of the house had purchased tickets and were in the theatre. He knew of three children being in the burning building, and made an attempt to rescue them, but the smoke was too much for him and he had to retire. But he had his thoughts with him, and he informed the firemen, who at once did their duty.

GERTRUDE HOON, a Washington girl, sang Marguerite, in "Faust," at the matinee, March 10, with the San Carlo Grand Opera Co., and it was a delightful performance.

THE Casino, in the very near future, is to change management and return to its first love, the Mayer Amusement Co. A. O. Mayer, president of the company, informed your correspondent that no plans had yet been adopted, but that the house would continue as at present until all arrangements were made, when full announcements would be made.

MANAGER Louis J. Fosse, of Poli's, is making some big contracts for new plays for his patrons. He says he has some very big surprises up his sleeve.

MANAGER FRED G. BERGER has at last let the "cat" out of the bag regarding the coming Summer season at the Columbia. A very neat leaflet has been issued by the management, making the full announcement of coming events, which proves to be a real musical comedy company instead of the famous Columbia Players Stock Co. The change will be appreciated, for Washington is full of music lovers, and from all appearances there is a treat in store for them. The securing of Frank M. Ratinger as director means that every piece will be produced as it should be. It was he who produced "The Rose Maid" and he is again to have the pleasure of producing that same piece at the opening of the Columbia season, which event occurs Monday, April 5. Charles Squires, the well known scene artist, is on hand and now at work on scenes needed for the opening. He has an able assistant, Norman Rhodes. This means that all scenic effects will be properly attended to. This is a new departure of the Columbia management. Among the works already selected beside "The Rose Maid" are "Mlle. Modiste," "The Tenderfoot," "Naughty Marietta," "The Red Rose," "Bright Eyes," "The Spring Maid," "The Chocolate Soldier," "The Girl of My Dreams," "The Enchantress," "The Slim Princess," "Sweethearts," "Woodland" and "The Echo." A very formidable list.

"THE BLUE ENVELOPE" is a capital vehicle for that sterling and deserving actor, W. J. Ferguson.

Indianapolis, Ind.—Murat (J. G. Barnes, mgr.) James F. J. Archibald War Lecture March 10, Mme. Alda and Pablo Casals 15.

ENGLISH'S (Ad. F. Miller, mgr.)—Dr. George A. Dorsey's Photographic Wonders 15-17, William Gillette, Blanche Bates and Marie Doro, in "Diplomacy," 19, 20; "The Prince of Pilsen" 25-27.

KEITH'S (Ned S. Hastings, mgr.)—Bill 15-20: Harry Houdini, Will Rogers, Fritz and Lucy Bruch, Clayton White and company, Three Leightons, Bond and Casson, Brown and Golden, and Les Agouts.

LYRIC (Barton & Olson, mgrs.)—Bill 15-21: Broadway Sextette, Manola, Rosdell Singers, Edith Swan, and Emerson and Baldwin.

COLUMBIA (G. E. Black, mgr.)—Cherry Blossoms week of 15.

LYCEUM, FAMILY, ALHAMBRA, ISIS, KEYSTONE, COLONIAL, PALMS and MANHATTAN, feature pictures.

Evansville, Ind.—Wells Bijou (C. Lar Offal, mgr.) Geo. Arliss, March 29. Elk and Press Clubs combined show will hold forth here April 8, 9.

NEW GRAND (Wm. McGowan, mgr.)—Bill March 15-17: Dufor Boys, Master J. G. Lewis and company, Hirschel Hendler, and Those French Girls. For 18-21: Winona Winter, Apdale's Zoological Circus, Mattie Choate and company, Hanger and Goodwin, and The Borsini Troupe.

MAJESTIC (Chas. Sweeton, mgr.)—Country Circus 20.

ORPHEUM and NORTHSIDE (Chas. Sweeton, mgr.)—Amateurs, vaudeville and motion pictures.

PRINCESS, SAVOY, CRITERION, RIVERSIDE, NOVELTY, COLONIAL, FRANKLIN, VIRGINIA, COLUMBIA, FULTON, VALARIA, STADIUM, GOVERNOR, ALHAMBRA, JEFFERSON, WOODLAWN, WALNUT, FAVORITE, CASTLE HALL and ALAMO, motion pictures only.

Portland, Ore.—Heilig (W. T. Pangle, mgr.) "To Day" March 14-20.

ORPHEUM (T. R. Conlon, mgr.)—Bill beginning 14: Hymns and McIntyre, Bonita and Lew Hearn, The Sharrocks, Jack Kennedy and company, Kremolina and Darras Brothers, Partilo and Frabito, and the Cromwells.

EMPRESS (H. W. Pierong, mgr.)—For week beginning 15: Charlie Vance, Cesar Rivoli, Three Bartell Sisters, Charles Deland-Mary Carr and company, Faye and Mynn, and Ed. Zoeller Trio.

PANTAGES' (J. A. Johnson, mgr.)—Bill week beginning 15: Harry B. Cleveland and company, Mr. and Mrs. Robyns, Menomee-Aitken company, Pierce and Roslyn, Williams Brothers, and Wright and Davis.

BAKER (M. W. Seaman, mgr.)—Stock company presents "Tess of the Storm Country" 14-20.

PEOPLE'S, MAJESTIC, STAR, COLUMBIA and NATIONAL, photoplays.

Hartford, Conn.—Parsons' (H. C. Parsons, mgr.) "The Natural Law" March 15-17, Raymond Hitchcock, in "The Beauty Shop," 19, 20; Royal Lilliputians' Show 22-24, "On Trial" (special company) week of 29.

POLI'S (James Thatcher, mgr.)—The Poli Players, in "Maggie Pepper," 15 and week.

GRAND (Moe Messing, mgr.)—Girls from Happyland 15-17, Matt Kennedy and Liberty Girls 18-20.

PALACE (Wm. D. Ascough, mgr.)—Bill week of 15: "Cheyenne Days," Eastman and Moore, Tate and Tate, Paul Pauzer company, Frank Brown Trio, and Julia Nash and company.

HARTFORD (H. H. Jennings, mgr.)—Bill 15-20: Theo and company, Larkins and Pearl, Glen Devlin, Campbell and Barber, Guy Bartlett, and pictures.

STRAND, PRINCESS, MAJESTIC, EMPRESS and and CROWN, pictures only.

New Haven, Conn.—Shubert (E. D. Eldridge, mgr.) "On Trial" week of March 15, "A Pair of Sixes" 22-24, the Royal Lilliputian Revue Show 25-27.

HYPERION (Henry Menges, mgr.)—The stock company presents "Freckles" week of 15.

GRAND.—The French Models 15-17, vaudeville 18-20.

BIJOU (Eugene Wilson, mgr.)—Vaudeville and pictures.

POLI'S (Olive C. Edwards, mgr.)—Vaudeville and pictures.

St. John, Can.—Opera House (W. C. McKay, mgr.) the Young-Adams Co. continue to do good business. They present "A Girl of the Sunny South" 15-17, "Uncle Tom's Cabin" 18-20.

GEM, STAR, UNIQUE and EMPRESS, moving pictures only.

LYRIC.—Vaudeville and moving pictures.

IMPERIAL.—Fred Hall and Anna Stewart, and moving pictures.

F. G. SPENCER, manager of the Lyric Theatre, has turned his theatre over to the ladies of the Patriotic Committee, when they had charge, 12. Entire proceeds went to Patriotic Fund.

Deaths.

Max C. Anderson.

Max C. Anderson, whose death at his home in this city, March 8, was briefly recorded in last week's CLIPPER, was connected with the show business for about forty years, and was reputed to be worth millions of dollars.

Mr. Anderson was one of the best known and most popular theatrical managers in the West. His first adventure was in 1893, when he leased the old Fountain Theatre, in Cincinnati, O., when the house was considered a "morgue" and after several managers had made efforts to make it a success. Mr. Anderson, however, made an arcade of the street upon which the house was located, placing two thousand incandescent lights on arches, and turned it into a most brilliant and attractive thoroughfare. The booking of attractions was a trying task at first, but Anderson's "keep at it" energy soon won out, and among the stars who played that theatre later were Evans and Hoey, in "A Parlor Match," in which Anna Held made her first appearance, and Cincinnatians were surprised to find a line of carriages around the block. The engagement was a tremendous success, and Max Anderson had won his fight. Then followed big successes of "The Passing Show," "The Twentieth Century Girl" and many others.

Mr. Anderson then decided upon a high class vaudeville theatre, and built the magnificent Columbia Theatre on the site of the old Fountain at an outlay of over $15,000, and it proved to be a veritable gold mine.

Mr. Anderson also controlled the Grand Opera House, in Indianapolis, Ind., then playing vaudeville. He was a charter member of the Vaudeville Managers' Association of America, and was also a representative of the board of directors of the booking department of the Western Vaudeville Managers, whose offices were located in the Ashland Block, Chicago.

After his initial venture in Cincinnati he became associated with Henry M. Zeigler, of Cincinnati, in various propositions, and later was affiliated with Kohl & Castle, of Chicago, in vaudeville. He acquired control of the Lyceum theatres in Dayton, Columbus and Cincinnati, and the Walnut Street Theatre, of the latter city. He also controlled the Palace and Majestic Theatres, in Chicago, and was largely interested in the Orpheum Circuit.

During his later career he was interested in or controlled between one hundred and fifty and two hundred theatres principally in the Middle West, and was associated with the Keith interests in Greater New York. Up to six years ago he was managing director of the New York Hippodrome, which he operated with the Shuberts under the name of the Shubert-Anderson Company. He was one of the organizers, and formerly vice president of the Shubert Theatrical Company, but sold out his interest in this firm several years ago. He was head of the Anderson-Ziegler Company, with offices in the Times Building, New York. Mr. Anderson was also treasurer of the B. F. Keith Greater New York Theatres Company, which controls all the vaudeville houses under this management in the city. He had large theatrical interests in the West at the time of his death, as vice president of the Western Vaudeville Managers' Association, of Chicago.

Max Anderson was born in Europe, in 1860, and came to this country at the age of four years. When sixteen years old he joined a traveling circus troupe, and acted in side shows and wherever he could find a job.

He was a life member of the B. P. O. Elks, No. 1, of New York. He lived unostentatiously and avoided publicity as much as possible.

Katherine Russell.

Katherine Russell (in private life, Mrs. Alfred Dampier, mother of The Dampiers (Fred and Rose) and the widow of Alfred Dampier, at one time a very popular Australian manager, died suddenly March 8, from a stroke of paralysis, at her residence, 612 Chestnut Street, Reading, Pa. Miss Russell was a prominent actress until six years ago, having played in many of the leading theatres all over the world.

Despite her sixty-six years of age, she was active, traveling extensively with her two children, both of whom are well-known on the Australian, English and American stages, having played important engagements during the six years in the States.

Mrs. Dampier's death is a great blow to her children, who had been her constant companions, and they never accepted an engagement without her accompanying them. She was born in England, and was the daughter of Thomas Henry Russell, of Wednesbury, Staffordshire. Her husband died seven years ago. He was a well known actor, and in his early life, when Sir Henry Irving entered London, he held the position of stock star that Mr. Irving vacated at the Theatre Royal, in Manchester, Eng. He later visited the States, and then went to Australia, where for over twenty years he headed his own dramatic and Shakespearean companies.

Besides her two children, in this country, Mrs. Dampier leaves another daughter, Mrs. Alfred Boltz, who is at present touring Australia with her husband and their own company.

Julie Mooney.

Julie E. Mooney (Mrs. Kenneth B. Merrill in private life), who achieved quite some fame some years ago through her being awarded a trip to the St. Louis Exposition, accompanied by her mother, by winning "the most popular 'Piff, Paff, Pouf' girl" contest at the Casino Theatre, when that play was originally produced, died March 6 at her home, 173 West Ninety-fifth Street, this city.

She last appeared with her sister, Gypsy, who is now playing in Ziegfeld's "Midnight Frolic," atop of the New Amsterdam Theatre, as a member of Gus Edwards' vaudeville act, "School Days." The funeral services were largely attended by friends and admirers of the popular little stage favorite.

Simon N. Nye, one of the most widely known of Western theatrical managers, and a picturesque figure linked with the history of Colorado Springs, Colo., died there March 4 at his residence, 627 North Nevada Avenue, from the result of a stroke of paralysis he suffered following a fall down a flight of stairs in the Opera House, that city, about two years ago. Mr. Nye managed the Colorado Springs Opera House for more than thirty years, and it was he who introduced to that city such stage celebrities as Barrett, Jefferson, Keene, Raymond, Herr, Bandman, Madame Modjeska, Madame Janauschek, and many others. He came to New York in 1885 and worked for A. M. Palmer at the old Madison Square Theatre here, and during his time managed road tours for Haverley's Minstrels, Maude Banks and "May Blossom." In 1900 he managed the Broadmoor Casino. He also helped organize the famous "Silver Circuit" for theatrical companies, which Peter McCourt controlled, and at various times managed theatres in Pueblo, Leadville and Trinidad, Colo., and one Summer managed the Colorado Springs Baseball Club in the Western League. Simon Nye's friendship for theatrical folk went further than the theatre itself, and his many little charities to performers, though they may never come to light, those who know understand the calibre of a man he was. The funeral was held March 7 from the Elks' Home in Colorado Springs, and interment made in Evergreen Cemetery. At his bedside when the end came were his wife and stepdaughter and son-in-law, Dr. and Mrs. G. K. Olmstead, of Denver.

J. Veck Weyrich, died at his residence, 128 Rodding Street, Brooklyn, N. Y., March 7, after a short illness. Mr. Weyrich was well known among the theatrical profession as a stage manager for more than thirty years, being connected in his time with the Amphion and Park Theatres, Brooklyn; Hyde and Behman's, Newark Theatre, Newark, N. J., and for the last ten years at the Montauk Theatre, Brooklyn. Mr. Wyrich was a member of T. M. A., No. 30, also a member of the I. A. T. S. E., No. 4. The members of the T. M. A. attended the funeral in a large body. Pall bearers were chosen members of the T. M. A., No. 30. Funeral services were held in the Church of the Annunciation, March 10, interment made in St. John's Cemetery, Brooklyn, N. Y. Deceased is survived by three brothers, two sons and two daughters.

Charles P. Whyte, a well-known Western dramatic manager, and for years at the head of his own company, the Whyte Dramatic Co., in the Southwest, died in Chicago, Ill., March 1, of chronic gastritis. He was in his forty-second year, having been born June 25, 1873, at Opelousas, La. He married Millie Corlin, July 10, 1902, at New Cumberland, W. Va., who survives him, besides a brother, Ben Whyte, and three sisters, Mrs. B. Sachere, Mrs. Charles Rose and Mrs. E. Sachere, all of Crowley, La.

David Lincoln Morse, aged forty-seven years, died at the Springfield Hospital in Springfield, Mass., March 9, after a long illness. He was a member of the T. M. A., Local No. 75, Stage Employes' Union, 53; and Chicopee Falls Aerie of Eagles, 404. Mr. Morse was electrician at the Nelson Theatre, Springfield, under the Shubert's management and on the road as stage carpenter with Peter S. Clark's "Royals," "Bob" Fitzsimmons and Harlon and Knight, in "The Chalk Line." He leaves one sister. The funeral was held from Washburn's Undertaking parlors, Springfield, 11. The bearers were chosen from the three organizations of which he was a member. Burial was in Maple Grove Cemetery, Chicopee, Mass.

Dr. Herbert L. Flint, the hypnotist, died at the Shenango Valley Hospital, New Castle, Pa., March 6. Mr. Flint was taken to the hospital several days before, suffering from a stroke of paralysis. He had been ill for some time previous to his death, and the performances were given by Mrs. Flint. She accompanied the remains to Los Angeles, Cal., where burial was made. It was Mr. Flint's dying request that his wife should continue the work, and after a good rest, Mrs. Flint will play all dates arranged for her by her manager, Felix Biel.

Charlie Adams (in private life, William Delamater), father of Bessie Clifton, of Eldon and Clifton, died at the home of his son-in-law, G. Harris Eldon, at Alexandria, Ind., March 5, aged seventy-nine years. Mr. Adams, in his early days, was connected with the leading circuses, including the Van Amburg and Adam Forepaugh Shows. As a lad, although born at Ann Arbor, Mich., he enlisted in the British Navy and was among the marines that first invaded the East India uprising. For the past fifteen years he had been living with his daughter, Mrs. G. Harris Eldon, at Alexandria.

Vera Pole, an English actress, who was appearing at the Punch and Judy Theatre, this city, in "The Clever Ones," died March 8, at her residence, 130 West Sixty-fifth Street, after a two weeks' illness. She came to this country three years ago to play in "Bunty Pulls the Strings" and later played parts of two seasons with Ethel Barrymore, in "The Twelve Pound Look." Miss Pole leaves her parents in England and a brother who is in the British Army.

Lieut.-Col. Guy Louis du Maurier, of the Royal Fusiliers, son of the late Geo. du Maurier, author of "Trilby," and brother of Gerald du Maurier, the actor-manager of Wyndham's Theatre, London, Eng., was killed in battle in the European War recently. Guy du Maurier was the author of the play, "An Englishman's Home," which was a great success in England. He was born in 1865, and had served for thirty years in the army.

Karl Konig, eighteen years of age, of the Eugene Troupe, who broke his neck on the stage of Proctor's Mt. Vernon Theatre, on March 4, died 6, at the Mt. Vernon Hospital. The body was cremated and the ashes sent to his parents in Germany.

James W. Shipman, an old time circus man and hotel proprietor, died March 10, at the Memorial Hospital in Brattleboro, Vt., following an operation for appendicitis. Mr. Shipman was born in Williamsville, Vt., August 5, 1865. As a young man, he lived in New York State, conducting for several years the Seneca Hotel, at Syracuse. He was with Sig. Sautelle's circus as business manager for eight years, during which time the show developed from a wagon show to a railroad circus. For three years he was proprietor of an "Uncle Tom's Cabin" show, returning afterwards for a short time to the management of the Sautelle circus. Later he was for a time with the Frank A. Robbins show. In October, 1907, he became proprietor of the Winchester House, Winchester, N. H., afterwards what is now known as Shipman's Tavern, at Winchester. Nearly a year ago he bought the hotel at So. Vernon, Vt., and conducted the two up to the time of his death. Mr. Shipman was married April 10, 1901, in Malone, N. Y., to Ada Thorpe, well-known in vaudeville at that time. Mrs. Shipman always traveled with her husband in circus life and was of great assistance to him in his hotels, practically assuming management of one of the houses. Besides his wife, two brothers and one sister survive him. The funeral occurred in Brattleboro, 13 and burial made at Williamsville.

Harry J. Chapman, musical director with Watson's Orientals, which appeared at the Park, Manchester, N. H., March 1-3, died at a hospital, there, March 5, of hemorrhage of the lungs. Chapman was stricken soon after his arrival at Manchester, and was at once taken to the Sacred Heart Hospital for treatment, where until early that morning, his recovery was considered quite probable. He is survived by his wife, who was a member of the company and two brothers, who reside in Brooklyn, N. Y.

Louis N. Gadwell, for seventeen years advertising agent of the Empire Theatre, Providence, R. I., died suddenly of heart failure in that city, March 3. He was a member of T. M. A. Funeral was from the rooms of Robert F. Jones, 274 Plain Street, Providence, Sunday 7.

W. W. Cole (see page three.)

MRS. EDWARD FEINER, wife of "Eddie" Feiner, the well known jeweler, who has sold to the profession for years, died March 6 in the Woman's Hospital, New York, following an operation performed the same day. She died in her husband's arms. Burial was made 9. THE CLIPPER joins the many friends of "Eddie" Feiner in expressing their sincere sympathy.

THE MOTHER of Bert H. Davies, drummer at the Grand Opera House, Boston, Mass., died in that city, Feb. 27. The funeral services occurred March 2, when many floral tributes were received at deceased's late home, 11 Madison Place, Boston.

MIKE DICKENS, well-known to many theatrical people and the father of John C. Dickens, of the team of Dickens & Floyd, died March 4, of pleurisy, at the Fitch Hospital, Norton Heights, Conn., aged eighty-five years.

IMPORTANT DECISION ON CONTRACTS

Theatrical people generally and producing managers in particular will be interested in an important decision of the Appellate Term of the Supreme Court, New York, just rendered, affecting contracts between manager and artist.

In deciding the case of Sam Rice and Lulu Beeson against Edwin D. Miner, the justices handed down an opinion that is sure to prove of far-reaching importance. The opinion was rendered by Justices Guy and Shearn. Justice Pendleton handed down a dissenting opinion.

The justices hold that when a contract specifies that the engagement is for the theatrical season, and to consist of thirty-five weeks, the manager is obliged to furnish the actor with employment for the full thirty-five weeks, and the manager is only permitted to suspend performances without liability in certain specified cases.

Mr. Rice and Miss Beeson brought suit against Mr. Miner in a lower court for damage, alleging breach of contract, claiming that Miner had failed to give them employment as agreed for the week of Dec. 8, 1913, and the first half of the week beginning Jan. 5, 1914, thus failing to provide employment for the full period of thirty-five weeks contracted for. They also sued for salary less certain expenditures for the week of April 2, 1914. The lower court gave them a judgment for $140. The attorneys for Rice and Miss Beeson made a motion for a new trial, and asked that the verdict be set aside on the ground of insufficient damages, and because it was contrary to law and evidence. The motion was denied and an appeal taken to the higher court, which reversed the judgment and order of the lower court, and a verdict was given Rice and Miss Beeson for the full amount of damages claimed, $408.50, with interest from April 25, 1914.

In their opinion Justices Guy and Shearn quoted from the decision of Justice Cardozo in the case of Moran against the Standard Oil Company.

"'Since the language (in the contract) is the defendant's, we must, construe it, if its meaning is doubtful, most favorably to the plaintiff. We must also give its words the meaning which the defendant ought reasonably to have understood that the plaintiff would put upon them. Note also that the writing in its opening words is described as an agreement and that the engagements of each party are couched in the terms of agreement and not merely of promise. The plaintiff agrees to serve for five years. The defendant agrees to pay him at a certain rate. The very word agreement connotes a mutual obligation. There may be a "promise" to serve without promise to employ, but there can be no "agreement" for service without mutuality of rights and duties.'

"When an agreement such as this, drawn by the defendant, consisting of nearly four closely typewritten pages, and acted on by the parties for thirty-three and a half weeks out of a thirty-five week term, is thereafter claimed by its author to be no contract, because it is capable of interpretation spelling lack of mutuality, such a claim does not commend itself for favorable consideration, and should be rejected if the 'agreement' is capable of a construction that will uphold it.

"Here, 'the manager engages the artists to render professional services,' for a season of thirty-five weeks, and the clause 'The artists hereby accept such engagement and agree to render to the manager said professional services,' when construed in connection with the other provisions constitute a complete and mutual agreement on the part of the manager to employ for the season, and on the part of the artists to render services throughout the season. This construction finds strong support in the clause whereby the artists 'during the term of this agreement' bind themselves not to render services for any other person.

"Also the clause providing for a division of the profits of the production. If the clause 'the manager agrees to pay the artists $175 a week for each week during which the artists shall have rendered such services' renders nugatory the agreement to employ, there is no explanation for inserting in the agreement the latter provision that a pro rata deduction be made from the salaries for each performance in which the artists shall not appear.

"Certainly this was unnecessary if there was no obligation to employ. Then there is the clause permitting the manager to suspend performance without liability in certain specified cases, such as strikes, accidents and public calamities. The insertion of this clause supports the interpretation that the manager did not have the right to suspend performances for any other than the specified cause. In other words, that he had agreed to employ the plaintiffs and was obliged to furnish them with employment."

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PITTSBURGH NOTES.

Art Saead and Jerry Collins continue hatching up schemes which incite much laughter at the Academy with visiting performers. They are running a close second for the honors of the "Pittsburgh Pests."

The American, on the North Side, is now playing vaudeville. A dandy crew of good fellows includes such well known local boys as Geo. Hausman, stage manager; Holt. Dorning, electrician; P. H. Gibbons, property man, and Joe Towley, flyman. The orchestra is under the direction of Tom Boyd.

Pearson, Inc., of this city, are scouting for good tabloids to fill several good contracts in the near future. Tabloids in this section are much in demand, and J. C. Pearson advises that much good time is allowed to slide account of the inability to get the acts.

Harry Woods, manager of the Miles, has gained much patronage by his willingness to lend a hand in the relief of any and all charitable entertainments, his experience in handling such things being much sought for. Through his efforts, arrangements were completed whereby a free concert was given at the Miles every Sunday afternoon, during which a collection was taken up for the benefit of the several countries at war in Europe. Each separate country has been allotted a separate date, one Sunday going to England, another to France, Belgium, Germany, Austria, Ireland and so on. Good returns are reported every Sunday.

Business at the local theatres is gradually improving, and while the present season has but a short time to run, good things are already spoken of for next season, when bumper returns are expected. It is yet in doubt as to just what form of entertainment will be placed in several of our theatres, as there are numerous unfounded rumors afloat as to several changing policy.

Harry Hedges, formerly manager and advance man for the College Girls, and with a host of local friends, has been appointed as manager of the Victoria, this city, succeeding Geo. W. Gallagher. The Victoria will continue playing Columbia Added attractions. The many friends of Mr. Hedges wish him unlimited success.

Peggy Davis, one of the hardest workers in J. Theo. Murphy's bunch of hustlers, is a very busy Miss, having full and complete charge of the workings of the chorus, putting on all numbers, and caring for the wardrobe.

Last week at the Miles, Manager Harry Woods pulled off several classy diving contests in connection with the engagement of Lottie Mayer and her six diving girls, who were headlining a very clever bill. Large audiences enjoyed the good natured rivalry which existed between the contestants, the winners being given costly prizes.

The New Duquesne continues dark. Many rumors as to what will be done next season are without foundation. The latest rumor is to the effect that it will house a high class musical comedy stock company at popular prices.

The T. M. A. Club, local No. 37, are busy moving into their new quarters on Penn Avenue, an up-to-date club house, second to none in the country. Wednesday the grand opening will take place. Full description of the new quarters will be given in next week's issue.

Renewing old acquaintances, and making many new friends during the past week, is popular Billy Bowman, special representative for J. Theo. Murphy, who is now playing in his third week at the Academy, to good business. Mr. Bowman is well-known throughout the Burlesque field, having been with Mr. Rife and the old Empire Amusement Co. for more than fifteen years, and with various enterprises at Coney Island. The Mrs. is also with Billy.

During each performance the past week, at the Academy, while the entire company of Tango Beauties were rendering a Salvation Army number, Mr. Murphy advised the audience that a collection would be taken up for the benefit of the unemployed people of Pittsburgh, and that all contributions, large and small, would be most acceptable. The girls passed through the audience, and a snug sum was taken at each performance. On Saturday night, the entire amount of nearly $200 was turned over to a committee of men from the Iron City Trades Council of this city, for the unemployed of Pittsburgh. Mr. Murphy and his company are deserving of a word of commendation for their part in this good work, and all received a generous amount of applause.

One of the most popular girls with J. Theo. Murphy is Jennie Oleson, fat and cheery and brimful of personality. Giving her best efforts at all times, she has won favor with Academy audiences.

Wendell Orth and his jovial crew, at the Harris, must not be overlooked when it comes to saying good things about the local boys. Wendell keeps the boys on the jump at all times, and they are always looking after the needs of the visiting performers. Business has been good at the Harris all season.

A. A. McTighe at the Empire, continues to give a show that pleases capacity audiences at every performance. During the past week he had what was undoubtedly the best tabloid musical comedy company that has been seen this season, Teal & Lee's musical comedy company. The work of the chorus was a special feature and could not be improved upon.

Lew Kelly, well known to local friends as "the real dope," played to a large business at the Gayety last week. The clever manner in which this sterling performer handles every line, places him high among the best of our entertainers.

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"CAMPING OUT" ON DU PONT.

Ernest S. Taite, manager of the Hotel Du Pont, Wilmington, Del., formerly manager of the Astor, New York, has completed plans to create a unique roof garden. The roof of the Du Pont is to be converted into a miniature Maine woods, thick with spruce and pine trees, interspersed with log cabins and an artificial trout pool, especially designed to create the effect of "camping out." Menus will be inscribed upon birch bark, but there will be none of the discomforts of roughing it and the soup and fish clothes will be worn instead of the usual camping apparel.

VAUDEVILLE ROUTE LIST

NOTICE.—When no date is given, the week of March 15-20 is represented.

Adelaide & Hughes, Forsythe, Atlanta, Ga.
Adler & Arline, Keith's, Cincinnati.
Adion & Co., Nixon, Phila.
Adolph & Raymond, Orpheum, Grand Rapids, Mich.
Agousts, The, Keith's, Indianapolis.
Alvin, Yankee Rube, City Point, Mass., indef.
Albertson, Lillian, Colonial, N. Y. C.
Alfredo, (2), Majestic, Milwaukee.
Alrose Trio, Proctor's Albany, N. Y., 18-20.
Alexander Kids, Keith's, Syracuse N. Y.
Allen & Clark, Union Sq., N. Y. C., 18-20.

ALOHA TWINS —THE— HAWAIIANS
In their Wonderful Barefoot
Hula-Hula Dances
Featured With the "Mischief Makers"

Allen & Evers, Gordon's, Olympia, Boston.
Ameta, Bushwick, Bkln.
Amoros & Mulvey, Loew's, Toronto, Can.
American Whirlwind Beauties, Colonial, Chicago, 18-20.
Annapolis Boys (5), Bushwick, Bkln.
Anthony & Mack, Howard, Boston.
Anderson & Goines, Loew's, Toronto, Can.
Armento, Angelo, Shea's, Buffalo.
Amant Bros., Colonial, Erie, Pa.
Ariola Bros., Proctor's 125th St., N. Y. C., 15-17; Proctor's 58th St., N. Y. C., 18-20.
Armstrong & Ford, Loew's, Rochester, N. Y.
Archer & Carr, Princess, St. Paul, 18-20.
Arnold, Billy, Bijou, Bay City, Mich., 18-20.
Arcadian Trio, Bijou, Boston.
Ashley & Canfield, Globe, Boston, 18-20.
Ashe & Shaw, Nixon, Phila.
Australian Woodchoppers, Temple, Detroit.
"Auto Bandits," Crystal, Milwaukee.
"Aurora of Light," Keith's, Washington.
Avon Comedy Four, Majestic, Chicago.
Avollos, Musical, 7th Ave., N. Y. C., 18-20.
Azard Bros., Dominion, Ottawa, Can.
Barnes, Stuart, Hammerstein's, N. Y. C.

CLARA BALLERINI
THE I DON'T CARE OF THE AIR
UNITED TIME

Baker, Belle, Prospect, Bkln.
Baker, Ward, Orpheum, Jacksonville, Fla.
Bancroft & Broske, Hudson, Union Hill, N. J.
Ball & West, Majestic, Milwaukee.
Barry, Mr. & Mrs. Jimmie, Orpheum, Sioux City, Ia.
Barnes & Crawford, Orpheum, St. Paul.
Bankhoff & Girlie, Orpheum, St. Paul.
Barah, Arthur, Orpheum, Bkln.
Barlow, Billy, Proctor's, Mt. Vernon, N. Y., 18-20.
Barton & Lovera, Greeley Sq., N. Y. C., 18-20.
Barker, Ethel Mae, Alhambra, Phila., 18-20.
Barto & Clarke, Grand, Phila.
Barrett & Opp, Grand, Phila.
Barnes, Gertrude, American, Chicago, 18-20.
Barnold's Dogs, Colonial, Chicago.

LEE BARTH
STILL IN DIALECT

Barry & Barry, Family, Rochester, N. Y.
Barbour & Trebor, Olympic, Buffalo.
Bauer & Sanders, Casino, Washington.
Baldwin, Matty, Howard, Boston.
Beverly & Mackey, Griffin Circuit, indef.
Bendix, Theo., Players, Majestic, Ft. Worth, Tex.; Majestic, Dallas, 22-27.
Beresford, Harry, & Co., Orpheum, Bkln.
Berrens, The, Keith's, Cincinnati.
Benway & Dayton, Elks, Gaffney, S. C.; Vode, Fayetteville, N. C., 22-27.
Bell Family, Orpheum, Des Moines, Ia.
Best, Mabel, Proctor's 58th St., N. Y. C., 15-17; Proctor's 125th St., N. Y. C., 18-20.
Bell & Eva, Proctor's, Elizabeth, N. J., 18-20.
Beers, Leo, Proctor's, Albany, N. Y., 18-20.
Bessie's Cockatoos, American, N. Y. C., 15-17; Columbia, Bkln., 18-20.
Belle & Jones, Boulevard, N. Y. C., 15-17; Greeley Sq., N. Y. C., 18-20.
Bell & Caron, Globe, Boston, 18-20.
Belleclaire Bros., Loew's, Rochester, N. Y.
"Between Trains," Proctor's, Troy, N. Y., 18-20.
"Beauties, The," Royal, N. Y. C.
Big City Four, Orpheum, San Francisco; Orpheum, Oakland, 22-27.
Bickel & Watson, Orpheum, Bkln.
Bison City Four, Prospect, Bkln.
Bimbos, The, Olympic, Buffalo.
Blondys (3), Keith's, Toledo, O.
Black Dots (8), Proctor's, Plainfield, N. J., 18-20.
Black & White, Bijou, Bkln., 18-20.
Bowers, Walters & Crooker, Orpheum, Winnipeg, Can.
Bond & Casson, Keith's, Indianapolis.
Boland & Holtz, Keith's, Phila.
Bogannay Troupe, Majestic, Chicago.
Bowers, Fred V., & Co., Orpheum, Kansas City, Mo.
Boothby & Everdeen, Proctor's 58th St., N. Y. C., 15-17; Proctor's 125th St., N. Y. C., 18-20.
Brown Bros., Montgomery & Stone, N. Y. C., indef.

FRED & MINITA BRAD
First Vacant Week, May 3rd, 1915
Mgr. Chas. A. Pouchot, Pal. Theatre Bldg., N. Y. C

Brice, Fanny, Shea's, Buffalo.
Bruch, Fritz & Lucy, Keith's, Indianapolis.
Brown, Geo., & Co., Keith's, Indianapolis.
Breen, Harry, Dominion, Ottawa, Can.
Brooks & Bowen, Palace, N. Y. C.
Bracks (7), Alhambra, N. Y. C.
Brunelle Girls & Stephens, Grand, Syracuse, N. Y.
Brockbank, Harrison, & Co., Palace, Chicago.
Brown & Rochelle, Orpheum, Des Moines, Ia.
Brower, Walter, Orpheum, N. Y. C., 15-17; Columbia, Bkln., 18-20.
Bramley & Meredith, Emery, Providence, 18-20.
Broadway Four, Orpheum, Milwaukee.
Bryan, Sumner & Co., Empress, St. Paul.

LOUISE and GRETE **BRUNELLE & STEPHENS** HARRY
YE OLDEN DAYS AND PRESENT WAYS
BOOKED SOLID ON BIG TIME

Broadway Sextette, Lyric, Indianapolis.
Bradley, Martin, & Co., Orpheum, Grand Rapids, Mich.
Branford, Tom, Orpheum, Grand Rapids, Mich.
Browne, Bobby, Orpheum, Grand Rapids, Mich.
Bush & Shapiro, Hipp., St. Louis.
Burns & Fulton, Orpheum, Harrisburg, Pa.
Burton, Hahn & O'Donnell, Delancey St., N. Y. C., 15-17; Shubert, Bkln., 18-20.
Burke & Harris, American, N. Y. C., 18-20.
Burke & McDonald, Hammerstein's, N. Y. C.
Casad & De Verne, Dayton, O., indef.
Carter, Mrs. Leslie, Keith's, Boston.
Campbells, Misses, Bushwick, Bkln.
Cameron Girls, Keith's, Cincinnati.
Cantor & Lee, Orpheum, Harrisburg, Pa.
Cardo & Noll, Grand, Pittsburgh.
Cabaret Dogs, Hudson, Union Hill, N. J.
Castillians, The, Majestic, Chicago.
Cantwell & Walker, Orpheum, Des Moines, Ia.
Carus & Randall, Orphem, Minneapolis.
Carletons (2), Orpheum, St. Paul.
Cartmell & Harris, Majestic, St. Paul.
Carr, Eddie, & Co., Orpheum, Bkln.
Capman Bros. & Co., Proctor's, Portchester, N. Y., 18-20.
Cavello's Circus, Proctor's, Schenectady, N. Y., 18-20.
Canfield & Carleton, Proctor's Elizabeth, N. J., 18-20.
Carlos (2), Proctor's, Troy, N. Y., 18-20.
Canaris & Cleo, National, N. Y. C., 15-17; American, N. Y. C., 18-20.
Cabaret Trio, 7th Ave., N. Y. C., 15-17; Greeley Sq., N. Y. C., 18-20.
Calts Bros., Boulevard, N. Y. C., 15-17.
Caillouette, Orpheum, Boston, 18-20.
Cameron, De Witt, & Co., Loew's, Rochester, N. Y.
Canfield & Driver, Nixon, Phila.
Casados, Les, Empress, Kansas City, Mo.
Carney, Don, McVicker's, Chicago.
Calvert, Catherine, & Co., Palace, N. Y. C.
Carr, Ernest & Co., Casino, Washington.
Carleton Sisters, Greely's, Portland, Me., 18-20.
Carroll & Hickey, Garden, Baltimore.
Casey, Kenneth, Hammerstein's, N. Y. C.
Carmen, Frank, Bijou, Boston.
"California," American, Chicago, 18-20.
Chieko, Orpheum, Minneapolis.
Cheebert's Manchurians, Orpheum, Sioux City, Ia.
Childs, Jeanette, Lyric, Hoboken, N. J., 18-20.
Chip & Marble, Keith's, Washington.
Chain & Templeton, Victoria, Baltimore.
Clinton & Beatrice, Brennan & Fuller, Australia.

THE GIRLS BEHIND THE GUNS
CLINTON AND BEATRICE
BRENNAN & FULLER, Australia, Indefinite

Clark & Turner, Rose Sydell's Co., indef.
Cliff, Laddie, Orpheum, Montreal, Can.; Royal, N. Y. C., 22-27.
Clayton, Una, & Co., Shea's, Buffalo.
Claudius & Scarlett, Keith's, Phila.
Clark & Verdi, Temple, Rochester, N. Y.
Clayton, Bessie, & Co., Majestic, Chicago.
Claude, Toby, & Co., Palace, Chicago.
Clifford, Edith, Proctor's 23d St., N. Y. C., 18-20.
Cline, Maggie, Hammerstein's, N. Y. C.
Close Bros., Casino, Washington.
"Clown Life," Globe, Boston, 18-20.
"Cloaks & Suits," Delancey St., N. Y. C., 15-17; National, N. Y. C., 18-20.
Colburn, Jennie, Billy "Swede" Hall & Co., indef.

RAY CONLIN
Direction MORRIS & FEIL

Colton, Lolo, San Diego, Cal., indef.
Cole & Denahy, Bushwick, Bkln.
Corson's, Cora Youngblood, Instrumentalists, Pantages', Winnipeg, Can., 22-27.
Courtney Sisters, Forsyth, Atlanta, Ga.
Cowboy Minstrels, Prospect, Bkln.
Connolly & Wenrich, Keith's, Ft. Wayne, Ind.
Couchas, Paul, Keith's, Phila.
Cooper & Smith, Royal, N. Y. C.
Coradini's Animals, Royal, N. Y. C.
Connelli, Regina, & Co., Shea's, Toronto, Can.
Conlin & Steele Trio, Palace, Chicago.
Costa Troupe, Orpheum, Kansas City, Mo.

WILL CONLEY
The Billy Sunday of Vaudeville
United Time Direction JOE HARRIS

Collins, Jose, Orpheum, Kansas City, Mo.
Conrad & Merino, Grand, Phila.
Coleman, Wm. J., Nixon, Phila.
Cook & Rothert, Empress, St. Paul.
Cornelly Sisters, American, Chicago, 18-20.
Comfort & King, Keith's, Washington.
Colonial Minstrel Maids, Orpheum, Peoria, Ill., 18-20.
"Colonial Days," Dominion, Ottawa, Can.
Cressy & Dayne, San Francisco, 15-April 3.
Cronin, Morris, Keith's, Boston.
Crossman, Henrietta, & Co., Bushwick, Bkln.
Cross & Josephine, Orpheum, Sioux City, Ia.
Crossman & Stewart, Majestic, Milwaukee.
Cummin & Seaham, Pantages', Los Angeles; Pantages', San Diego, 22-27.
Curtis, Julia, Keith's, Boston.
Cutler, Harry, Proctor's, Elizabeth, N. J., 18-20.
Cubit, Clara, Trio, Proctor's, Troy, N. Y., 18-20.

EVELYN CUNNINGHAM
IN VAUDEVILLE

Culty, Elizabeth, Loew's, Rochester, N. Y.
Cummings & Gladyings, Keith's, Lowell, Mass.
D'Arville, Jeannette, Buffalo, indef.
Davies Bros., John Vogel's Minstrels, indef.
Darrell & Conway, Keith's, Ft. Wayne, Ind.
Davies, Reine, & Co., Bijou, Savannah, Ga., 18-20.
Danubes (4), Orpheum, Kansas City, Mo.
Davies Family, Orpheum, Sioux City, Ia.
Davis & Matthews, Empress, Cincinnati.
Dalbeanie, Globe, Phila.
Dacre, Louie, Howard, Boston.
Davis & Scanlon, Howard, Boston.
Dayton Family, Gordon's Olympia, Boston.
"Day at the Circus," Poli's, Scranton, Pa.
"Daughter of Italy," Proctor's 23rd St., N. Y. C., 15-17, Proctor's 125th St., N. Y. C., 18-20.
De Var & Zemeta, Poli's, Scranton, Pa.
Derkins, Dogs, Bushwick, Bkln.
De Voy-Faber Co., Proctor's, Portchester, N. Y., 18-20.
De Laur Trio, Proctor's 58th St., N. Y. C., 18-20.
Demarest, Carl, Hipp., Baltimore.
Delmore, John, & Co., Liberty, Bkln., 18-20.
Des Valls, Cross Keys, Phila., 18-20.
De Witt, Mott & Maxfield, Keystone, Phila.
De Voy, Emmett, & Co., Wm. Penn, Phila.
De Long, Maidie, Princess, St. Paul, 18-20.
De Mar, Grace, Keith's, Syracuse, N. Y.
"Detective Keen," American, N. Y. C., 15-17, Shubert, Bkln., 18-20.
Diamond & Grant, Colonial, N. Y. C.
Diamond & Brennan, Keith's, Cleveland.
Dinehart, Allen, & Co., Keith's, Ft. Wayne, Ind.
Diaz's Monks, Shea's, Toronto, Can.; Majestic, London, 22-27.
Dixon & Dixon, Orpheum, Boston, 18-20.
Dooley & Rugel, Majestic, Chicago.
Doria, Mlle., Hammerstein's, N. Y. C.
Donahue & Stewart, Orpheum, Bkln.
Dockstader, Lew, Keith's, Cincinnati.
Dooley, Jed & Ethel, Keith's, Louisville.
Dorr, Marie, Keith's, Providence.
Dooley, Ray, Trio, Proctor's, Schenectady, N. Y., 18-20.
Dockary, Will, Proctor's, 58th St., N. Y. C., 18-20.
Donahue, Marie, Lincoln Sq., N. Y. C., 15-17.
Dolce Sisters (3), Orpheum, N. Y. C., 15-17; Loew's, Newark, N. J., 18-20.
Dollman & Neville, Empress, Chicago, 18-20.
Douglas & Douglas, Orpheum, Grand Rapids, Mich.
"Do You Get Me!" Loew's, Newark, N. J., 18-20.
"Don't Walk in Your Sleep," Proctor's, Troy, N. Y., 18-20.
Drew, Chas., & Co., Proctor's, Troy, N. Y., 18-20.
"Dream Pirates," Orpheum, Montreal, Can.
Dunedin, Queenie, Hammerstein's, N. Y. C.
Dunfee, Josephine, Forsyth, Atlanta, Ga.
Duffy & Lorenze, Keith's, Providence.
Duprile, Ernest, Proctor's 125th St., N. Y. C., 15-17.
Dunn & Stevens, Proctor's 125th St., N. Y. C., 18-20.
Dugan & Raymond, Shubert, Bkln., 18-20.
Dyer & Curtis, Globe, Phila.
Earl & Curtis, American, N. Y. C., 18-20.
Edna, Ruthe, Olean, N. Y., indef.
Edinger & Cooke, Palmetto, Fla.; Bradentown, 22-27.
Edwards' Song Revue, Empress, Grand Rapids, Mich.
Edmonds & Lavelle, Proctor's 125th St., N. Y. C., 15-17.
Edwards, Julia, Proctor's, Schenectady, N. Y., 18-20.
Edwards Bros., American, N. Y. C., 15-17; Columbia, Bkln., 18-20.
Egan, Thomas, Palace, N. Y. C.
El Rey Sisters, Royal, N. Y. C.
Elliott & Mullen, Alhambra, N. Y. C.
Electrice, Orpheum, Milwaukee.
El Cleve, Empress, Kansas City, Mo.
Elsena & Alton, Orpheum, Boston, 18-20.
Emerson & Baldwin, Lyric, Indianapolis.
Equillo Bros., McVicker's, Chicago.
Errol, Bert, Temple, Rochester, N. Y.
Esmonds, Lee, Amarillo, Tex., 15-27.
Escardos (3), Globe, Phila.
Espe & Paul, Victoria, Baltimore.
Evans, Billy & Clara, Gaiety, Chicago, indef.

HARRY—**EVENS & SMITH**—DAVE
Presenting "BETWEEN BATTLES"
Special Scenery & Effects. Playing U. B. O. Time

"Everybody," Hipp., Baltimore.
Farrell, Edward, & Co., Colonial, Erie, Pa.
Fay, Eva., Royal, N. Y. C.
Farber Girls, Shea's, Toronto, Can.
Faye, Elsie, Trio, Keith's, Toledo, O.
Falls, Lawrence & Hart, Orpheum, New Orleans.
Forrell & Tott, Palace, Phila., 18-20.
Fenton's Athletes, Crystal, Milwaukee.
Farrell, Margaret, Palace, Minneapolis.
Fagan, Noodles, Family, Rochester, N. Y.
Fern, Harry, & Co., Bushwick, Bkln.
Ferguson, Dave, Empress, Grand Rapids, Mich.
Felix & Vaire, Lincoln Sq., N. Y. C., 18-20.

PHILADELPHIA
VIA New Jersey Central
EVERY HOUR ON THE HOUR

From Liberty St., 7 A. M. to 10 P. M.
and at Midnight with Sleepers
10 MINUTES OF THE HOUR
From W. 23d St.
YOUR WATCH IS YOUR TIME TABLE
Consult P. W. HEROY, E. P. Agt.
1440 BROADWAY, NEW YORK.

Felix, Wm. Penn, Phila.
Ferris Wheel Girls (5), Empress, Chicago, 18-20.
Fisher & Saul, Victoria, Charleston, S. C., 18-20.
Fisher & Green, Orpheum, Montreal, Can.
Fields, Sallie, Hudson, Union Hill, N. J.
Fields, W. C., Orpheum, Sioux City, Ia.
Fields & Lewis, Bushwick, Bkln.
Fields & Hanson, Orpheum, Grand Rapids, Mich.
Fletcher, Chas. Leonard, Loew's, Rochester, N. Y.
Florenz, Alfred, Trio, Colonial, Chicago, 18-20.
Ford & Hewitt, Alhambra, N. Y. C.

B. KELLY FORREST
PRESIDENT OF THE HOBO'S UNIONS
DIRECTION - BILLY ATWELL

Fogarty, Frank, Royal, N. Y. C.
Foy, Eddie, & Family, Hudson, Union Hill, N. J.
Fontaine, Azella, Proctor's 125th St., N. Y. C., 15-17.
Fostell & Emmett, Phila.
Foster & Foster, Gordon's Olympia, Boston.
Foster, Ed., & Dog, Bijou, Boston.

EDDIE FOY
AND SEVEN LITTLE FOYS
Direction HARRY FITZGERALD

Friganza, Trixie, Bushwick, Bkln.
Frances & Rose, Orpheum, Harrisburg, Pa.
Franklin & Green, Shea's, Toronto, Can.
Fred & Albert, Prospect, Bkln.
Frazier, Jean, & Co., Proctor's 23rd St., N. Y. C., 18-20.
Freeman, Maurice, & Co., Proctor's, Albany, N. Y., 18-20.
Francis, Kitty, & Co., Fulton, Bkln., 18-20.
Frazier, Bunce & Moran, Alhambra, Phila., 18-20.

MAE FRANCIS
THE FASHION PLATE GIRL
IN VAUDEVILLE

Friend & Downing, Wm. Penn, Phila.
Gaudschmidts, Orpheum, Memphis.
Garcenetti Bros., Proctor's 23rd St., N. Y. C., 15-17, Lyric, Newark, N. J., 18-20.
Gardner, Vincent, & Co., Proctor's 125th St., N. Y. C., 15-17, Proctor's 23rd St., N. Y. C., 18-20.
Garden, Geo. & Lily, Greeley Sq., N. Y. C., 15-17; American, N. Y. C., 18-20.
Gallagher & Carlin, Delancey St., N. Y. C., 18-20.
Gascoigne, Cleo, Keith's, Phila.
Gascoynes, Royal, Hipp., Baltimore.
Gardiner Trio, Wm. Penn, Phila.
George, Edwin, Temple, Rochester, N. Y.
Gerard & West, Orpheum, Boston, 18-20.
Georgales Trio, Colonial, Chicago, 18-20.
Gillette, Lucy, Keith's, Louisville.

GILMORE & CASTLE
UNITED TIME. Direction, PETE MACK

Gilmore, Frank, & Co., Temple, Rochester, N. Y.
Gillingwater & Lyle, Poli's, Scranton, Pa.
Gilmor & Castle, Proctor's, Albany, N. Y., 18-20.
Girard & West, Orpheum, N. Y. C., 15-17.
Gilbert, Vesta, Brockton, Mass.
Gibbs, Charles, Portland, Portland, Me., 18-20.

CHARLES GALLEN
With GRACE LA RUE
UNITED TIME

"Girl from Macy's," 7th Ave., N. Y. C., 18-20.
Gleasons, The, & Houlihan, Temple, Detroit.
Gladiators, The, Grand, Pittsburgh.
Glass, Bonnie, Orpheum, Bkln.
Goldsmith & Pinard, Princess, Nashville, Tenn.; Majestic, Chattanooga, 22-27.
Gordon & Rica, Keith's, Boston.
Gordon, John R., & Co., Orpheum, Des Moines, Ia.
Gordon, Kitty, & Co., Majestic, St. Louis.
Gonzales, Julia, Proctor's 58th St., N.Y.C., 15-17.
Golden & West, St. James, Boston, 18-20.
Gordon, Frank E., Globe, Phila.
Gordons, The, Cross Keys, Phila., 18-20.
Goone & Livsey, Colonial, Chicago, 18-20.
Goodwin, Ruth, Portland, Portland, Me., 18-20.
Gormley & Caffery, Orpheum, Peoria, Ill., 18-20.
Goldie Bros., Bowdoin Sq., Boston.
Gruber & Kew, Orpheum, Sioux Falls, S. Dak., 18-20.
Griffin & Lewis, Proctor's 23d St., N.Y.C., 15-17.
Grayce, Helene, & Co., Proctor's, Schenectady, N. Y., 18-20.
Gray & Graham, Delancey St., N. Y. C., 15-17; Flatbush, Bkln., 18-20.
Gregora & Elmina, St. James, Boston, 18-20.
Grace Twins, Poli's, Scranton, Pa.
Grady, James, & Co., Empress, Kansas City, Mo.
Green, Gene, Colonial, Chicago.
Granville & Mack, McVicker's, Chicago
Gray Trio, Family, Rochester, N. Y.
Gwynne & Gossett, Proctor's, Plainfield, N. J., 18-20.

EFFIE AND BILLY HALL
YALE STOCK CO. BROCKTON, MASS., Indefinite

ALWAYS A LITTLE AHEAD OF THE BUNCH

BAL STEEL CLAD WARDROBE TRUNK $45
Double Trolley, Steel Bound, Fibre Covered and It is BUILT BY BAL

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W. A. BACON & CO.	Boston, Mass.
GUARANTEE TRUNK CO.	Hartford, Conn.
THE TRUNK SHOP	New Haven, Conn.
SYRACUSE TRUNK CO.	Syracuse, N. Y.
THE EMPORIUM	Buffalo, N. Y.
MANDEL BROTHERS	Chicago, Ill.
EDWARD MOYLE	Savannah, Ga.
BOOKS TRUNK CO.	Kansas City, Mo.
G. W. FRITZ CO.	Scranton, Pa.
E. J. GAUSEPOHL	Indianapolis, Ind.
J. P. DUGAN & SON	Troy, N. Y.
MACK TRUNK CO.	New Orleans, La.
Dry Block Mercantile Co.	Memphis, Tenn.

WILLIAM BAL CO.
145 W. 45th St., New York.

Harrold, Orville, Alhambra, N. Y. C.
Hart, Marie & Billy, Colonial, Norfolk, Va., 18-20; Maryland, Baltimore, 22-27.
Halperin, Nan, Hammerstein's, N. Y. C.
Hayward, Stafford & Co., Prospect, Bkln.
Harvey, W. S., & Co., Orpheum, Jacksonville, Fla.

Jack HALLEN AND BURT Vera
Direction JOSEPH R. SMITH

Hawthorne & Inglis, Grand, Pittsburgh.
Hanlon Bros., Keith's, Toledo, O.
Haveman's Animals, Palace, Chicago.
Hall & Frances, Orpheum, Sioux City, Ia.
Hall, Vera, Proctor's, Schenectady, N. Y., 18-20.
Hayes & Thatcher, Proctor's, Albany, N. Y., 18-20.
Hardy, Doris, & Co., Proctor's 58th St., N. Y. C., 18-20.

MARIE AND BILLY HART
In "THE CIRCUS GIRL."
Direction JAMES E. PLUNKETT.

Hanson, Alice, 7th Ave., N. Y. C., 15-17; Bijou, Bkln., 18-20.
Hanlon & Clifton, Lincoln Sq., N. Y. C., 18-20.
Hall, Billy "Swede," & Co., Keystone, Phila.
Halley & Noble, American, Chicago, 18-20.
Harcourt, Daisy, Casino, Washington.
Harris & Randall, Victoria, Baltimore.
Harry Duo, Princess, Hot Springs, Ark., 18-20.

The Haywards
A NOVELTY IN MUSIC
Pm. address, WHITE RATS. Booked so lid 40 week.

Herford, Beatrice, Colonial, N. Y. C.
Herman, Al., Colonial, N. Y. C.
Hennings, John & Winnie, Prospect, Bkln.
Helena, Edith, Maryland, Baltimore.
Herrmann, Mme., & Co., Keith's, Cleveland; Empress, Grand Rapids, Mich., 22-27.
Helen, Baby, Orpheum, Jacksonville, Fla.
Hegyi, Leona, Proctor's 23rd St., N. Y. C., 15-17.
Herman, Dorothy, National, N. Y. C., 18-20.
Herbert, Dennis, Shubert, Bkln., 18-20.
"Her Name Was Dennis," Academy, Fall River, Mass., 18-20.
Hines & Fox, Colonial, N. Y. C.
Hill, Murray K., National, N. Y. C., 15-17; 7th Ave., N. Y. C., 18-20.
Hildebrand, Fred, Fulton, Bkln., 18-20.
Hill's Circus, McVicker's, Chicago.
Hippodrome Four, Orpheum, Peoria, Ill., 18-20.
Hogan, Gus, Ernie Marks Co., Indef.
Houston, Henry, Touring Australia, Indef.
Hoffmann, Gertrude, & Co., Maryland, Baltimore.
Hecdral, Keith's, Indianapolis.
Howard & Simon, Keith's, Louisville.
Howard, Chas., & Co., Grand, Pittsburgh.
Hong Fong, Proctor's 23rd St., N. Y. C., 15-17; Proctor's, Plainfield, N. J., 18-20.

Mae Holden
THE ELECTRIC SPARK
GAIETY GIRLS CO.

Homer, Genevieve, Proctor's 125th St., N. Y. C., 15-17; Proctor's 58th St., N. Y. C., 18-20.
Holden Bros., Proctor's, Portchester, N. Y., 18-20.
Holmes & Riley, Delancey St., N. Y. C., 18-20.
Holland, Joe, Victoria, Charleston, S. C., 18-20.

HURST, WATTS & HURST
PLAYING WESTERN VAUDEVILLE TIME.
Direction HARRY W. SPINGOLD.

Hunting & Francis, Palace, Chicago.
Hunters, Musical, Bushwick, Bkln.
Hurst, Minola, & Midget, Proctor's, Elizabeth, N. J., 18-20.
Hughes Musical Trio, American, Chicago, 18-20.

NICK HUFFORD AND LOCKHART GIRLS
UNITED TIME
Direction - - - - PAT CASEY

Hymack, Grand, Syracuse, N. Y.
Inas Family, Emery, Providence, 18-20.
Irwin & Herzog, Proctor's 125th St., N. Y. C., 15-17; Proctor's, Troy, 18-20.
Ireland & Catto, McVicker's, Chicago.
Irwin, Flo & Co., Keith's, Syracuse, N. Y.
Isaned, Colonial, Erie, Pa.
Ishakawa Japs, American, Chicago, 18-20.
Itala & Co., Proctor's 125th St., N. Y. C., 18-20.
Jarrow, Majestic, Milwaukee.
Jack & Foris, Majestic, St. Louis.
James, Mrs. Louise, & Co., Unique, Minneapolis.
James & Pryor, Orpheum, Grand Rapids, Mich.
Jewell Comedy Four, Temple, Hamilton, Can.
Jeanette (3), Keith's, Providence.
Jean, Little Miss, Globe, Phila.
Johnstons, Musical, Empire, Sheffield, Eng.; Empire, Newport, 22-27; Argyle, Birkenhead, 29-April 3; Hipp., Belfast, Ire., 5-10; Hipp., Plymouth, Eng., 12-17; Empire, London, 19-24.
Johnstone, Chester B., & Co., Keith's, Columbus, O.; Keith's, Toledo, O., 22-27.
Joyce & West, Hipp., St. Louis.
Jorn, Karl, Keith's, Washington.
Johnson & Buckley, Proctor's 23d St., N. Y. C., 18-20.
Johnson & Irwin, Cross Keys, Phila., 18-20.
Johnson & Dean, Empress, St. Paul.
Jolson, Harry, State St., Trenton, N. J., 18-20.
Kajiyama, Orpheum, Bkln.
Kaufman, Minnie, Orpheum, Minneapolis.
Kulmer & Brown, Orpheum, Memphis.
Kanazawa Trio, Academy, Buffalo.
Kenne & Windsor, Bushwick, Bkln.
Kelly, Andrew, Keith's, Cincinnati.
Kelso, Mr. & Mrs. Jas., Keith's, Cleveland.
Keenan, Frank, & Co., Temple, Detroit.
Keefe, Langdon & Wheeler, Proctor's, Mt. Vernon, N. Y., 18-20.
Kelly & Fern, Proctor's, Mt. Vernon, N. Y., 18-20.
Kennedy & Melrose, Liberty, Bkln., 18-20.

KELLY AND GALVIN
Direction HARRY SPINGOLD

Kennedys, Dancing, Crystal, Milwaukee.
Kennedy & Kramer, Keith's, Lowell, Mass.
Keller & Weir, Princess, Hot Springs, Ark., 18-20.
Kimberly & Mohr, Forsyth, Atlanta, Ga.
Kirksmith Sisters, Bijou, Savannah, Ga., 18-20.
Kinkaid Kilties, Lincoln Sq., N. Y. C., 15-17; Greeley Sq., N. Y. C., 18-20.
Kirke, Hazel, Trio, Flatbush, Bkln., 18-20.
Kincaid, Billy, Empress, Cincinnati.
Kings, Musical, Princess, St. Paul, 18-20.
"Kid Kabaret," St. James, Boston, 18-20.
Kolb & Harland, Orpheum, New Orleans.
Kohe Japs, Boulevard, N. Y. C., 15-17; 7th Ave., N. Y. C., 18-20.
Kowana Japs, Keith's, Lowell, Mass.
Kremka Bros., Maryland, Baltimore.
Kramer & Morton, Temple, Detroit.
La Vino & Inman, Harris, Pittsburgh; O. H., York, 22-24; Colonial, Lancaster, 25-27.
Lal Mon Kim, Colonial, N. Y. C.
La Vara, Dancing, Prospect, Brooklyn.
Langdons, The, Orpheum, Jacksonville, Fla.
La Della Comiques (4), Orpheum, Boston, 18-20.
Largey & Snee, Cross Keys, Phila., 18-20.
Lane, Harper & Lane, Orpheum, Grand Rapids, Mich.
"Last Issue," Columbia, Bkln., 18-20.
"Last Hope," Boulevard, N. Y. C., 18-20.
"Lawn Party, The," Keith's, Providence.
Leslie, Bert, & Co., Prospect, Bkln.
Leon, Great, Shea's, Buffalo.
Lewis, Henry, Temple, Detroit.
Levy, Bert, Orpheum, Harrisburg, Pa.
Leightons (3), Keith's, Indianapolis.
Le Roy, Walter, & Co., Keith's, Phila.
Le Grohs, The, Keith's, Phila.
Leonard & Russell, Poli's, Scranton, Pa.
Lester, Harry B., Shea's, Toronto, Can.
Lee & Cranston, Orpheum, St. Paul.
Lenr & Fields, Proctor's 125th St., N. Y. C., 15-17.

BESSIE LE COUNT

Leonard & Louie, Lincoln Sq., N. Y. C., 15-17; Loew's, Newark, N. J., 11-16.
Leighton & Robinson, 7th Ave., N. Y. C., 15-17; Delancey St., N. Y. C., 18-20.
Leslie, Blanche, Flatbush, Bkln., 18-20.

Leonardi, Keystone, Phila.
Leever, Leroy & Davis, Keystone, Phila.
Le Claire, Maggie, Orpheum, Grand Rapids, Mich.
Lightner & Jordan, Majestic, Birmingham, Ala.
Littlefield, Marion, & Co., Keith's, Providence.
Liebert, Sam, & Co., Royal, N. Y. C.
Livingston & Conn, Proctor's 23d St., N. Y. C., 15-17; Proctor's 125th St., N. Y. C., 18-20.
Lind, Homer, & Co., National, N. Y. C., 15-17; Bijou, Bkln., 18-20.
Linton, Tom, & Jungle Girls, Orpheum, Altoona, Pa., 18-20.
Little All Right Co., Howard, Boston.
Lloyd, Rosie, Temple, Detroit.
Lloyd & Adams, Proctor's 125th St., N. Y. C., 15-17; Proctor's 58th St., N. Y. C., 18-20.
Long Tack Sam Troupe, Prospect, Bkln.
Lowell, Helen, & Co., Victoria, Charleston, S. C., 18-20.
Lohse & Sterling, Keith's, Ft. Wayne, Ind.
Loretta, Twins, Grand, Pittsburgh.
Louise & Ferrera, Proctor's, Albany, N. Y., 18-20.
Lorettas (3), Bijou, Bkln., 18-20.
Louis & Russell, Princess, Hot Springs, Ark., 18-20.
Lora, Gordon's Olympia, Boston.
"Lonesome Lassies, The," Keith's, Cincinnati.
Lucille & Cockie, Prospect, Bkln.
Ludwig, Amelia, Bijou, Boston.
Lyons & Yosco, Shea's, Buffalo.
Lyons & Cullen, Proctor's 58th St., N. Y. C., 18-20.

FRANK MACKEY
DOING "DUTCH" WITH
CHAS. ROBINSON'S CARNATION BEAUTIES

MacCurdy, James Kyrle, & Co., Park, Youngstown, O., 18-20; Sheridan Sq., Pittsburgh, 22-27.
Marx Bros. (4), Colonial, N. Y. C.
Mack, Andrew, Hipp., St. Louis.
Mang & Snyder, Empress, Grand Rapids, Mich.
Mann, Sam, & Co., Keith's, Louisville.
Mack & Orth, Keith's, Phila.
MacFarlane, Geo., Orpheum, Montreal, Can.

THE MACLEYS
SPECIALTY DANCERS.
DIRECTION OF M. S. BENTHAM.

Matthews, Shayne, & Co., Alhambra, N. Y. C.
Madden & Fitzpatrick, Lyric, Richmond, Va., 18-20.
Mason, Harry L., Hudson, Union Hill, N. J.
Mason, Keeler & Co., Orpheum, Minneapolis.
Marie, Dainty, Palace, N. Y. C.
Mack & Plagree, Proctor's 23rd St., N. Y. C., 18-20.
Magee & Kerry, Proctor's, Troy, N. Y., 18-20.
Marathon Comedy Four, American, N. Y. C., 15-17; Lincoln Sq., N. Y. C., 18-20.

PRODUCER
VIOLET MASCOTTE
Per. add., "The Bungalow," Randolph, Mass.

Mab & Weis, Delancey St., N. Y. C., 18-20.
Maitland, Madge, Loew's, Toronto, Can.
Macauley & Welch, Keith's, Boston, 22-27.
May, Tlay, & Co., Empress, Chicago, 18-20.
Marshall, Ed., Hammerstein's, N. Y. C.
Manola, Lyric, Indianapolis.
Mary Ellen (Elephant), Keith's, Lowell, Mass.
Marillere, Laura, Madison, Oneida, N. Y.; Carroll, Rome, 22-27.
Marvin & Hyde, State St., Trenton, N. J., 18-20.
Marlo, Anthany, Garden, Baltimore.

ARTHUR MAYER
GERMAN COMEDIAN
JACOBS and JERMON

Manhattan Trio, Garden, Baltimore.
Mariels (5), Garden, Baltimore.
"Man in the Dark," Globe, Boston, 18-20.
McGreevey, Mr. & Mrs. Jack, Keith's, Boston.
McCormack & Irving, Keith's, Cincinnati.
McDevitt, Kelly & Lucy, Keith's, Providence.
McMahon & Chappelle, Orpheum, Montreal, Can.
McMahon, Diamond & Chaplow, Temple, Rochester, N. Y.
McConnell & Simpson, Orpheum, St. Paul.
McIntyre, Molly, Palace, N. Y. C.
McKinley, Nell, American, N. Y. C., 15-17; National, N. Y. C., 18-20.
McKees (5), American, N. Y. C., 18-20.

The McNutts
"NUTTY McNUTTS"
Comedy Acrobatic Cyclists. Direction Frank Bohm

McMillan, Lida, & Co., Orpheum, N. Y. C., 18-20.
McNutts, Cycling, Academy, Fall River, Mass., 18-20.
McIntosh & Musical Maids, Globe, Boston, 18-20.
McClure & Dolly, Lyric, Hoboken, N. J., 18-20.
McConnell & Kitty, Orpheum, Milwaukee.
Merle's Cockatoos, Orpheum, Montreal, Can.
Meyako Trio, Keith's, Washington.
Merritt, Hal, Proctor's 58th St., N. Y. C., 15-17; Proctor's, 23rd St., N. Y. C., 18-20.
Mellur & De Paula, Crystal, Milwaukee.

TWO BOYS AND SIX TABLES
MENNETTI & SIDELLI
Those Ludicrous Acrobats Booked solid

Metropolitan Minstrels, Portland, Portland, Me., 18-20.
Miller & Lyle, Shea's, Toronto, Can.
Mignon, Colonial, N. Y. C.
Milmars, The, Proctor's, Plainfield, N. J., 18-20.
Milo, Orpheum, Altoona, Pa., 18-20.
Miller, Packer & Selz, Priscilla, Cleveland.
Morton, Ed., Shea's, Buffalo.
Montforts, Les, Colonial, Norfolk, Va., 18-20.
Moran & Wiser, Orpheum, Montreal, Can.
Montgomery & Moore, Majestic, Chicago.
Morris, Elida, Majestic, Chicago.
Montgomery, Marshall, Palace, Chicago.
Monarch Comedy Four, Boulevard, N. Y. C. 18-20.
Morris & Beasley, Hipp., Baltimore.
Montrose & Sardell, Hipp., Baltimore.
Morris & Parks, Orpheum, Altoona, Pa., 18-20.
Mozarts, Fred & Eva, Orpheum, Danville, Ill., 18-20; Empress, St. Louis, 22-24; Avenue, E. St. Louis, 25-27.
Morse, Bond, Empress, Chicago, 18-20.
Morrissey, Jack, & Co., Family, Rochester, N. Y.
Moore & Young, Keith's, Washington.
Monroe, Chauncey, & Co., Orpheum, Peoria, Ill., 18-20.
Mote, Edith, Garden, Baltimore.
Moore, Geo., Victoria, Baltimore.
Moore & Yates, Princess, Hot Springs, Ark., 18-20.
Mullen & Coogan, Keith's, Boston.
Mullane, Frank, Keith's, Cleveland.
Murray, Marion, & Co., Keith's, Columbus, O.
Murray, Elizabeth, Orpheum, New Orleans.
Murphy, Francis P., Grand, Phila.
Muller & Stanley, Wm. Penn, Phila.
Murphy, Mr. & Mrs. Mark, Globe, Phila.
Mystic Bird, Orpheum, N. Y. C., 18-20.
"Mysterious Mr. Russell," Orpheum, N. Y. C., 15-17; Flatbush, Bkln., 18-20.
Nazimova & Co., Keith's, Phila.
Nazarro, Nat, & Co., Wm. Penn, Phila.
Nagel, Carrie, & Co., Keystone, Phila.
Newhoff & Phelps, Keith's, Boston.
Nesbit, Evelyn, Keith's, Providence.
Newatoya Sextette, Bijou, Bkln., 18-20.
Neff, John, Orpheum, N. Y. C., 18-20.
Nerenrros (3), Keystone, Phila.
Nestor, Ned, & Girls, Unique, Minneapolis.
Nelson Duo, Bijou, Boston.
"Neptune's Garden," Proctor's, Mt. Vernon, N. Y., 18-20.
Nichols, Nellie, Keith's, Cleveland.
Nichols-Nelson Troupe, Flatbush, Bkln., 18-20.
Nichols Sisters, Empress, Chicago, 18-20.
Nellie & Brooks, Touring Australia, Indef.
Norins, Musical (5), Pantages', San Francisco, 22-27.
Nosette, Alhambra, N. Y. C.
O'Brien & Buckley, Palace, Phila., 18-20.
O'Connor, Nell, Majestic, St. Louis.
Odeone, Fulton, Bkln., 18-20.
Olivers (0), Hipp., St. Louis.
Omar Opera Co., Grand, Phila.
O'Neil, Doc, Keith's, Ft. Wayne, Ind.
O'Neil & Walmsley, Bijou, Battle Creek, Mich., 18-20.
"On the School Playgrounds," Grand, Pittsburgh.
O'Rourke & Miller, Poli's, Scranton, Pa.
Orland, Lee, Empress, St. Louis 19-20.
Oxford Quartette, Keith's, Lowell, Mass.
Petersons, Bounding, Keith's, Louisville.
Panizer Duo, Orpheum, Memphis.

Patricola & Meyer, Empress, Cincinnati.
Palfrey, Barton & Brown, McVicker's, Chicago.
Paula, Mlle., Hammerstein's, N. Y. C.
Pacheco Troupe, Bijou, Battle Creek, Mich., 18-20.
Pemoni, Camille, & Co., Proctor's 58th St., N. Y. C., 15-17.
Pell, Phyllis, Proctor's, Mt. Vernon, N. Y., 15-17.
Pelot, Fred & Annie, Casino, Washington.
Philbrick, Will, & Co., Keith's, Syracuse, N. Y.
Pinifax & Paulo, Keith's, Ft. Wayne, Ind.
"Pipes of Pan," Alhambra, N. Y. C.
Petts, Ernie, & Co., Princess, Wichita, Kan., 18-20; Empress, Tulsa, Okla., 22-24; Lyric, Okla. City, 25-27.

WEBER AND EVANS PRESENT
MILTON POLLOCK AND CO.
In "Speaking of Father," by GEO. ADE

Polzin Bros., American, N. Y. C., 18-20.
Primrose Four, Keith's, Louisville.
Prout, Eva, Boulevard, N. Y. C., 18-20.
Presto & Co., Nixon, Phila.
Puck, Harry & Eva, Prospect, Bkln.
Quinugs, Majestic, Chicago.
Raymond & Bebler, Orpheum, Jacksonville Fla.
Ruef, Claude, Sheridan Sq., Pittsburgh; Empress, Grand Rapids, Mich., 22-27.
Ray & Hilliard, Bijou, Battle Creek, Mich., 18-20.
Reynolds & Donegan, Prospect, Bkln.
Rebla, Orpheum, Des Moines, Ia.
Rex's Comedy Circus, Palace, N. Y. C.
Reeves, George, Proctor's 125th St., N. Y. C., 18-20.

CARRIE REYNOLDS
UNITED TIME

Reidy & Currier, Keith's, Lowell, Mass.
Reese & Tulsman, Greely's, Portland, Me., 18-20.
Red Raven Trio, Victoria, Baltimore.
"Red Cross Mary," Forsyth, Atlanta, Ga.
Rice, Sully & Scott, Forsyth, Atlanta, Ga.
Elves & Harrison, Orpheum, Des Moines, Ia.
Rigelman, Mabel, Majestic, Milwaukee.
Rice & Cohen, Bushwick, Bkln.
Ring, Julie, & Co., Proctor's 125th St., N. Y. C., 15-17; Proctor's, Mt. Vernon, 18-20.
Rice & Morgan, Orpheum, N. Y. C., 15-17; Fulton, Bkln., 18-20.
Richards, Chris, Greeley Sq., N. Y. C., 15-17; Loew's, New Rochelle, 18-20.
Richardson, Bruce, & Co., Orpheum, Altoona, Pa., 18-20.
Rice, Bell & Baldwin, Orpheum, Milwaukee.
Ritchie, Adele, McVicker's, Chicago.
Ripon, Alf., Casino, Washington.
Robbins, Clint & Bessie, Neligh, Neb., 18-20; Randolph, 22-24; Tekamah, 25-27.
Rubyns, Mr. & Mrs. Pantages', Portland, Ore.; Pantages', San Francisco, 22-April 3.
Rocher's Monkeys, Keith's, Cincinnati.

May Roeder
"THE NUT." New Act Shortly.

Roman's (7), Keith's, Columbus, O.
Roce, Ruth, Empress, Grand Rapids, Mich.
Rogers, Will, Keith's, Indianapolis.
Rollins, Grand, Pittsburgh.
Rochester, Clare, Royal, N. Y. C.
Royer Al & Sister, Orpheum, Minneapolis.
Rosener, Geo. M., Orpheum, Minneapolis.
Rose & Moon, Greeley Sq., N. Y. C., 15-17; 7th Ave., N. Y. C., 18-20.
Rose Trio, Greeley Sq., N. Y. C., 15-17; Boulevard, N. Y. C., 18-20.
Robinson, Bill, American, N. Y. C., 18-20.
Roman's Song Birds, Cross Keys, Phila., 18-20.
Rose, Sid, Unique, Minneapolis.
Roberts, Little Lord, Empress, Chicago, 18-20.
Rossdell Singers, Lyric, Indianapolis.
Rolland, Geo., & Co., Keith's, Lowell, Mass.
Roach & McCurdy, Portland, Portland, Me., 18-20.
Russell, Marie, Orpheum, Spokane, Wash.; Empress, Seattle, 22-27.
Rubes (2), Proctor's, Elizabeth, N. J., 18-20.
Russell's Minstrels, Empress, Kansas City, Mo.
Rutledge & Pickering, Family, Rochester, N. Y.
Rube Kids (3), Hammerstein's, N. Y. C.
Ryan & Lee, Palace, N. Y. C.

BEN HARRIETTE
RYAN and LEE
"If you see us do it, it's ours"

Salon Singers, Keith's, Boston.
Sale, Chick, Keith's, Louisville.
Satsuma (5), Temple, Rochester, N. Y.
Sawyer, Joan, & Co., Palace, Chicago.
Santley & Norton, Orpheum, Des Moines, Ia.
Savoy & Brennan, Loew's, Newark, N. J., 18-20.
Stanley, Joseph, Palace, N. Y. C.
Samuels & Co., Empress, Cincinnati.
Sampson & Douglas, Empress, Kansas City, Mo.

SANTLY & NORTON
IN VAUDEVILLE

Sannels, Reed & Co., Garden, Baltimore.
"Safety First," Orpheum, Harrisburg, Pa.
Schooler & Dickinson, Maryland, Baltimore.
Scenes from Grand Opera, Temple, Detroit.
Schichtel, Kelm, Orpheum, Duluth, Minn.
Scotch Players, Proctor's, Plainfield, N. J., 18-20.
Scott, Mike, Howard, Boston.
Sen Mai, Lady, Bushwick, Bkln.
Sebastian & Bentley, Orpheum, Minneapolis.
Serenaders (0), Olympic, Buffalo.
Seebacks, The, Keith's, Syracuse, N. Y.

MABELL ARTHUR
SHERMAN AND UTTRY

Shannon & Annis, Shea's, Toronto, Can.
Shone, Hermine, & Co., Alhambra, N. Y. C.
Sherman, Van & Hyman, Boulevard, N. Y. C., 15-17.
Shriner & Richards, Orpheum, N. Y. C., 18-20.

MAY SHELDON AND KEMP SISTERS
UNITED TIME

Shields & Rogers, Alhambra, Phila., 18-20.
Shilling, Wm., & Co., Cross Keys, Phila., 18-20.
Sharon & Wood, Victoria, Baltimore.

Shrode and Chappelle
"DURING ONE'S LIFE"
LOEW CIRCUIT SOLID

Sigman & McIntosh, Academy, Buffalo.
Simms, Willard & Co., Majestic, St. Louis.
Sims, Roubie, Orpheum, Milwaukee.
"Sierra Sunbeams," Proctor's 58th St., N. Y. C., 18-20.
"Silvers," Orpheum, Jacksonville, Fla.
Snyder & Buckley, Academy, Falls River, Mass., 18-20.
Sosman, Fred, Grand, Syracuse, N. Y.
Sollmines Duo, Boulevard, N. Y. C., 18-20.
Song Birds (3), Poli's, Scranton, Pa.
Soretti & Antoinette, Grand, Phila.
"Song & Dance Revue," Proctor's, Albany, N. Y., 18-20.
"Society Buds," Temple, Rochester, N. Y.
Sprague & McNeese, Shea's, Buffalo.
Spinette Quartette, Majestic, St. Louis.
Spooners, The, Emery, Providence, 18-20.
Sterrett, Howard S. Jr., Ziegfeld Follies of 1914, Indef.
Stanley, Mae, Patricia, Vancouver, Can., Indef.
Stevens, Hal, & Co., Lyric, Richmond, Va., 18-20.
Stepp, Louis, Trio, Proctor's 58th St., N. Y. C., 15-17; Proctor's 125th St., N. Y. C., 18-20.
Steppers (0), American, N. Y. C., 15-17; Academy, Fall River, Mass., 18-20.
Stephens, Leona, American, N. Y. C., 15-17.

JESSIE JAMES
STIRLING and CHAPMAN
SCOTTISH VOCALISTS
Direction STOKER and BIERBAUER

Stewart Sisters & Escorts, Delancey St., N. Y. C., 15-17; Flatbush, Bkln., 18-20.
Stantons, The, St. James, Boston, 18-20.
Stewart, Winifred, Wilson, Beloit, Wis., 19-20; Hipp., Evanston, Ill., 22-24; Apollo, Janesville, Wis., 25-27.

Sutton, McIntyre and Sutton
THE PUMPKIN GIRL
DIRECTION HARRY J. FITZGERALD

Staley, Birbeck & Co., Globe, Phila.
St. Allen, Edna & Billy, Princess, St. Paul, 18-20.
Suratt, Valeska, Hammerstein's, N. Y. C.
Sullys (5), Majestic, Chicago.
Subers & Keefe, Columbia, Okla., 18-20.
Swan & Swan, Proctor's, Albany, N. Y., 18-20.
Swain-Ostman Trio, Proctor's 125th St., N. Y. C., 18-20.
Swain's Rats & Cats, Alhambra, Phila., 18-20.
Swor, Jim George, Family, Rochester, N. Y.

WILBUR C. SWEATMAN
RAGTIME CLARIONETIST
Direction MAX HAYES

Swan, Edith, Lyric, Indianapolis.
Tanguay, Eva, Keith's, Toledo, O.
Talsel Bros., Palace, Chicago.
Tasker, Ann, & Co., Orpheum, New Orleans.
Taliaferro, Edith, Keith's, Washington.
"Tangle, The," McVicker's, Chicago.
"Tamer, The," Lyric, Hoboken, N. J., 18-20.
Tempest, Florence, & Co., Keith's, Columbus, O.
"Tenement Flirtation, A," Proctor's, Troy, N. Y., 18-20.
Thornton, Jas., Keith's, Columbus, O.

THURBER & THURBER
MOST UP-TO-DATE COMEDY ACT
ORIGINAL FUTURIST DANCE

Thompson, Jas., & Co., Orpheum, Sioux City, Ia.
Thomson, Harry, Empress, Cincinnati; Miles, Pittsburg, 22-27.
Tighe & Babette, Shea's, Buffalo.
Titcomb, La Belle, Loew's, Toronto, Can.
Toyo Troupe, Keith's, Cleveland.
Toney & Norman, Royal, N. Y. C.
Tosco Sisters (4), Shea's, Toronto, Can.
Trevitt's Dogs, Orpheum, New Orleans.
Traxler, Prof., & Co., Proctor's, Elizabeth, N. J., 18-20.
Trans-Atlantic Trio, Bijou, Battle Creek, Mich., 18-20.
Turrelly, Proctor's 125th St., N. Y. C., 18-20.
Usher, Claude & Fanny, Forsyth, Atlanta, Ga.
Van, Billy, Bijou, Savannah, Ga., 18-20; Orpheum, Jacksonville, Fla., 22-27.
Van & Schenck, Orpheum, Bkln.
Van Bergen, Martin, Colonial, Va., 18-20.
Van Alstyne & Loos Bros., Temple, Rochester, N. Y.
Van, Billy, Bijou, Savannah, Ga., 18-20.
Van Hoven, Keith's, Washington.
Vander Koors, The, Wm. Penn, Phila.
Valeria, Rosa, Sextette, Nixon, Phila.
Van Cooks, The, Greely's, Portland, Me., 18-20.
Vassar Girls (8), Garden, Baltimore.
Valli, Bijou, Boston.
Vernon, Hope, Keith's, London, Can.
Vinton & Buster, 7th Ave., N. Y. C., 15-17; Lincoln Sq., N. Y. C., 18-20.
Victoria, Princess, Orpheum, Boston, 18-20.
Vox, Valentine, Hipp., St. Louis.
Von Cello, Empress, St. Paul.
Von Hampton & Joselyn, McVicker's, Chicago.

WARD, BELL AND WARD
UNDER THE WHITE TOP
FEATURING ADELAIDE M. BELL

Ward, Marty, Girls from Happyland, Indef.
Ware, Helen, Orpheum, Bkln.
Water Lillies (0), Bushwick, Bkln.
Wakefield, Willa Holt, Keith's, Cleveland.
Ward, Will, & Girls, Victoria, Charleston, S. C., 18-20.
Wade, John P., & Co., Empress, Grand Rapids, Mich.

SPENCER WARREN
TUMBLING WITH LEO ZARRELL TRIO.
TOURING ORPHEUM CIRCUIT.

Ward & Cullen, Keith's, Toledo, O.
Walenstein & Freeley, Orpheum, Kansas City, Mo.
Walsh, Blanche, & Co., Orpheum, Memphis.
Walker, Charlotte, Majestic, Milwaukee.
Warner, Genevieve, Majestic, Milwaukee.
Warren, Percy, & Co., Proctor's 23rd St., N. Y. C., 15-17; Proctor's 125th St., N. Y. C., 18-20.
Warren, Paul, & Co., Proctor's 125th St., N. Y. C., 15-17; Proctor's, 23rd St., N. Y. C., 18-20.
Wurtenberg Bros., 7th Ave., N. Y. C., 15-17; Shubert, Bkln., 18-20.
Walsh & Bentley, National, N. Y. C., 18-20.
Walsh, Lynch & Co., Greeley Sq., N. Y. C., 18-20.

WARDELL and HOYT
LAUGH CREATORS
Watch them They do it

Walseys (3), State St., Trenton, N. J., 18-20.
Walton & Dolly, Bowdoin Sq., Boston.
"Ward 22," Alhambra, Phila., 18-20.
Wells, Billy & Nellie, Hughs Comedians, Indef.
Weems, Walter, Harris, Pittsburgh; Majestic, Johnstown, 22-24; Orpheum, Altoona, 25-27.

HAVE YOU SEEN
WEBER & ELLIOTT?

Weston & Leon, Orpheum, Montreal, Can.
Weston, Willie, Orpheum, Memphis.
Wells, Lew, Loew's, Toronto, Can.
Weber & Elliott, Palace, Phila., 18-20.
Weston & Clare, Globe, Phila.
Welch, Joe, Empress, St. Paul.
Ward Sisters, Empress, Kansas City, Mo.
Wescott, Era., & Co., McVicker's, Chicago.

WELLING-LEVERING TROUPE
Funniest Cycle Act in Vaudeville

Wheeler, Pert, & Co., Colonial, N. Y. C.
Whipple, Huston & Co., Keith's, Ft. Wayne, Ind.
Whitfield & Ireland, Empress, Grand Rapids, Mich.
White, Clayton, & Co., Keith's, Indianapolis.
White Hussars (8), Orpheum, Kansas City, Mo.
Whitelaw, Arthur, Colonial, Chicago, 18-20.
"When It Strikes Home," Hipp., St. Louis.
Williams & Wolfus, Orpheum, Memphis.
Wilde, Mr. & Mrs. Gordon, Orpheum, St. Paul.
Wilson, Jack, & Co., Majestic, Ft. Louis.
Wills, Nat M., Palace, N. Y. C.
Wilton Sisters, American, N. Y. C., 15-17; Lincoln Sq., N. Y. C., 18-20.
Wilson & Wilson, Orpheum, Boston, 18-20.
Wood, Britt, Maryland, Baltimore.
Wormwood's Animals, National, N. Y. C., 15-17; Orpheum, N. Y. C., 18-20.
Woods, Johnny, Crystal, Milwaukee.
Wood, Ollie, Broadway, Columbus, O.
World & Dewey, Bowdoin Sq., Boston.
Wright, Cecelia, Victoria, Charleston, S. C., 18-20.
Wynn, Bessie, Orpheum, Bkln.
Yorsko, Mme., Orpheum, Minneapolis.
Yoscarya (5), Proctor's 58th St., N. Y. C., 15-17; Proctor's 23d St., N. Y. C., 18-20.
Yvonne, Greeley Sq., N. Y. C., 18-20.
Zarrell, Leo, Trio, Orpheum, Duluth, Minn.
Zenda Troupe, Forsyth, Atlanta, Ga.

BIG THEATRE FOR BAY RIDGE.

A theatre seating two thousand will be erected at Forty-third Street and Fifth Avenue, Brooklyn. There will be sliding panels in the roof, so that air can cool the house on hot nights. The theatre will be ready in September, and vaudeville and pictures will be the policy. Thomas W. Lamb is the architect.

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CALIFORNIA SUE is not a rag or a soldier song. It's a State song with a swinging, irresistible melody that will strengthen any act. No matter where it's placed on the bill, it's the song they whistle as they leave the theatre. THE MELODY STICKS. Your Prof. Copy and Orchestration on receipt of late program. Quartette arr. ready. Orchestra for Band Leaders playing Exposition please send name for complimentary copy.

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ROUTE LIST—DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday.

Adams, Maude, (Chas. Frohman, mgr.)—Academy Baltimore 15-20, Lancaster, Pa., 22, Allentown 23, Trenton, N. J. 24, Reading, Pa., 25, Harrisburg, 26, Altoona 27.
Anglin, Margaret—Standard, New York, 22-27.
Arliss, Geo.—Grand, Cincinnati, 14-20.
"Argyle Case, The"—Broadway, Bkln., 22-27.
Barker's Granville Co.—Wallack's, New York, indef.
Barrymore, Ethel (Chas. Frohman, mgr.)—Empire, New York, 15-27.
Burke, Billie (Chas. Frohman, mgr.)—Nashville, Tenn., 17, 18, Montgomery, Ala., 19, Mobile 20, New Orleans 22-27.
Barnett, Zoe (W. J. Derthick, mgr.)—Regina, Sask., Can., 17, Saskatoon 18-20, Edmonton, Alberta 22-24, Calgary 25-27.
Boston Eng. Opera Co.—Springfield, Mass., 17.
"Bird of Paradise, The" (Oliver Morosco, mgr.)—Ford's, Baltimore, 15-20; Belasco, Washington, 22-27.
"Blue Envelope, The" (Richard Lambert, mgr.)—Broad, Phila., 15, indef.
"Bringing Up Father," No. 1 (Chas. Yale, mgr.)—Galt, Can., 17, St. Catharines 18, Hamilton 19, 20, Buffalo, N. Y., 22-27.
"Bringing Up Father," No. 2 (Chas. Foreman, mgr.)—Seattle, Wash., 14-20, Everett 21, Bellingham 22, Victoria, Can., 23, 24, Vancouver 25, Kamloops 26, Revelstoke 27.
"Bringing Up Father," No. 3 (Archie Mackenzie, mgr.)—Whitney, O., 17, 18, New Phila. 19, E. Liverpool 20, Niles 22, Salem 23, Kent 24, Akron 25-27.
"Broken Arrow" (Catrna Bros., mgrs.)—Two Rivers, Wis., 17, Valders 18, Neenah 19, Fond du Lac 20, Oshkosh 21.
"Blue Bird, The" (The Shuberts, mgrs.)—Manhattan O. H., New York, 15-27.
"Bought and Paid For"—Toronto, Can., 15-20.
Chatterton, Ruth (Henry Miller, mgr.)—Gaiety, New York, indef.
Columbia Mus. Com. Co.—Ottawa, Can., indef.
"Clever Ones"—Punch & Judy, New York, indef.
Dressler, Marie (The Shuberts, mgrs.)—Majestic, Bkln., 15-20, Phila. 22-April 3.
Drew, John (Chas. Frohman, mgr.)—Milwaukee 17, Madison 18, Rockford, Ill., 19, Dubuque, Ia., 20, Minneapolis 22-24, St. Paul 25-27.
Dillon & King Mus. Com. Co.—Oakland, Cal., indef.
"Dancing Around" (The Shuberts, mgrs.)—Shubert, Boston 15-20.
"Damaged Goods"—Walnut, Cincinnati, 14-20.
"Dummy, The"—Kansas City, Mo., 14-20.
Eltinge, Julian—Olympic, Chicago, indef.
"Experience" (Wm. Elliott, mgr.)—Casino, New York, indef.
"Everywoman" (Henry W. Savage, mgr.)—Bakersfield, Cal., 17, Visalia 18, Fresno 19, 20, San Francisco 21-April 3.
Ferguson, Elsie (Chas. Frohman, mgr.)—Lyceum, New York, 15-27.
Faversham, Wm. (Leonard L. Gallagher, mgr.)—Standard, New York, 15-20, Academy, Baltimore, 22-27.
Forbes-Robertson (Percy Burton, mgr.)—St. Paul, Minn., 15-20, Milwaukee, Wis., 22-27.
Flints, The (Felix Blel, mgr.)—New Castle, Pa., 15-20.
"Fads and Fancies" (Klaw & Erlanger, mgrs.)—Knickerbocker, New York, indef.
"Follies of 1914" (F. Ziegfeld, mgr.)—Los Angeles, Cal., 15-20, San Francisco 22-April 3.
"Fool and His Money" (Guy Caufman, mgr.)—Stronghurst, Ill., 18, Dallas City 19, Bowen 20.
"Fool There Was"—National, Chicago, 15-20.
"Forty-five Minutes from Broadway"—Logansport 24.
Gillette-Bates-Doro Co. (Chas. Frohman, mgr.)—Lexington, Ky., 17, Dayton, O., 18, Indianapolis, Ind., 19, 20, Pittsburgh, Pa., 22-27.
Gilbert & Sullivan Opera Co.—Metropolitan, Phila., 15-20.
Goodwin, Nat C.—New Orleans 14-20.
"Girl and the Tramp," Eastern—Fred Byers'—Crisfield, Md., 18, Salisbury 20, Easton 22, Cambridge 24, Centreville 26, Laurel, Del., 28.
"Girl and the Tramp," Western—Fred Byers' (Fred Flood, mgr.)—Las Vegas, Nev., 15-17, Goldfield 18-20, Tonopah 22-24, Carson City 25-27.
"Girl from Rector's, The"—Crown, Chicago, 15-20.
"Girl of Eagle Ranch" (Geo. W. Attebury, mgr.)—Harrington, Kan., 20, Peabody 22, Strong 23, Burlington 24.
"Girl He Couldn't Buy"—Syracuse, N. Y., 18-20.
Hitchcock, Raymond—Hartford, Conn., 19, 20, Bronx O. H., New York, 22-27.
Hodge, Wm. (The Shuberts, mgrs.)—Buffalo, N. Y., 15-20, Auburn 22, Cortlandt 23, Ithaca 24, Binghamton 25, Scranton, Pa., 26, Wilkes-Barre 27.
"Hello, Broadway" (Cohan & Harris, mgrs.)—Astor, New York, indef.
"High Cost of Loving" (Lew Fields)—Garrick, Chicago, indef.
"High Jinks" (Arthur Hammerstein, mgr.)—Richmond, Ind., 17, Muncie 18, Marion 19, Ft. Wayne 20, So. Bend 21, Battle Creek, Mich., 22, Jackson 23, Grand Rapids 24, Kalamazoo 26, Lansing 27.
"Help Wanted"—Lait & Rafferty (O. R. Henkel, mgr.)—Louisville, Ky., 14-20, Walnut, Cincinnati, O., 21-27.
"Hanky Panky" (Lew Fields, mgr.)—Imperial, Chicago, 15-20, Majestic, Bkln., 22-27.
"Henpecked Henry"—Buffalo 15-20, Toronto, Can., 22-27.
Illington, Margaret (Selwyn & Co., mgrs.)—Harris, New York, indef.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Cohan's, New York, indef.
"Inside the Lines" (J. Fred Zimmerman Jr. & Wm. Harris Jr., mgrs.)—Longacre, New York, indef.
"In Old Kentucky"—Cleveland 15-20.
"Innocent" (A. H. Woods, mgr.)—Buffalo 22-27.
"It's a Long Way to Tipperary"—Gus Hill's (Chas. Southwell, mgr.)—Lindsay, Can., 17, Peterboro 18, Trenton 19, Kingston 20, Brockville 22, Ogdensburg 24, Quebec 25-27.
"It's a Long Way to Tipperary"—Gus Hill's (John F. Sullivan, mgr.)—Indianapolis 21-27.
Kellermann, Annette—Cleveland 15-20.
"Kick-In" (A. H. Woods, mgr.)—Republic, New York, 15-27.
"Law of the Land"—Forty-eighth Street, New York, indef.
"Lilac Domino, The" (Dippel Opera Comique Co., mgrs.)—Majestic, Boston, indef.
"Lady Luxury"—Charleston, S. C., 18.
Montgomery & Stone (Chas. Dillingham, mgr.)—Globe, New York, indef.
McIntyre & Heath (John Cort, mgr.)—Detroit, Mich., 15-20, Cleveland, O., 22-27.
Murdock, Ann (Chas. Frohman, mgr.)—Hollis, Boston, 15-20.
Maude, Cyril—Blackstone, Chicago, 15-27.
Miller, Henry—St. Louis, 14-20.
Mann, Louis (The Shuberts, mgrs.)—Cleveland 15-20, Lyric, Cincinnati, 21-27.
Mantell, Robert—Lyric, Phila., 15-20.
"Maid in America" (The Shuberts, mgrs.)—Winter Garden, New York, indef.
"Miracle Man, The" (Cohan & Harris, mgrs.)—Syracuse, N. Y., 17, 18, Rochester 19, 20, Buffalo 22-24.
"Mutt and Jeff in Mexico" (Joe Pettengill, mgr.)—Jersey City, N. J., 15-20, Paterson 22-27.
"Mutt and Jeff," No. 2 Co. (C. H. Williams, mgr.)—Superior, Wis., 17, Brainerd 18, Staples 19, Little Falls 20, St. Paul, Minn., 21-24, Minneapolis 25-27.
"Mutt and Jeff," No. 3 Co. (Griff Williams, mgr.)—Eau Claire, Wis., 17, Red Wing, Minn., 18, Winona 19, Faribault 20, Mankato 21, St. Peter 22, New Ulm 23, Albert Lea 24, Northfield 25, Owatonna 26, Rochester 27.
"Mutt and Jeff," No. 4 Co. (Harry Hill, mgr.)—Lockhaven, Pa., 17, Williamsport 18, Sunbury 19, Shamokin 20, Mt. Carmel 22, Ashland 23, Shenandoah 24, Bloomsburg 25, Hazleton 26, Lansford 27.
"Mutt and Jeff," Special Co. (Walter Turner, mgr.)—Welch, Okla., 17, Pt. Arthur, Tex., 18, Wharton 19, Yoakum 20, New Braunfels 21.
"Missouri Girl, The" (Merle H. Norton, mgr.)—Goldfield, Ia., 18, Dows 19, Iowa Falls 22, Klemme 23, Wesley 24, Fenton 25, Ringsted 26, Thompson 27.
"Milestones"—Walnut, Phila., 15-20, Ford's, Baltimore, 22-27.
"Modern Eve, A"—San Diego, Cal., 11-17.
"Mrs. Wiggs of the Cabbage Patch"—Kansas City, Mo., 14-20.
Neilson-Terry, Phyllis (Jos. Brooks, mgr.)—Maxine Elliott's, New York, indef.
"New Henrietta, The"—Cort, Chicago, indef.
"Natural Law, The"—Hartford, Conn., 15-17.
Olcott, Chauncey (Henry Miller, mgr.)—Minneapolis 14-20.
"On Trial" (Cohan & Harris, mgrs.)—Candler, New York, indef.
"On Trial" (Cohan & Harris, mgrs.)—Cohan's, Chicago, 15-20.
"On Trial" (Cohan & Harris, mgrs.)—New Haven, Conn., 15-20, Springfield, Mass., 22-27.
"Only Girl, The" (Joe Weber, mgr.)—Lyric, New York, indef.
"Our Children"—Princess, Chicago, indef.
"Ole, the Swede Detective" (Al Beckerich, mgr.)—Andover, S. Dak., 17.
"Only Way, The" (A. Adams, mgr.)—Florence, Ariz., 17, Ray 18, Pima 19, Thatcher 20, Safford 21, Lordsburg 22, Deming, N. Mex., 23, Valentine, Tex., 24, Marathon 25, Sanderson 26, Del Rio 27.
Post, Guy Bates—Logansport, Ind., 17, Milwaukee, Wis., 18-20; Peoria, Ill., 22-24.
"Polygamy" (Modern Play Co., mgrs.)—Park, New York, indef.
"Pair of Silk Stockings, A" (Winthrop Ames, mgr.)—Little, New York, indef.
"Pair of Sixes, A" (H. H. Frazee, mgr.)—Wilbur, Boston, indef.
"Pair of Sixes, A" (H. H. Frazee, mgr.)—Newark, N. J., 15-20, New Haven, Conn. 22-24.
"Pair of Sixes, A" Eastern (H. H. Frazee, mgr.)—Nashua, N. H., 17, So. Framingham, Mass., 18, Norwich, Conn., 19, Willimantic 20, Jersey City, N. J., 22-27.
"Pair of Sixes, A," Western (H. H. Frazee, mgr.)—Greenville, Miss., 17, Memphis, Tenn., 18-21, Clarksdale, Miss., 22, Greenwood 23, Yazoo 24, Jackson 25, Birmingham, Ala., 26-28.
"Pair of Sixes, A," Central (H. H. Frazee, mgr.)—Burlington, Ia., 17, Princeton 18, Dixon 19, Sterling, Mich., 20, Kenosha, Wis., 21, Sheboygan 22, Green Bay 23, Hancock, Mich., 25, Ishpeming 26, Escanaba 27.
"Peg o' My Heart" (Florence Martin) (Oliver Morosco, mgr.)—Adelphi, Phila., indef.
"Peg o' My Heart" (Peggy O'Neil) (Oliver Morosco, mgr.)—Sacramento, Cal., 17, Marysville 18, Chico 19, Red Bluff 20, Dunsmuir, Ore., 21, Ashland 22, Medford 23, Eugene 24, Corvallis 25, Albany 26, Salem 27.
"Peg o' My Heart" (Dorothy Mackaye) (Oliver Morosco, mgr.)—Hammond, Ind., 17, Michigan City 18, Dowagiac, Mich., 19, Kalamazoo 20, Battle Creek 21, Coldwater 22, Adrian 23, Tecumseh 24, Jackson 25, Lansing 26, Charlotte 27.
"Peg o' My Heart" (Elsa Ryan) (Oliver Morosco, mgr.)—Sioux Falls, So. Dak., 17, Watertown 18, Aberdeen 19, Huron 20, Brookings 22, Mankato, Minn., 23, Owatonna 24, Faribault 25, Rochester 26, Winona 27.
"Peg o' My Heart" (Doris Moore) (Oliver Morosco, mgr.)—Prairie du Chien, Wis., 17, Elkader, Ia., 18, Richland Center, Wis., 19, Madison 20, Kenosha 22, Belvedere 23, Beloit 24, Watertown 25, Beaver Dam 26, Appleton 27.
"Peg o' My Heart" (Marion Dentler) (Oliver Morosco, mgr.)—Lawton, Okla., 17, Chickasha 18, Norman 19, Guthrie 20, Tulsa 21, Pawnee 22, Perry 23, Kulil 24, Tonkawa 25.
"Potash & Perlmutter" (A. H. Woods, mgr.)—Buffalo 15-20, Toronto, Can., 22-27.
"Passing Show of 1914"—St. Louis, 14-20.
"Prodigal Son, The" (Oscar Graham, mgr.)—Bridgeport, Tex., 17, Lacoula 18, Leonard 19, Jefferson 20.
"Poor Little Rich Girl"—National, Washington, 15-20.
"Prince of Pilsen" (Percy J. Kelly, mgr.)—Indianapolis 25-27.
Robson, May—Keokuk, Ia., 20.
Royal Grand Opera Co.—Rochester, N. Y., 15-17.
"Red Widow" (P. H. Niven, mgr.)—Cordele, Ga., 17, Americus 18, Bainbridge 19, Albany 20, Camilla 22, Hawkinsville 23, Dublin 24, Macon 25, Milledgeville 26, Athens 27.
Starr, Frances (David Belasco, mgr.)—Belasco, New York, indef.
Skinner, Otis (Chas. Frohman, mgr.)—Illinois, Chicago, 15-20, Hollis, Boston, 22-April 3.
Sanderson-Brian-Cawthorn Co. (Chas. Frohman, mgr.)—Detroit, Mich., 15-20, Illinois, Chicago, 22, indef.
San Carlo Opera Co.—Norfolk, Va., 17, 18, Wilmington, Del., 19, 20.
Stahl, Rose (Henry B. Harris' Estate, mgr.)—Oakland, Cal., 18-20.
Spooner, Cecil—Grand Rapids, Mich., 25-27.
"Song of Songs" (A. H. Woods, mgr.)—Eltinge, New York, indef.
"Sinners" (Wm. A. Brady, mgr.)—Playhouse, New York, indef.
"Show Shop, The" (Selwyn & Co., mgrs.)—Hudson, New York, indef.
"Sari" (Henry W. Savage, mgr.)—Columbus, O., 15-17, Springfield 18, Dayton 19, 20, Grand, Cincinnati, 21-27.
"Seven Keys to Baldpate" (Cohan & Harris, mgrs.)—Garrick, Phila. indef.
"Seven Hours in New York" (O. E. Wee, mgr.)—Bradford, Pa., 18, Olean, N. Y., 20, Towanda, Pa., 23, Norwich 25, Lowville 26, Watertown 27.
"Sunny South" (J. C. Rockwell, mgr.)—Lapeer, Mich., 17, St. Louis 18, Alma 19, Shepherd 20, Marion 22, Cadillac 23, Thompsonville 24, Traverse City 25, E. Jordan 26, Charlevoix 27.
"September Morn," Circuit Co. (Rowland & Clifford, mgrs.)—Amsterdam, N. Y., 17, Johnstown 18, Rome 19, Watertown 20, Fulton 23, Oswego 24, Oneida 25, Syracuse 26, Ithaca 27.
"September Morn," Central Co. (Rowland & Clifford, mgrs.)—Lake Charles, Tex., 17, Baton Rouge, La., 18, Alexandria 19, Monroe 20, Shreveport 21, 22, Texarkana, Ark., 23, Pine Bluff 24, Hot Springs 25.
"September Morn," Eastern Co. (Rowland & Clifford, mgrs.)—Rapid City, S. Dak., 17, Deadwood 18, Bellefourche 19, Lead 20.
"September Morn" Coast Co. (Rowland & Clifford, mgrs.)—Denver 14-20.
"Shepherd of the Hills"—Portland, Me., 22-24.
Trentini, Emma (Messrs. Shubert, mgrs.)—Forty-fourth Street, New York, indef.
Tellegen, Lou (The Shuberts, mgrs.)—Thirty-ninth Street, New York., 17, indef.
Thurston, Howard (Jack Jones, mgr.)—Atlantic City, N. J., 15-17, Wilmington, Del., 22-27.
Tempest, Marie (John Cort, mgr.)—Lyric, Cincinnati, 15-20, St. Louis 22-27.
"To-night's the Night" (The Shuberts, mgrs.)—Shubert, New York, 15-April 3.
"Twin Beds" (Selwyn & Co., mgrs.)—Fulton, New York, indef.
"Twin Beds" (Selwyn & Co., mgrs.)—Geneva, N. Y., 17.
"To-Day" (Arthur Bryon) (Harry Von Tilzer, mgr.)—Portland, Ore., 14-20, Seattle, Wash., 21-27.
"Third Party, The" (Messrs. Shubert, mgrs.)—Plymouth, Boston, indef.
"Trail of the Lonesome Pine"—Colonial, Baltimore, 15-20.
"Too Many Cooks," Coast Co. (Wm. A. Brady, mgr.)—Winnipeg, Man., Can., 15-20, Ft. William, Ont., Can., 22-24, Hibbing, Minn., 26, Superior, Wis., 27.
Can., 15-20, Ft. William, Ont., Can., 22-24, Hibbing, Minn., 26, Superior, Wis., 27.
"Things that Count, The"—Belasco, Washington, 15-20.
"Tess of the Storm Country"—Victoria, Chicago, 15-20.
"Under Cover" (Selwyn & Co., mgrs.)—Cort, New York, indef.
"Under Cover" (Selwyn & Co., mgrs.)—Harrisburg, Pa., 18.
"Uncle Tom's Cabin" (C. B. Harmount, mgr.)—Parkersburg, W. Va., 17, Gallipolis, O., 18, Glouster 19, Zanesville 20, Lancaster 22, Newark, 23, Mt. Gilead 24, Sandusky 27.
Warfield, David—Powers', Chicago, 15-27.
Whiteside Walker—Terre Haute, Ind., 22.
Walden, Dana—Rossville, Ill., 17, Alvin 18, Weldon 19; Montezuma, Ind., 20, Veedersburg 22, New Lisbon 23, Manhattan, Ill., 24, McHenry 25, Kingston 26, Stillman Valley 27.
"Watch Your Step" (Chas. Dillingham, mgr.)—New Amsterdam, New York, indef.
"White Feather, The" (Wm. A. Brady, mgr.)—Comedy, New York, indef.
"What's Going On?" (John Cort, mgr.)—La Salle, Chicago, indef.
"Whip, The"—Grand Rapids, Mich., 15-20.
"Whirl of the World" (The Shuberts, mgrs.)—Tacoma, Wash., 17, Yakima 18, Walla Walla 19, Spokane 20.
"Winning of Barbara Worth" (L. E. Yeoman, mgr.)—Santa Ana, Cal., 18, San Diego 19, 20, Los Angeles 22-27.
"When Dreams Come True"—Altoona, Pa., 17, Scranton 18, Harrisburg 19, 20.
"Within the Law" (Selwyn & Co., mgrs.)—St. Louis 14-20, Nashville, Tenn., 19, 20.

STOCK AND REPERTOIRE.
Permanent and Traveling.

Academy Players—Northampton, Mass., indef.
Academy Players—Haverhill, Mass., indef.
American Stock—American, Phila.
Angell Stock (Joe Angell, mgr.)—Homer City, Pa., 15-17, Nanty Glo 18-20, Barnesboro 22-27.
Arvine Players—Johnstown, Pa., indef.
Adair, John, Jr. & Co.—Steubenville, O., indef.
Auditorium Stock—Kansas City, Mo., indef.
Angell's Comedians—Phila., Miss., 15-20.
American Stock—Council Bluffs, Ia., indef.
Alcine-Gates Players—Cleveland, indef.
Ashton, Newton Mus. Com. Co.—South Bend, Ind., indef.
Burbank Stock—Los Angeles, indef.
Bryant, Billy, Stock—Logansport, Ind., indef.
Beaton, Margot, Stock—Bemidji, Minn., indef.
Barrow-Howard Players—Council Bluffs, Ia., indef.
Bishop Players—Oakland, Cal., indef.
Byers, Fred. Stock (Byers & Ingram, mgrs.)—Paducah, Ky., indef.
Baker Stock—Portland, Ore., indef.
Brown, Louise, Stock (Edward Doyle, mgr.)—Putnam, Conn., 15-20.
Bainbridge Players—Minneapolis, indef.
Boyd Stock—Omaha, Neb., indef.
Barrett Players (J. B. Barrett, mgr.)—Portsmouth, O., indef.
Bonstelle, Jessie, Stock—West End, New York, indef.
Baker Theatre Stock—Rochester, N. Y., indef.
Brunner-Canalmus Stock—New Orleans, indef.
Broadway Players (O. E. Wee, mgr.)—Camden, N. J., indef.
Bryson Players (Kit Carson, mgr.)—Worcester, Mass., 17-20.
Bijou Stock (C. Fred Dunn, mgr.)—Warrenton, N. C., 15-20, Shepards Neck 22-24, Enfield 25-27.
Bessey, Jack, Stock—Racine, Wis., 14-20.
Craig Stock—Castle Square, Boston, indef.
Crescent Stock—Crescent, Bkln.
Colonial Players—Norfolk, Va., indef.
Cook, Chas., Stock—Waterbury, Conn., indef.
Colonial Stock—Providence, indef.
Canada, Jole, Players—Davenport, Ia., indef.
Carter Robinson Stock—Okla. City, Okla., indef.
Cook Players (H. M. Cook, mgr.)—Palmetto, Fla., 15-20, Bradentown 22-27.
Crane-Shirley Stock—Troy, N. Y., indef.
Columbia Stock (Wm. Kralce, mgr.)—So. Hill, Va., 15-20, Lawrenceville 22-27.
Clamage, Arthur, Mus. Revue (Claude H. Long, mgr.)—Hampton, Ia. 15-17.
Crescent Stock—Pauline, Ia., 17, Spencer 18, Hartley 19, Sheldon 20, Granville 21, Orange City 22, Ireton 23, Pauline 24, Spencer 25, Hartley 26, Sheldon 27.
Cummings Stock—Toronto, Can., 15-20.
Davis Stock—Davis, Pittsburgh.
Denham Stock—Denver, indef.
Doty & Sight's Comedians (H. H. Doty, mgr.)—Greenwood, Wis., 15-20.
Dailey Stock (Ted Dailey, mgr.)—Bay City, Mich., 14-27.
Dainty, Bessie, Stock—Waco, Tex., indef.
Dubinsky Bros.' Stock—Sioux City, Ia., indef.
Empress Stock—Augusta, Me. indef.
Empress Stock—Tacoma, Wash., indef.
Enterprise Stock (Norman Hilyard, mgr.)—Chicago, indef.
Empire Stock—Empire, Phila.
Edwards, Mae, Stock (Chas. T. Smith, mgr.)—Lindsay, Ont., Can., indef.
Earle Stock—Martinsburg, W. Va., 15-20, Cumberland, Md., 22-27.
Eckhardt, Oliver, Players (Oliver Eckhardt, mgr.)—Regina, Sask., Can., indef.
Forsberg Players—Newark, N. J., indef.
Folly Mus. Stock (Harry Tuberville Jr, mgr.)—Peoria, Ill., indef.
Fountain Stock—Charleston, S. C., 22, indef.
Gotham Players—Gotham, Bkln.
Gibney, Sarah, Co.—Sarnia, Ont., Can., indef.
Grand Opera House Stock—Grand, Bkln.
Gordinier Bros.' Stock—Burlington, Ia., indef.
Garrick Players—Berwyn, Pa., 22, Coatesville 23.
Hayward, Grace, Stock—Willard, Chicago, indef.
Heswell, Percy, Stock—Toronto, Can., indef.
Horner Com. Co.—Estherville, Ia., indef.
Heyde Drama Players (Phil H. Heyde, mgr.)—La Crosse, Wis., indef.
Huntington Players—St. Paul, indef.
Harrison Theatre Co.—Sherman, Tex., indef.
Hurd's, Ira, Stock—Mt. Vernon, N. Y., indef.
Irving, Adelaide, Players—Waco, Tex., indef.
Jewell Kelly Stock—Mobile, Ala., indef.
Keith Players—Toledo, O., indef.
Keith Stock—Portland, Me., indef.
Keyes Sisters Stock—Dallas, Tex., indef.
Keith Players—Bronx, New York, indef.
Klark, Gladys, Stock—Natick, Mass., 15-20.
King Stock—King, St. Louis.
Lewis-Oliver Players (Jack Lewis, mgr.)—Raleigh, N. C., indef.
Logan Square Stock—Chicago, indef.
Little Stock—Little, Phila.
Lonergan, Lester, Players—Lynn, Mass., indef.
Livingstone Stock—Dennis, Ill., indef.
Lynn Players—Lynn, Mass., indef.
Lawrence, Del. S., Stock—Montreal, Can., indef.
Lyceum Stock—New Britain, Conn., indef.
Lyric Stock—Buffalo, N. Y., indef.
La Roy Stock (H. La Roy, mgr.)—Greenville, O., 14-20, Winchester, Ind., 21-27.
Lyell-Vaughan Stock—Albany, N. Y., indef.
Leonard Players (Wm. R. Leonard, mgr.)—Carson, Ia., 15-17, Essex 18-20, Thurman 22-27.
Mack's Associate Players—Monessen, Pa., indef.
Merk. Sq. Players—Lowell, Mass., indef.
Mason Williams Stock—Mobile, Ala., indef.
Mark's, Ernie, Stock—Niagara Falls, Can., 15-20.
National Stock (F. R. Cole, mgr.)—Bunker Hill, Ind., 15-17, Walton 18-20, Delphi 22-27.
North Bros.' Stock—Wichita, Kan., indef.
Orpheum Players—Reading, Pa., indef.
Oliver Stock—Rock Island, Ill., indef.
Olive Stock—Moline, Ill., indef.
Orpheum Stock—Jersey City, indef.
Pringle, Della, Stock—Boise, Idaho, indef.
Poli Players—Poli's, Washington.
Poli Players—Auditorium, Baltimore, indef.
Poli Players—New Haven, Conn., indef.
Poli Players—Scranton, Pa., indef.
Poli Players—Worcester, Mass., indef.
Poli Players—Hartford, Conn., indef.
Princess Stock—Des Moines, Ia., indef.
Park Opera Co.—Shenandoah, St. Louis, indef.
Players Co.—Park, St. Louis, indef.
Peyton, Corse, Stock—Syracuse, N. Y., indef.
Princess Mus. Com.—Montreal, Can., indef.
Perry's Peerless Players—Hamilton, Can., indef.
Price's Popular Players (John R. Price, mgr.)—Saratoga Springs, N. Y., indef.
Palace Players (Fred Beaulein, mgr.)—Clarksburg, W. Va., indef.
Premier Players—Fall River, Mass., indef.
Princess Stock—New Rochelle, N. Y., indef.
Price & Butler Stock—Lewes, Del., 15-20, Easton, Md., 22-27.
Rentfrow's Stock (J. N. Rentfrow, mgr.)—Texas City, Tex., indef.
Shubert Stock—Milwaukee, indef.
Sherman Stock Co.—Joliet, Ill., 15-17, Elgin 18-20, Hammond, Ind., 21, Joliet, Ill., 22-24, Elgin 25-27.
Sutherland Stock—Elderon, Wis., 15-17, Marathon 18-20, Almond 22-24, Red Granite 25-27.
Schenley Players—Schenley, Pittsburgh.
Staub Theatre Players—Knoxville, Tenn., indef.
Temple Players—Malden, Mass., indef.
Thomson-Woods Co.—Waltham, Mass., indef.
United Players—Marion, O., indef.
Van Dyke & Eaton Co. (F. Mack, mgr.)—Joplin, Mo., indef.
Vees, Albert S., Stock—Bellaire, O., indef.
Washington Stock—Detroit, indef.
Wallin, Kathleen, Stock (Walter Sanford, mgr.)—Elizabeth City, N. C., indef.
World's Fair Stock—San Diego, Cal., indef.
Wallace, Chester, Players (Chester Wallace, mgr.)—E. Liverpool, O., indef.
Warburton Stock—Yonkers, N. Y., indef.
Young Adams Stock—St. John, Can., indef.

COMPANIES IN TABLOID PLAYS.

Bloom, Max—Omaha, Neb., 15-17.
Clayton Players (Lloyd G. Foster, mgr.)—Barre, Vt., indef.
"Dream Girls, The"—Logansport, Ind., 15-17.
Empire Mus. Com. Co.—Pine Grove, Pa., 15-20, Lebanon 22-27.
Gorman's Mus. Com. Co.—Portland, Me., 15-20.
"High School Minstrel Girls" (C. E. Singleton, mgr.)—Chicago 15-17.
"Hotel Topsy Turvey," Galvin's (A. H. McAdam, mgr.)—Hagerstown, Md., 15-20, Pittsburgh, Pa., 22-24, Wheeling, W. Va., 25-27.
La Petite Revue—Peoria, Ill., 21-24.
Jones, Hap. Mus. Revue—New Orleans, indef.
"Masqueraders, The"—Jas. A. Galvin's (A. H. McAdams, mgr.)—Washington 15-20, Hagerstown, Md., 22-27.
"Simple Simon"—Augusta, Ga., 15-20.
Teal & Lee Co. (Raymond Teal, mgr.)—Pittsburgh, indef.
"Tabarin Girls" (Dave Newman, mgr.)—Danville, Va., 14-20.

MINSTRELS.

Alexander's Ragtime Minstrels (Floyd King, mgr.)—Pittsfield, Mass., 17.
De Rue Bros.'—Pt. Washington, N. Y., 22, Bay Shore 23, Babylon 24, Sayville 25, Patchogue 26, W. Hampton Beach 27.
Field's, Al. G. (Edward Conrad, mgr.)—Bartlesville, Okla., 17, Tulsa 18, Okla. City 21, 22, McAlester 23, Muskogee 24, Ft. Smith, Ark., 25, Hot Springs 26, 27.
Huntington's (J. W. Weal, mgr.)—Winnfield, La., 19, 20, Jonesboro 22, Junction City, Ark., 23, Eldorado 24, Carthage 25, Malvern 26, 27.
O'Brien's, Neil (Oscar F. Hodge, mgr.)—Bowling Green, Ky., 17, Columbia, Tenn., 18, Birmingham, Ala., 19, Montgomery 20.
Powel's, Tom, Minstrels—Hot Springs, Ark., 15-17.
Richard & Pringle's (Holland & Filkins, mgrs.)—Cheyenne, Wyo., 17, Ft. Collins, Colo., 18, Loveland 19, Longmont 20, Walsenburg 24, Alamosa 25, Antonio 26, Pagosa Springs 27.

BANDS AND ORCHESTRAS.

Chandler, Nellie B., & Harmony Maids (Chas. W. Goets, mgr.)—Boston, Mass., indef.
Fiske's Band—Wonderland Floating Theatre, indef.
McSparron's Band—Ella-Sha-Co., indef.
Neel's, Carl, Band—Logan, W. Va., indef.

PICTURES.

"Birth of a Nation"—Liberty, New York, indef.
"Cabiria"—Grand Rapids, Mich., 15-20.
"Hypocrites"—De Kalb, Bkln., 15-20.
"Salambo"—Columbia, Washington, 15-20.
"Through Central Africa"—Princess, New York, indef.

CARNIVAL.

Jones, John J.; Expo. Shows—Eau Gallie, Fla., 15-20, St. Augustine 22-27.

CIRCUS.

Barnes, Al. G.—Los Angeles 17-20, Lancaster 21, Bakersfield 22, Porterville 23, Reedley 24, Visalia 25, Tulare 26, Coalinga 27.

MISCELLANEOUS.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—Chesterville, Ont., Can., 17, Cardinal 18, Morrisburg 19, Iroquois 20.
Becque Picture Shows—New City, N. Y. (Fridays), indef.
Bunny, John—Bronx O. H., New York, 15-20.
Howe's, Lyman, Pictures—Clinton, Ia., 17, 18.
Luken's Trained Animal Show (Harry Luken, mgr.)—Dunkirk, N. Y., 17, 18, Warsaw 19, 20, Syracuse 25-28.
McGinley, Bob & Eva—Fairview, Mont., 17, Froid 18, 19, Medicine Lake 22, 23, Red Stone 24-26.
Opels Vaud. Co.—Toledo, O., until May 1.
Picton Shows—Cleveland, indef.
Royal Lilliputian Revue—Providence 15-20, Hartford, Conn., 22-24, New Haven 25-27.
Smith, Mysterious—Dunnell, Minn., 17, Windom 18, 19, Worthington 20, Brewster 22, 23, Boyden 25, Hartley 27.
Thompson's, Frank H., Pictures—Monroe Centre, Ill., 17-20, Stillman Valley 22-24.
Valentine's Variety Co. (Thos. Alton, mgr.)—California, Mo., 20, 21, Sedalia 22, 23, Jefferson City 24, 25, Washington 26, 27.

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SCENIC ARTIST

Play Parts; do Three Specialties, each a distinct novelty. Address SCENIC ARTIST, Care Southwestern Bureau NEW YORK CLIPPER, 1125 Grand Ave., Kansas City, Mo.

WANTED, FOR COLUMBIA STOCK COMPANY
TALL MAN, FOR LIGHT COMEDY AND JUVENILES
YOUNG GENERAL BUS. WOMAN, not under 5 foot 6

OTHERS WRITE. All photos returned. No specialties. This is our 140th week without closing. Harry B. Shorman, write. WM. KRALCE, South Hill, Va., 15-20; week 22, Lawrenceville, Va.

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YOUNG GIRL

Well built, to do IRON JAW. Must Do Teeth Work. Will teach the rest. Established act.
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DREAM OF LIFE
Music by EUGENE PLATZMANN
Lyrics by "CON" T. LAM

An absolute song of truth. Suitable for any act or program. Performers write for your copy. Grafters beware!
THE INDEPENDENT MUSIC CO., 1047 South 23d Street, OMAHA, NEBRASKA

WANTED
PEOPLE IN ALL LINES

For Permanent Stock. Two bills a week. Wardrobe, study, appearance absolutely necessary.
Address TOM C. RYAN, La Crosse Theatre, La Crosse, Wis.

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Characters, Heavies, Juveniles, and as cast. Director, with Scripts

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Soubrettes and Ingenues (only) S. & D. Specialties

Lowest—$50.00 joint. Write or wire. Address
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OPEN CALL OPEN
TOM W. ALLEN SHOWS
APRIL 5 APRIL 5
BIG MERCHANTS' CARNIVAL AND FAIR. FREE ON THE STREETS, WEBB CITY, MO.
All Shows, Concessions, Free Acts and People in All Departments engaged with the TOM W. ALLEN SHOWS report Webb City, Mo., April 1. ALL BAND MEN report to EARL STROUT, Webb City, Mo., March 29. NOTICE—All Shows and Concessions in the SOUTH ship to Shreveport, La., at once, as Show Train leaves winter quarters at Shreveport for Webb City, Mo., March 25. Address all mail up to March 25 to Shreveport. AFTER THAT DATE to Webb City, Mo. TOM W. ALLEN

CARNIVAL CONVERSATION

By WILLIAM JUDKINS HEWITT,
("Red Onion.")

Roll on beautiful world. You are a grand old stopping place.

This season is going to be one that will educate even the wisest ones in the game. Will you profit by it eventually?

Come in the house, Johnny, here comes a carnival.

John P. Martin, the general advance manager of the Allmann Bros.' Big American Shows made some of the others do a Marathon through the State of Montana very recently, so 'tis said by some other "scouting Thomases" in the biz.

Harry W. Wright was a visitor in Kansas City, Sunday, Feb. 28. He said: "I want to state positively that I am not looking for any 'bank roll man.' Please tell them all through The New York Clipper that the Harry W. Wright Shows are amply financed, and will go out as originally planned, and will not need the assistance of any outside interests to enable them to take the road for the season now about to open." Note.—This statement should set at rest all rumors to the contrary.

Among the big doers in the carnival world seen in Kansas City, Sunday, Feb. 28, were Tom W. Allen, Steve A. Woods, Harry W. Wright, Wm. B. Jarvis, C. W. Parker, Con T. Kennedy, James Patterson, Walter F. Stanley, Adolph Seemon, A. H. Barkley, Henry J. Pollie and Harry S. Noyes. What's up? Ask 'em.

Managers.—Never mind about furnishing committees expenses to come and see your carnival. If they want a first class carnival there are plenty of reputable ones to be had. What have you got a general agent for if he cannot convince them that his is what it is claimed to be? Keep that money in the treasury. One more unnecessary expense eliminated.

Fred Clarke, of the Riverside Printing Co., has been out on a tour in the interest of his company. He was in Kansas City last week, and seen quite often in the company of tent showmen.

Henry J. Pollie recently purchased from C. W. Parker one of his best 1915 model carry-us-alls. This riding device will be with the Zeidman-Pollie Shows this season.

M. W. McQuigg, last season agent for the Ed. A. Evans Greater Shows, is now in Kansas City. M. W. says he will announce his connection for the coming season very shortly.

"Good, clean, moral shows" should not alone be your motto. You should have them. Moral.—Be consistent with your motto.

The Jarvis-Seeman Shows are now calling themselves the "Carnival De Luxe." Miss M. L. Vernon will handle the press with the above carnival this season. She is now at her home in Pennsylvania. Who is the next woman press agent? Come on in women. Welcome you are.

H. F. (Doc) Randle will have the athletic show with Harry W. Wright this season. Doc came over from Leavenworth last week to Kansas City and took up his residence at the La Grand Hotel. Later in the week he was taken sick, and at this writing is confined to his bed. He wants to hear from some of his friends.

M. M. Klass.—After a tour with the circus for a while will you go back with the Con T. Kennedy Carnival? It's a bet. Who wins?

James Dunlevy.—They do tell us that you are bringing the famous Samar Twins from Manila, P. I., to San Francisco for a short engagement at the Exposition, then with the carnivals and fairs. James, what about it?

It is no longer "billed like a circus." It is "billed like a carnival." At least that is the way it should be. Who is your billposter? Is he a real one? If not, get one.

George Clarke, for many seasons trainmaster for various Parker Carnivals, has signed up in the same capacity for the season with Jarvis-Seeman Shows. George says that "Mulligans" will be held in all propitious places during the coming tour. He helped to make them famous. Other trainmasters please note.

Horatio Dempsey is said to be calorging for the season. Col. I. N. Fisk, how about you? Here porter, brush off my union suit.

Adolph Seeman is one of the constructing geniuses of the carnival world. Adolph does not destroy anything until he has something better to take its place. Others might follow him in this precept and practice.

Red Onion wants to hear from all the auto drivers and motorcycle riders.

"Veracity and Originality." Great things, them.

"The Grand Hotel Lobby Scene."—H. H. (Fatty) Duncan in one corner and Billy Bozzell in the other. Oh, they speak, all right. Will Billy be the talker on the Patterson-[illegible] Animal Show, or will he be the general announcer for the Con T. Kennedy Shows? We should know soon for sure.

The New York Clipper gives you publicity with prestige. It means something to you to get in the advertising columns of the World's Greatest Amusement Publication. The Old Reliable picks winners. Get with the winners. Get in the Special Outdoor Amusement Number that comes out March 27 if you can. Try to. It will be a veritable sensation in amusement journalism. The New York Clipper never cheapens itself by making rash promises or impossible offers. What The New York Clipper tells you is so. It does what it says it is going to do. It leads. Others follow.

David Anselmeno—Any more bouquets like the charming ladies gave you in Dallas during the last Texas State Fair? David, where are you now? Where when the season opens, "World at Home?"

Annie Kenon is very sick at the home of Mrs. Hay Trenholm, in Kansas City. She wants to hear from all friends.

The so-called free acts are about as sensational as the opening of three hard boiled eggs would be.

George W. Fairley.—Why did you skip "Safety First" to start with? Ask J. C. Mc[illegible] why this.

The feature, or at least one of the feature shows with Tom W. Allen will be a new one, entitled "Feast of the Elements." It will be the work of the master mechanic, J. J. Conley. It has a good name. It should be a great show.

Frank L. Albert cannot understand why carnival folks cannot get away farther North than Kansas City. Frank L., don't worry. Come to Kansas City and you will find out.

C. A. Wortham.—So the "young troupe" is not going out after all?

H. L. Lohman claims that a carnival general agent should be called "scientist in advance." He is right to a certain extent.

Don't be a creature of vicious habits. Have some will power. Go straight, not zig-zag.

Johnny Bowen.—What did you do with that mile you ran in one hour and forty minutes and half a second on the Montgomery race track in Rice & Dore auto.

All advertisers got The New York Clipper habit. All, everyone in the show business, read The New York Clipper. Get busy at once on all matter intended for publication in the Special Outdoor Amusement Number, dated March 27. Send in copy for advertising to-day.

James T. Porter vows he has retired permanently from the carnival business. Now we wonder if he has. He is running a theatre in Shreveport still. James T., you will come back. What did you sell the top for?

If Nat Reiss had all the carnivals that have been offered him this year he would not know what to do with them. "Nat Reiss Shows" next? Welcome. Welcome if you do, Nathaniel.

Are you past, present or promising? If so watch these columns every week. You are liable to make your appearance any time. If you are a live wire you will be sure to get in.

W. M. Williams.—Are you going to put on that production, entitled "Under the Black Top?" W. M., how be you?

W. J. (Doc) Allmann has the entire carnival world watching him. He is one of the real doers in the game. Now you watch him. He is a coming comer.

Get something else for your pit show pits besides a Peruvian syodle dishamush, or Brazilian wampus or something similar that has no existence whatsoever. You got it?

Was some bunch in Chicago last week. Why wasn't you there? You should be where the big doings are all the time.

John F. McGrail, from his own lips, admits that he is out of the carnival business for good. He expects to embark in the real estate business and do lots and lots of business.

Doc Turner has discovered, or at least claims to have, a race of people near Olathe, Kan., that believe the horse should be carried by man. The eminent Doctor will, it is said, feature one of the race as a pit attraction.

"Noble C. Fairley," hominy manufacturer. Now, when will he? There is money in that business.

Quit squaking. Go to work and forget your ills. It might be your own fault that you are broke and out of work. Did you ever think of that?

W. C. Huggins won a medal in Davenport, Ia., last week for getting a steak in a restaurant in that city just like he ordered it. Who ever heard of that before. Such foolishness.

Luke McGluck.—We notice that your next door neighbors do not revamp your matter any more. My, how the imitators did suggest and strive to put it over. My, my, how they failed. They still think well of all in the show world, we regret.

George L. Macfarlane.—Good work. What carnival? George L., you are one real press agent.

Chas. Berkell.—How are you?

Some time last Winter Red Onion suggested in these columns that the Grand Canyon of Arizona would make a good show. Believe there is one of that kind at the Panama-Pacific Exposition in San Francisco.

The ideal carnival is the ideal outdoor amusement. What is a carnival?

Walter K. Sibley originated the pit show. Walter K. is a carnival man. Circuses have been and are going to continue to use pit shows in place of the old fashion circus side show. C. W. Parker is a carnival man. He is putting his carry-us-all, a riding device, with a number of leading circuses. Wortham & Allen bought the entire equipment of a circus, and are converting it into a carnival. C. A. Wortham and Tom W. Allen are both carnival men. Who is to be the showman of the future? Can it be that the carnival man will be? You got to admit it looks that way.

Harold Bushea wants to know why the bunch don't laugh at his jokes when they are buying drinks as they did when he was buying. Now think a minute before you answer.

Stop tipping. On Feb. 10, the Nebraska house, assembled at Lincoln, passed the bill making tipping unlawful. Now stop it. What's the idea of tipping anyway?

Red Bell is in Leavenworth, Kan. 'Tis said he is building a show to go with Tom W. Allen. Red Bell is not a stranger in the carnival business.

Some Foolishness.—The following of the former Le Grand Hotel bunch (Paul A. (Little Spike) Wagoner, M. E. Wagoner, Viola Wagoner, W. J. Allmann, Rodney N. Krail, Verna Hutchinson, George Patterson, Chas. Barthel, Ambros Kennedy and T. M. Warren) want to know "if it takes a four month old woodpecker, with a rubber bill, nine months and thirteen days to peck a hole through a cypress log that is big enough to make one hundred and seventeen shingles, and it takes one hundred and sixty-five shingles to make a bundle worth ninety-three cents, how long will it take a crosseyed grasshopper, with a cork leg, to kick the seed out of a dill pickle?" Note.—Let's have some answers.

What does it take to make a carnival famous?

Dick Westo, the talker, talked on the Ziska Show, with A. H. Brown's Great International Shows a while last Fall, then he went visiting. Dick, where are you? A. H. Brown, is the Ziska Show still with you?

A. J. White (formerly with Chas. E. Williams), where are you? Remember the last time the "Onion" saw you you were passing through the Texas State Fair grounds.

It is a good thing that no carnival was scheduled to open in Kansas City last week, as on Thursday, March 4, the snow storm reached the proportions of a full-fledged blizzard.

E. L. Yagla is a motordrome rider of some note. For a while last season he dallied with death in Texas Budd's motordrome with the De Kreko Brothers' Shows. E. L., drop us a line.

Managers.—Fair secretaries are modern business men. They are beginning to ask who your press agent is.

R. F. Trevellick is a real, regular New York Clipper booster. He never misses getting the news in The Old Reliable.

There are going to be a lot more carnivals that are on letterheads that are not going out, too. You will see. Git me?

Are they coming back to the real big sensational free acts as in ye olden days, like, the Marvelous Morah; Chas. G. Kilpatrick, Dare Devil Schryer, Reckless Russell, James E. Hardy and others. What do you think? You remember when the late Achille Philion stood them on their heads with his wonderful spiral tower act.

C. G. Burroughs, for some years with various Parker Carnivals, has been out of the game since 1900. C. G. is now with the National Cash Register Company, and making his headquarters in Kansas City. He seems prosperous and well contented.

Irv. J. Pollack, the live up to now manager of the Rutherford Greater Shows, on one of his recent visits to Chicago, took occasion to compliment The New York Clipper on its growing popularity among carnival and outdoor amusement people in general. Irv. J. seemed surprised to find The Old Reliable so widely read in the Western States. Thanks, Irv. J. A booster must succeed.

It is far better to be with a leader than to be with a follower. Don't be buffaloed. The New York Clipper is an amusement publication with character, prestige and progressiveness. It leads all the time. Never follows. There will be no postponement of the date of the Special Outdoor Amusement Number. It will come out promptly. Dated March 27. No free copies will be distributed among shoemakers, haberdashers and other lines of business foreign to the profession of entertainment. Place your order now for advertising and extra copies of the biggest thing ever done in amusement journalism.

We look for many changes, both in the character of shows and the men who manage or operate them at the Panama Exposition within the next few weeks. It will be no different than at other expositions of former years, so why be surprised.

W. M. Moseley, special agent for the Con T. Kennedy Shows, promises to introduce some special features in advertising with that carnival this season. W. M. does things, so we will leave it to him.

George Townsend, the midget man, who was with the Patterson Shows last season, will this season be with Allmann Bros.' Big American Shows. George has been in Kansas City, his home, all Winter. He is ready to start now. Lots of others are too.

Now for some regular meetings of the Sewer Club in Chicago. Who will be the president this week, we wonder?

He threw a hooey. Do you know what hooey is? Go in the car on some Sunday run.

Heard in Kansas City.—"I do not want to listen to anything you may have to say in reference to indoor carnivals." Wonder who he was and who strung him on one of those impossible propositions? Moral.—The carnival is an outdoor amusement and money making proposition.

A. B. Swantz.—How about the new motordrome? Can the riders ride right into the bowl from the ground without going in through a door on the side? If they can, then it's a great improvement over the old style.

The Western Bureau of The New York Clipper is the liveliest place in Chicago at all times for showmen. Come in and see the work that is being done on the Special Outdoor Amusement Number. Warren A. Patrick will be pleased to see you. He is some dynamo of energy. The speed is too much for the "Onion."

The Poole-Allen Amusement Co. is scheduled to open in Needles, Cal., on March 13. One of C. W. Parker's latest two horse abreast carry-us-alls will be shipped from Leavenworth, Kan., this week, to their opening stand. This is the second machine that Mr. Poole has bought from C. W.

A. P. Whitney.—Many thanks to you and the members of your carnival for your kind wishes to the "Onion," through Rodney N. Krall. Roy Van Sickle is the high diver with the Whitney Shows. They also have a human roulette wheel. The Whitney Shows claim to have lost only nine days this Winter on account of bad weather. Rodney N. Krall visited them at a stand in Oklahoma two weeks ago. He is now in Leavenworth, Kan.

Manuel, the Brazilian scenic artist, is said to be turning out the greatest work of his career on the new fronts for the Tom W. Allen Shows at their shops in Shreveport.

Wortham & Allen were to have had a "Carnival De Luxe." Al. F. Gorman and Marcellus W. Meeks each had one; now Jarvis-Seeman are using it. Did you ever see a "Carnival De Luxe?" Oh, you Richard Collins. Say, why can't we have the "World's Most Beautiful Carnival" for a while now. Never mind the "De Luxe" thing.

C. M. Casey, the press agent, has not decided yet.

Say just what you are for or against. Don't let the flash of a little coin make you go with the wind or be two-faced. If you are not for a thing just keep out of it. If you are for it be for it heart and soul. Don't go half way. Don't be a piker. Don't be a quitter. *Moral.*—The Showmen's League of America still lives.

Fred De Bell, the sensational aerialist, of Danville, Ill.—Where do you go this season? Fred, no, we have not forgotten you.

Nat Reiss does not take any short lines. He believes in going the full route. Watch him route the famous Nat Reiss Shows.

The New York Clipper does not use its columns to interview its employees. They are too well known for that kind of dope.

Master Herschel Gnommes Reiss is a frequent visitor to his foster-parents in Chicago. The Master Reiss makes his home on the Reiss farm at a place in Michigan. What will that child be when he grows up? He is some bright kid, all right.

Some very special and exclusive announcements will appear in the advertising columns of The New York Clipper's Special Outdoor Amusement Number, dated March 27. Be with them. You cannot get something for nothing. There is always a string on "something for nothing." Watch the man that offers it to you. The New York Clipper draws on its own merits. It has always done that.

O. K. Hagar and Bobby Gold will have their motordrome with the Con T. Kennedy Shows. The Hagar-Gold drome has a five foot vertical wall. Bobby was recently married to a school girl sweetheart of his in his home town, Nashville, Tenn. According to reports Mrs. Hagar and Mrs. Gold are riding in the "drome," and making the "wall" at every rehearsal. The "drome" is on a lot in Nashville near the Union station for the present. They open with the Kennedy Carnival on April 12, if present plans carry.

No, there will be no "Oyster Shows" this season with any carnival. "Buggs."

Amorita (Mrs. Baba Dalgarian) is at the Century Theatre, Kansas City, as a special feature of the Girls from the Follies Burlesque. She was very heavily billed in advance. She is an exceptional favorite at this house.

Toll Tetens.—Why not let the world know what you are doing?

C. A. Wortham left Kansas City Saturday, March 6, for San Antonio. While in the Missouri city he was seen in very close conference with Tom W. Allen and Steve A. Woods, at the Baltimore Hotel.

Harry B. Potter.—Are you the general agent for the De Kreko Bros.' Shows now?

The De Kreko Bros.' Shows open the season at the "Battle of Flowers," San Antonio, occupying one of the principal plazas, and showing under the C. A. Wortham contract, following the precedent set by Herbert A. Kline at the same stand last season. The De Kreko Bros. are very popular in the Alamo City, where they make their home.

Percy Tyrrell.—Why not put the "Days of '40" on in the lobby of the Gunter Hotel during the "Battle of Flowers," at San Antonio? It would be some moneymaking novelty.

David Lachmann purchased the "No. 08" car of Herbert A. Kline's.

C. A. Wortham promises a novelty in his Society Horse Show. This attraction will have a ninety foot front with a beautifully costumed holly-hoo.

W. W. Thue.—Where are you now? Wallace Whittington, what carnival this season?

It pays to advertise—in The New York Clipper.

Be in time for the Special Amusement Outdoor Number that comes out dated March 27.

Will G. Jones says even with all the carnivals that are going out this season there won't be one for every town, as some say. Will G. counted the towns and carnivals, and at the conclusion said "almost, though."

Artie and Bird Brainerd left Kansas City Wednesday, March 3, for the Expositions at San Diego and San Francisco. They will arrive back in Kansas City about April 15, to get ready for the coming tour of the Great Patterson Shows, with which they will be when it opens. Artie is one of the Ferris wheel kings.

Chris M. Smith said, some years ago: "Someone will come along and put over a carnival under a 'big top,' successfully." H. (Toby) Snyder tried it. We now wonder if Herbert A. Kline is going to do it right, genuine and proper this year.

The Whirlwind Beauties, a big girl act, well known at fairs and carnivals, is the big headline feature at Loew's Empress Theatre, Kansas City, this week. Dottie Barnett is one of the Whirlwinds. You know Dottie.

Con T. Kennedy will have both Japanese and Russians with his carnival this season.

The scenery for the tent theatre is now being painted at the C. W. Parker factories, at Leavenworth, Kan.

T. M. Warren, Ambrose Kennedy, Walter F. Stanley, Mrs. Walter F. Stanley, Emil Heller, Billy Bozzell, Will G. Jones and Mrs. Will G. Jones, of the Con T. Kennedy, have left Kansas City and gone to Leavenworth, Kan., to prepare for the opening of the season in April. Con T. Kennedy, in person, transferred his headquarters from the Baltimore Hotel, Kansas City, to the National Hotel, Leavenworth. This is now the real show-centre as far as hotels go in Kansas City. Oh, yes, Andy Carson went over, too.

It pays to advertise, but it don't pay the paper you advertise in if you don't pay to advertise.

GENTLEMEN:—
"Unaccustomed, as I am, to public speaking—"
Aw! Forget that stuff—(Red Onion.)
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"WHEELS AND RINGS."

BY GOSH DARNIT.

(Editor's Note.—*This column is for Exposition, Park, Fair, Carnival, Circus, Wild West, Amusement Pier and Summer Resort Concessionaires.*

Send in your news notes for publication to Editor of "Wheels and Rings," New York Clipper, *47 W. Twenty-eighth Street, New York.*)

JOHN C. AUGHE NOTES.

By J. D. Johnson.

Paola, Kan.

Gosh Darnit.

Dear Sir: Complying to your request for a little help in getting the concession people to contribute to the New York Clipper, I will try and give you what news we have over this way.

We have our Winter quarters open and have several of the concessions completed as far as the carpenter work can be done and most of them are ready for the paint.

John C. Aughe, the captain of the ship, will be down from Kansas City next week and start the work on all the big stores. He will have eight concessions with the Great Patterson Shows, namely, one thirty-six foot doll wheel, twenty-four foot Devil's Bowling Alley, twenty-eight foot Knife Rack, eighteen foot Dollar Store, eighteen foot Roll 'em Down Store, eighteen foot Spot the Spot, eighteen foot Race Horse Candy Wheel, eighteen foot Hoop-La, and we have not been able to find out what he will have on the thirty-six wheel frame-up we are now building but will know as soon as he arrives from K. C.

Mr. Aughe is having the U. S. Tent & Awning Co. make some new tops and also banners for this new concession, and the odd things that are coming into Winter quarters for this new store keeps us all guessing as to what it will be.

Claud Bales, the foreman of the carpenter work, will have charge of the Devil's Bowling Alley, which will be the finest that money can procure, and the largest on the road, we think, and will use five hundred balls on it at one time. Will also be flashed with something new to the concession people.

Bessie Sellers will have charge of the twenty-eight foot knife rack, which will be a pitch till you win. This knife rack has all been overhauled, and we will let whoever sees it judge as to its appearance. We will add, however, that this concession has three hundred dollars worth of purple velvet plush for the background. The little lady, Miss Sellers, is very capable, and will handle this large knife rack the same as she did last year, which proved very satisfactory.

We think, but are not quite sure, that Leola May Rochelle will have charge of the dollar store, which, by the way, is a new one to most concessionaires, as we have never seen or heard of one before. Mr. Aughe tried it out last year and found that it was one of the best concessions that he had. Miss Rochelle was the prima donna with the J. H. Johnson Nomia Show last season.

The spot the spot will be managed by "Blackie Winslow," who was with us last year, providing he comes up from the South in time for the opening of the show. If he does not arrive in time, Louis Jones will take his place.

Scotty Todd, the industrious little Englishman, will start the horses on the new race course. Mr. Todd is an ardent reader of the daily papers, and no war news escapes him. We are having a hard time keeping him with us, as patriotism overcomes him at times, and we think that if the large ocean steamers were making their schedule when the blockade [illegible], our friend "Scotty" will be trying to stop a German bullet.

We are this time unable to say who will have the new wheel concession, but we understand that there will be two ladies and two gentlemen working it.

The doll wheel will be handled by three gentlemen and will be built on different lines from last year.

Walter Wilson will have charge of the Roll

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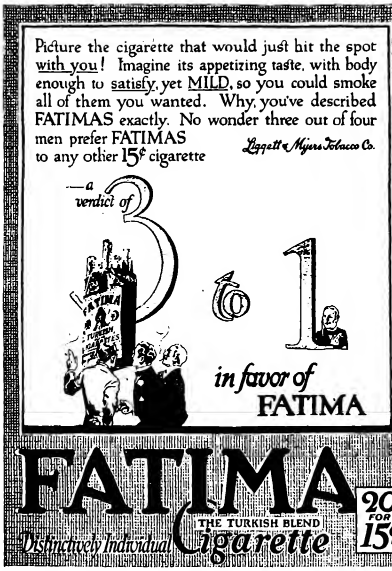

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First-Class Dining Service at Reasonable Prices
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GUNTER HOTEL, San Antonio, Tex.
EUROPEAN. Absolutely fireproof. We want show people, is the reason we advertise in The Clipper
PERCY TYRRELL

MAE EDWARDS,
Of Mae Edwards Players.

WANT
LOCATION FOR PERMANENT STOCK
Opera House Managers and Summer Park Managers, wire or write if you can use a first-class company with first-class plays. Fourteen weeks Aberdeen, S. D., to the largest business ever played in in the Northwest. Now playing A. J. Small's Circuit. People in all lines, write. Academy of Music, Lindsay, Ont., Canada.
CHAS. T. SMITH, Mgr.

'en Down Store, and says that he will have something to show for his season's work when the show closes and the band plays Home, Sweet Home. Mr. Wilson is the little man with the loud voice, who helped Mr. Aughe make the baby dolls famous in Winnipeg last season.

Mr. Aughe will have four wagons, also one large box car to carry the above concessions on the Great Patterson Shows, which we think is the one and only show to travel with. We are all anxious to hear the band and see the big yellow train of thirty cars, with eighteen shows and thirty-five concessions, get the high-ball for our first move, and when it pulls away from Winter quarters, there will be a happy bunch with it.

Several of the boys just came in from church as this is Sunday, and we generally attend our church on Sunday evenings.

We send our good wishes to all the concession people, and will try to keep you posted as to what is going on in the capital of the world, Paola, Kan. Will have something to say in our next letter in regards to what we think the concession people should do in order to protect themselves. We might suggest now that we think it would be a good idea to form some kind of an organization in order to help one another, and will also urge all to use the columns of THE CLIPPER freely, as we will be able to find what we want, and also know where the people are that are in the business.

MELVILLE'S NEW FEATURE.

Harry Melville, of the New Toy Manufacturing Company, has a new feature for wheel men in the shape of the new "Original Cutie Kid" dolls, which is unbreakable, weighs 2¾ lbs. and is 25 inches in height. It is made of lignum-fibro compound, and is most attractive.

Mr. Melville states that he is having difficulty finding concession men enough to fill all the dates that he can furnish, and if concessionaires who are looking for locations will call at his free exchange, Chicago, they can be placed in all lines.

This service is absolutely free in every way, and is extended to all by the courtesy of the New Toy Manufacturing Company.

F. D. HACKBLER is going to popularize among concessions the play ball machine. Concessionaires get next to this money maker.

R. W. MOMMOCK will have a live monkey wheel with the Jarvis-Seaman Shows. He claims this to be his own original novelty.

BESSIE HANLON left Kansas City last week for her home in Memphis, Mo. She will divide her time between that place and Moberly, Mo., until the opening of the season. She will have several of the most novel hoop-la frame-ups on the road.

JAMES LAKE AND MRS. LAKE stopped a few hours in Kansas City last week, while *en route* from Chicago to Paola, Kan. They will have a very important announcement to make to concessionaires in the Special Outdoor Amusement Number of THE NEW YORK CLIPPER.

MIKE ZIEGLER AND MRS. EDSON let them know what Eastern carnival you will have the exclusives with.

LOUIE FISCH will have the ex on wheels with the Heinz and Beckman Shows. He was with Louie J. Heath for nine years or more.

HARRY HOWARD will this season enter upon his twelfth year with Felice Bernardi, whom he, Harry, calls the "World's Greatest Concessionaire." He will join the Bernardi forces in Chicago very soon.

LOUIE J. HEATH will own and operate twelve concessions with the L. J. Heath shows that are to open in East St. Louis, Ill.

VENDORS and concessionaires in the vicinity of Cairo, Egypt, now have to depend upon the patronage of soldiers instead of tourists as in years past. It is said that many articles that were once popular as souvenirs are not finding any sale at all now. The Mouski Bazaar in Cairo is said to be doing very well.

GEORGE HARMON, concession manager of the Con T. Kennedy Shows, has been in Florida nearly all Winter looking after his real estate interests. He will leave Miami March 10, for his home in Philadelphia, thence to Chicago, Kansas City and Leavenworth, being due there on March 25, to begin to shape up his various interests for the opening.

CHAS. E. MEYERS writes: "I am on the water wagon. I feel better off."

HARRY BROWN is in Kansas City for a short while. He is one of the candy wheel boys. He recently made a tour of Kansas.

JOHN C. AUGHE is in Paola framing up his new line of concessions. He will show something entirely new in the way of frame ups.

THE "Jitney" depot on Grand Avenue, Kansas City, has sold to Charles Johnson the concession for soft drinks. Concessionaires get next to this growing business. This "Jitney" thing

CURTIS AND ELMER VELLAIRE returned to Kansas City last week from the Exposition in San Francisco, cutting their stay in the Pacific Coast city very short. Entirely different from what they had at first planned.

JAMES H. PLEASANTS, the silhouette artist, passed through Kansas City recently, *en route* to the Pacific Coast. He wants to hear from A. J. Moulton, care THE NEW YORK CLIPPER, 505 Ashland Block, Chicago, Ill. Mr. Pleasants is known all over America as one of the leaders in his line, especially at Coney Island, New York.

GEORGE A. MOONEY has been making his Winter home in Kansas City. He will have three concessions with the Jarvis-Seaman Shows, as well as being the official decorator.

TURN it around again.

A. GAUTHIER has invented a knife rack wagon that promises to be a real novelty. He was in Kansas City and Leavenworth last week. He returned to Salina, Kan., where the wagons are being built. One each of which, as an exclusive, will be with the Isler Amusement Company, the Ed. A. Evans and Jarvis-Seaman Shows. The wagon makes it possible to have the knife rack in full operation in ten minutes after it is placed on the lot or street.

IKE NEISS.—Don't forget the Special Outdoor Amusement Number of THE NEW YORK CLIPPER. All of the real ones will be represented in the advertising columns.

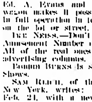
TOMMY BURNS is still with the K. G. Barkoot Shows.

SAM RUBEN, of the Fair Amusement Co., of New York, writes: "Joe Emil left for Chicago, Feb. 21, with a new line of unbreakable dolls to show them to all concessionaires who may be interested. The Fair Amusement Co. has decided to close their school of education for the time being. Our customers will get all the new stuff in plenty of time for their opening. We will announce our Chicago address in the Special Outdoor Amusement Number of THE NEW YORK CLIPPER."

HARRY G. MELVILLE, of the New Toy Manufacturing Company, Chicago, writes that he has received some mighty pretty samples of his firm's wares to be put before the live concessionaires the coming going out time. Watch for the New Toy Manufacturing Company's announcement in the Special Outdoor Amusement Number of THE NEW YORK CLIPPER.

WHITE RAT NIBBLES.

BY VICTOR V. VASS.
Phone 8780 Bryant.



A few of the boys taking advantage of spacious, clean, up-to-the-minute living rooms, are Louis J. Winsch, Walter Nelson, Harry Weston, Robert Nallin, Joe F. Willard, Fred M. Tallman, Maxwell Reynolds, Geo. H. Hines, Geo. Nagel, Ralph Brooks, Wm. J. Lorella, Harry H. Hines, Ray S. Mason, Terry Sherman.

SELMA R. DIAMOND, the brunette beauty of Chicago cabaret fame, is now entertaining in Miami at Keelers, which is managed by Bro. Buckley. He and Keelers are known from coast to coast. The charming personality of Miss Diamond adds much to make the cafe more popular.

FREDDIE TALLMAN is one handsome fellow I will admit, so will the Black Bros. and Teddy Barron. But now he hates himself. Get him to tell you how he just had to ask the assistance of eighteen policemen to make the ladies stop annoying him, actually following Freddie the week he played Baltimore.

GEO. MITCHELL, of Rathskeller Trio fame, showed me a bunch of contracts that will delight Teddy and Buddy Lee. Where to be played I knew not, but why worry, 'tis work, sure. They will get up in new songs. Jules Von Tilzer will verify.

VAUDEVILLE

B. F. KEITH'S CIRCUIT OF THEATRES
E. F. ALBEE, General Manager
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"Love in a Sanitarium"
(REGARDS TO WM. WOLFENDEN)

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MANAGEMENT OF
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THE ITALIAN STATESMAN
SENSATION EVERYWHERE NEW MATERIAL ALWAYS
Direction FRANK EVANS

LEW FITZGIBBON
XYLOPHONE EXPERT
DIRECTION FRANK EVANS

NONETTE
BOOKED SOLID. Direction JENNIE JACOBS

MAXWELL REYNOLDS is suffering from a heavy cold.

JOHNNY SCHIFF, right from Montreal, came direct to the clubhouse, of course you know Johnny is a champ. featherweight aspirant. Immense, said the willing kid, after giving the clubhouse the once over. That's why they all say, "Join."

DID you know that Dr. Harry Freeman's son Abraham was married Tuesday, March 9, 1915, and what a pretty bride Kitty Behren is. After the ceremony the young couple immediately took the Penn. R. R. for Atlantic City, where they will spend their honeymoon. They were presented with many tokens of value. After a short tour, arriving in New York, they will find a well equipped furnished flat at their disposal, arranged by Dr. Harry and Mrs. Freeman.

AND do not forget the doctor is one great man. Great? Because he tries to heal all—no creed interferes, all beings look alike. If a member has no money to pay, member receives same treatment as the actor who is more fortunate in purse. And, by the way, city officials think enough of his professional services to have him sit on bench as brain specialist when prisoner is supposed to be fighting insanity. Many of our members vouch that *Harry* knows his business.

TWO weeks ago "Nibbles" column was edited [illegible] made many readers peevish. Bet I had to explain to three hundred actors, *why* and *wherefore*, etc., etc., etc. If it occurs again my "Phiz" will appear and beneath will read: "*Continued next week.*" I know the ladies will be satisfied with this pictured abbreviation.

AFTER many successful weeks in the West, "Moonseela," the twentieth century dancer, is here visiting her husband, Mike Kelly.

AT THE Mystic Theatre last Thursday a dandy performance of "Razor Jim" was put on by Goff Phillips, Billy Wild, Ruth Stanley, Helena Nevena, Geo. Hoey, Miss Bellew and Chas. Van. Manager F. Allender makes things pleasant for Bro. Rats. Geo. C. Kriester, the pianist, is one of America's best.

BILLY MANN is in town arranging time for Lottie Meyer and her September Morn Girls.

BRO. MURRAY'S Japanese dogs do [illegible] around.

THIS issue went to press too early to give a graphic description of our big masque ball, but you can imagine what an event it was.

WE regret to learn through a communication received by Bro. Ed. Castano, that Bro. Herbert Rutzow, familiarly known as Count De Butz, was taken very ill February 28, with hemorrhages, in the hotel where he was stopping in Lancaster, Pa., and was removed to the General Hospital in that city. His condition was serious for several days. The physicians succeeding in [illegible] the hemorrhages March 2, since which [illegible] he has shown improvement and if he does [illegible] get a setback, he will soon recover.

BRO. EDWARD E. MONTAGUE is confined [illegible] Bellevue Hospital with erysipelas. He was taken ill [illegible] weeks ago at the close of his engagement two [illegible] at the Garrick, Wilmington, Del., and came to this city for treatment. He is now [illegible] nicely.

BRO. JAMES E. DONEGAN has been [illegible] the club house for several weeks, [illegible] attack of rheumatism which has [illegible] to his home. He is getting along [illegible] hopes to be able to go outdoors in a [illegible] days.

EMMETT FAXER pens me that he mourns [illegible] of his beloved wife, who died March [illegible] operation. She left three boys. [illegible] will miss her much, as he was [illegible] bound as he is a devoted father.

DO NOT forget the usual Thurs- [illegible] scampers still are in vogue.

FRED MUELLER was elected to [illegible] March 4. Welcome!

COLLINS, YALLMORE AND BASH did [illegible] at McKinley Square Theatre; [illegible] work to follow—let's hope so.

FOR a long, long time "Dare- [illegible] Tommy" was a constant frequenter [illegible] keller," but of late he is missed [illegible] *the early to bed* adage? Frank [illegible] be questioned.

THE BALLAD BEAUTIFUL—A MELODIC AND LYRIC INSPIRATION!

·MY·LITTLE·DREAM·GIRL·

Lyric by L. WOLFE GILBERT,
Author of "Weep No More My Lady," "Robert E. Lee," etc.

Melody by ANATOL FRIEDLAND,
Composer of "My Little Persian Rose," etc

There's no use raving about "My Little Dream Girl." You have to hear it to understand what a perfect ballad is

Prof. Copy Free To recognized artists sending late program. Others send 5c. for mailing. Orchestrations, 10c.

JOS. W. STERN & CO. 102-104 West 38th St., N. Y. City
L. WOLFE GILBERT, Mgr. Prof. Dept.
Have you heard that great eccentric comedy song and musical hit, "BY HECK"?

DANCE ORCHESTRATION 15c. FOR 10 PARTS, PIANO and 'CELLO

THE CLIPPER'S HEALTH DEPARTMENT.

By DR. MAX THOREK, Chicago,

Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

ANSWERS TO CORRESPONDENTS.

CANCER OF THE BREAST.

This article is written in response to the following letter:

SAN FRANCISCO, Cal.

DEAR DOCTOR: I have been connected with the theatrical profession for about ten years. My husband also is a theatrical man. We eagerly await THE CLIPPER each week, and enjoy your advice and contributions to that weekly. I want to avail myself of the offer of THE CLIPPER'S HEALTH DEPARTMENT, and ask if you would be kind enough to write something on "Cancer of the Breast." Is it a hopeless condition, as someone has said, or is it curable? A case striking very near home is worrying us, and we want you to tell us what the latest views in the matter are. With many thanks, we are,

APPRECIATIVE CLIPPER READERS.

The fate of a woman with cancer of the breast rests in her own hands and in those of her medical adviser. The condition is *absolutely curable* if taken in time and if recognized early. In a recent issue of the "Critic and Guide" the following is said: "So many women perish from cancer of the breast—7,000 annually in the United States, according to estimate of the American Society for the Control of Cancer (Journ. Am. Med. Assc.) *who could have been saved* if they had attended to themselves *in time*, that it is important to call attention to its symptoms in the initial stage.

"What are the signs which should take every woman who discovers them at once to her family physician or to the nearest good surgeon or large hospital?

"Any lump or unnatural hardness in any part of the breast or in the armpit, or any reddish or brownish discharge from the nipple with or without soreness, should receive instant attention and should be brought to the notice of the family doctor or a competent surgeon. And especially is the *painless lump to be feared*, for the breast cancer in its earlier stage does *not compel notice* by painful sensations. Cancer of the breast is not at first accompanied by any noticeable change in the size and shape of the breast, or in the consistency of the remainder of it. The disease sometimes shows itself as a hardening or shrinking of the breast, with indrawing of the nipple. In such cases the pores of the skin over the location of the disease later become very pronounced so that the appearance is much like pig-skin. But in the beginning there is no change noticeable except the *lump or hardness*. If a woman discovers this sign she should go at once to a physician in whom she can have perfect confidence. He will determine the necessity for further counsel. The patient should not handle or irritate the affected part, but should do exactly as the doctor advises.

"Cancer of the breast can be permanently cured if it is extirpated before it has spread beyond the place where it began. It becomes constitutional if neglected. Any woman may be attacked by cancer of the breast. A mother nursing her child is not immune. *Pain comes late*, but it does not mean that the case is hopeless. In early treatment of cancer lies the hope of cure.

"There you have the whole situation in a nutshell. I regret that no popular propaganda to educate the public in such matters has not taken hold as it did in Europe. In most European countries pamphlets are distributed by the government among lay people, instructing them in such matters, the result being that in those countries the *mortality from cancer is by far less than in America*. The reason is apparent. But our people are waking up, and the light of truth and knowledge is beginning to displace ignorance and mock modesty. I believe that if morbidity and mortality and the sequent misery and suffering are to go, we—men in the healing profession—must educate the lay person, that he knows more about his own body than other subjects."

PARALYSIS AND PREGNANCY.

MR. H. E. WEST, FRANKFORT, ILL.: WRITES:

MY DEAR DOCTOR: My wife was born in Lima, Peru, in 1892, of French-Spanish parentage and is quite a capable performer. We have been married since January, 1911. During pregnancy she became paralyzed on one half side of her body and after certain improvement and relapses, her present condition is as follows: Her left hand remains useless; after undue excitement, violent headaches occur in the right temporal region and at the base of the brain. Her left foot still is dragging slightly when she is walking. This difficulty is increased when she is taking cold. She is obstinately costive, sometimes a week elapses before an action. In the region of the kidneys there are pains. Prior to the stroke she was an excellent singer and dancer; since the stroke she has been unable to carry a tune and does not retain the slightest conception of tempo. Her eyesight is weak and she is unable to distinguish objects half a block away. I would appreciate your views in this matter, through THE CLIPPER.

REPLY.

Paralysis during pregnancy is occasionally observed. Kidney insufficiency is often at the bottom of the whole truth. Paralysis of one-half the body is usually due to hemorrhage of the brain and anemia, and does not necessarily interfere with the carrying or birth of the child. Recovery in these cases is usually slow and protracted. Proper attention should be given to the kidneys and the bowels. Locomotion should be encouraged and massage, proper exercise (not violent), and the proper kind of food should be selected. There is no reason for being discouraged. I hope time and physical means will restore your wife to her former self.

DIET AND DRUGS IN RHEUMATISM.

MR. F. L., EN ROUTE, WRITES:

DEAR DOCTOR: Do you consider any certain diet good for rheumatism? Cacodylate of sodium, ¾ grains, has been highly recommended to me, also electric baths and high frequency and violet ray machine. Are you in favor of any of same?

REPLY.

The best diet is the one which the person feels his stomach is digesting. If fermentation and indigestion go on, the digestive processes are interferred with. Eat whatever you can digest, but in moderation, and follow the "golden rule" to always leave the table "a little hungry." Many conditions are aggravated and many a stomach ruined by adhearing to a stereotyped diet list. There is no single diet list that will suit many individuals. Every person is a study by himself. It is he who can best decide what agrees and what disagrees with him. Therefore, by eliminating indigestible stuffs and partaking of such food as your stomach can cope with—in moderation—you have the ideal diet list. As to drugs, I want to say that there are many varieties of rheumatism, and each form has to be treated somewhat differently. Sodium-cacodylate may do you some good, if administered in smaller doses. High-frequency and electricity may also be beneficial, but violet rays are, in my opinion, least of all effective. Good digestion, proper bowel action, undisturbed kidney function, massage and proper exercise are the keynotes to the successful treatment of rheumatism of a chronic type.

PAIN IN THE BACK.

MR. S. M., CHICAGO, ILL., WRITES:

DEAR DOCTOR: I have been troubled during the past three years with my kidneys. In the last three or four weeks my backache is constant, and I know my kidneys are responsible for it. I have been using Harlem oil and sal. hepatica. Can you suggest something that would cure me entirely?

REPLY.

Many people make the mistake you are making by attributing every pain in the back to kidney trouble. This is not so. There are many conditions that cause pain in the back and the kidneys are perfectly normal. There is only one way to establish whether the kidneys are well or if they are affected, and that is through analysis of the urine. I see you are in Chicago, so why not send a specimen of urine to a laboratory and have it analyzed? You will then be doing the rational thing and not be groping around in the dark. If it is found, through the analysis, that your kidneys are affected, you will be told what to do; if they are not affected, why dope yourself? It may be that you have a simple lumbago or muscular rheumatism affecting the muscles of the back, or a condition of the spinal bones which causes your suffering. Whatever it is, the urine should first be examined. Let me hear from you again.

REDUCING FAT ABOUT ARMS AND SHOULDERS.

MRS. H. L. D., SEATTLE, WASH., WRITES:

DEAR DOCTOR: I am in vaudeville and find it quite a handicap to be suffering with an over-development of fat about my arms and shoulders. What would you recommend for it? I have tried almost every medicine advertised and have found them absolutely of no use.

REPLY.

Exercise is the best means of reducing the fat. Medicines will do more harm than good. Stand erect with the arms stretched out at the sides on a level with the shoulders. Then, move the shoulders in a circle, until you feel fatigued. Practice this maneuver twice or three times daily. Persist in it. It will do you good. Complementary to the advised exercise you may also while lying on the back (on the floor) raise the body to a sitting position without the assistance of the hands and arms. Good long walks in the open air and a reduction of the quantity of liquids is splendid practice in conditions like yours.

SWOLLEN ANKLES.

MISS G. L. O., MILWAUKEE, WIS.: WRITES:

DEAR DOCTOR: I am a performer, 26 years of age. I am in excellent health; in fact, my mother tells me the only illness I ever experienced was the measles, when a child. However, as long as I can remember, both of my ankles have been swollen. They look puffy. I have never had rheumatism and there is no pain in the ankles. I wonder if something can be done to remove the puffiness from the ankles.

REPLY.

The best way to do away with the swelling or puffiness which you describe, is by massage. Have the ankles massaged upward toward the knee, never downward. This should be done for five or ten minutes, at least, every morning and night and, if possible, three times daily. Do not get discouraged if you find no immediate results. This treatment is effective if persisted in for a long time. It may take several months before you will see improvement.

NIGHTMARE.

MR. F. S. W., TORONTO, CAN., WRITES:

DEAR DOCTOR: I am twenty-nine years of age, and am in the amusement business. I am troubled with nightmares and they make me miserable. I sometimes grow despondent over them and frequently fear to go to bed. Is there anything I can do to relieve this terrible condition? I have tried almost everything they recommend, but have had no relief. The same trouble persists. I am afraid I will do something desperate while asleep. Advise me, through THE CLIPPER, what I may do.

REPLY.

I feel that you are concentrating your mind on these matters too much. Sleep on a hard mattress with few bedclothes. Have warm socks on your feet while in bed. Avoid lying upon your back. Train yourself to sleep on the side. Above all, avoid heavy suppers. If you have a tendency to constipation, take five grains of compound rhubarb pill at bedtime. After you wake from a nightmare get up and swallow half a tumblerful of hot water, to which has been added a teaspoonful of sal volatile. It is of utmost importance that you discard fear of approaching nightmares from your brain. Do not think about them and let your mind run in different channels.

HAVE BLOOD EXAMINED AT ONCE.

MR. G. N. K., BROOKLYN, N. Y., WRITES:

MY DEAR DOCTOR: I want to ask your advice, through THE OLD RELIABLE. I am a musician (leader of an orchestra with a burlesque company). I am forty-two years of age and have always been in perfect health until about six months ago. I then began to feel headaches which were of a thumping character, and which would be so severe they would awaken me at night. They still bother me, but I take a headache powder, and the headaches then leave. I began losing weight, and I have a sore throat all the time. I have never been bothered with throat trouble before this time. I used all kinds of gargles and tonsiline, but my throat is very bad and covered with patches. I am a different person since I have been ill. I am irritable and quarrelsome—I simply don't feel right. I do not like going to physicians, so I have not consulted anyone. But the trouble is getting on my nerves now, and something will have to be done. What do you think can be the trouble with me? I forgot to mention that my eyebrows began to fall out, little by little. It makes me laugh when I look at myself. I would be very thankful if you would tell me what I can do. What shall I put on my eyebrows? How many headache powders would you allow me, each day? I also forgot to mention that when I take something salty or peppery in my mouth it burns terribly, especially on the tip of my tongue. Someone in the company told me I have malaria. Can that be so?

REPLY.

You are playing with fire. Stop taking headache powders. I wish you had consulted a reputable physician at once. There is nothing funny about your eye-brows. *Have your blood examined at once and get busy.* You must get next to yourself or suffer the consequences. At the present time use a teaspoonful of potassium chlorate to a glassful of water, as a mouth wash and gargle. Take no internal medicines until the blood test tells you what the trouble is. I have my suspicions. I do not think you have malaria. Control your temper, for you may hurt others or yourself (usually yourself). Let me know the result of the test.

TRACHOMA.

MR. F. F. B., CHICAGO, WRITES:

DEAR DOCTOR: I am in the managerial line of business in the amusement world, and I have reasons to ask you, through THE CLIPPER, whether an eye disease known as trachoma is contagious. There seems to be a difference of opinion, and I would value a prompt reply.

REPLY.

It is an established fact that trachoma is highly contagious. There is no dispute in medical circles about this.

◆

THREE "Single" women showed on the Colonial bill last week. Lillian Shaw had to quit, owing to a cold, after the Tuesday "mat." and Belle Baker filled the night show, opening up from the Palace. On Wednesday, Grace De Mar took up the vacancy and finished out the week.

"SAFETY FIRST," the revuette which Tommy Gray wrote for featuring Sophye Barnard and Lou Anger, has been cutting some figure as a success.

LILLIAN ALBERTSON re-appears in vaudeville at the Colonial this week.

THE Brazilian Nut is signed for the Colonial, March 20.

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CLARENCE BERENS, of Clarence and Elsie Berens, writes: "We have been retired since June 1911, and are now living at Farmington, Minn. We are getting used to retired life, although it has been very hard to keep off the boards. We helped out for one night in a vaudeville professional show for the benefit of the Red Cross in Europe. During our retirement, we have received some very good offers, but we will try to forget the past. Mr. Berends' mother is living with him and one sole reason of retirement. Wishing you all the best of success."

BILLY HESSE writes: "Mrs. Billie Hesse presented her husband with a baby boy, March 7."

LIBBY DUPREE writes: "I have been granted an absolute divorce from my husband, professionally known as Geo. Dupree and am resuming my maiden name."

LULU GLASER has switched her act to the old vehicle.

BERTHA KALICH will present a playlet at the Palace New York, March 29.

"UP A TREE" will be presented by Joseph Hart, with Jack Henderson and Caroline Thompson.

GRACE AND ERNIE FORREST are playing on the W. V. M. A. Circuit and will be East at the end of the season.

VALENTINE VARIETY CO. NOTES. Roster: Beggs and Beggs, Valentine Sisters, Lyell Valentine, May Rogers, Dottie Dale, Nettie Lenord, Pansy Valentine, Eddie Richard, Will Bennett, Thos. Allen and Mrs. Valentine. This company is playing the Crawford Circuit of theatres and [illegible] time, with high class vaudeville and drama, playing one, two and three night stands through Missouri and Illinois.

"A CAPTIVATING CAPTIVE" didn't turn out to be such a rapture for Lulu Glaser's vaudeville tour. She discarded it before the week was out, at the Palace, March 8-13, and got back her old vehicle.

MAGGIE CLINE is the added St. Patrick's Day headliner at Hammerstein's this week.

JAMES MILLER, of Miller and Mack, sprained his knee the opening night of "Fads and Fancies," and was forced to retire from the cast.

THOMAS EGAN, the Irish tenor, of Carnegie Hall fame, is a feature on the Palace bill this week.

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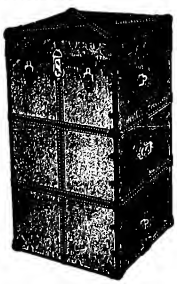

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OUT OF TOWN NEWS

Mobile, Ala.—Lyric (Sidney Berrey, mgr.) Jewell Kelley Stock Co. held the boards week of March 8 at this house to fair business (laying off 11), when "Within the Law" had fair returns. The patronage at all theatres has been very limited owing to Lent.

DREAMLAND (W. B. Weddle, mgr.)—The Poula Hofferman Yiddish Co. came 8 to poor business, the Mason Williams Stock Co. holding the boards the rest of the week to fair business.

CROWN, EMPIRE, CRESCENT and ROYAL, feature films.

FRANK DAVIS, well known in vaudeville, sang ballads last week at all the picture houses but the Royal.

MANAGER J. H. KINO, of the Crown, recently signed a new lease for a term of years, to take effect at the expiration of the old lease. He intends to close the house about May 1 for about thirty days to remodel the interior, at an approximate cost of $3,000. Plans have just been drawn and submitted, which when carried out will make the Crown the handsomest picture house in Mobile, and give a much greater seating capacity and space for a full orchestra.

GEORGE E. DRAGO, trap drummer for some time at the Dreamland, closed 6, and is now a member of John T. Kern's Crown Theatre Orchestra.

SAMUEL HACKLEY, a trap drummer and a member of St. Paul Local No. 30, American Federation of Musicians, who has been at the Crown for some weeks, closed 6 and left for New Orleans, La., to join the W. I. Swain Shows, under canvas, for the regular season.

CHARLES E. BEAZLEY, a bass player of Mobile, well known in this section, left 6 and joined Neil O'Brien's Minstrels for the rest of the season.

Newark, Shubert (Lee Ottolengui, mgr.)—"A Pair of Sixes" (return engagement), with a different cast, including Ralph Herz, Richie Ling, Mark Smith, Ione Bright, Mary Harper, Walter Allen, Ethel Jackson, Marion Ballou, Stanhope Wheatcroft Jr., Robert Smiley, Wm. Dixon and Edward Mack. Nothing announced for week of 22.

PROCTOR'S (L. R. Golding mgr.)—Bill 15-17: Hurdeen, Two Rubes, Keller Fern, Schrode and Mulvey, Baby Gladys, and Howard and North.

ORPHEUM (M. S. Schlesinger, mgr.)—In honor of St. Patrick's Day, the Forsberg Players offer "The Isle of Dreams" 15-20 and Charles Dingle will sing Chauncey Olcott's favorite songs. "The Players 22-27.

MINER'S EMPIRE (Tom Miner, mgr.)—Charles Robinson's Carnation Beauties 15-20, with the dance "La Passionette" as a special feature. Wrestling bouts, country store and amateur nights still draw big. "The Million Dollar Dolls," 22-27.

KENEY'S (John McNally, mgr.)—Overflowing houses daily. Bill 15-17: Florence Hunter and Girls, "Wanted, a Nurse," the Invincible Band, the Manhattan Trio, Reine, and pictures. Bill 18-20: Barney Gilmore, "San Toy" Opera company, Mary's Comedy Circus, and Barnes and Baker.

LOEW'S (J. Meyer, mgr.)—Bill 15-17: Gallager and Corwin, Three Morettas, Saona, Schriner and Richards, and Fred Hildebrandt.

MANAGER McNALLY, of Keeney's, announces the following benefits: Sunday, March 14, the Florence Crittenton Home; 21, Anti-Tuberculosis Fund of local trades unions.

Jersey City, N. J.—Majestic (Frank E. Henderson, mgr.) "Mutt and Jeff" March 15-20. Next week, "A Pair of Sixes."

ACADEMY (Gary McAdow, mgr.) — Twentieth Century Maids 15-20. Next week, Fay Foster Co.

ORPHEUM (Leo M Kantor, mgr.)—The Orpheum Stock Co. present "David Garrick" 15-20.

KEITH'S (Wm. B. Garyn, mgr.)—Bill 15-17: "War Brides," Rohle and Roble, Joe Cook, Walter Hale and his Banjo Girls, Rena Santos and Al. Plantadosa, and "Hello, Broadway Girls." For 18-20: Lawrence D'Orsay and others.

Hoboken, N. J.—Empire (Wm. F. Fitzgerald, mgr.)—Ollie Welch's new show, March 15-20, with Florence Rother, Vic Casmore, Pat Kearney, Frank P. Murphy, Minnie "Bud" Harrison, George Douglass and Mabel Howard. Next week, the Bowery Burlesquers.

LYRIC (G. S. Riggs, mgr.)—Loew vaudeville and pictures.

Oakland, Cal.—Macdonough (F. A. Geiss, mgr.) Williamson's Submarine pictures March 15-17. Rose Stahl, in "A Perfect Lady," 18-20.

YE LIBERTY (H. W. Bishop, mgr.)—Bishop Stock Co. present "In Wyoming" 15-21.

ORPHEUM (George Ebey, mgr.)—Bill 14-20: Valerie Bergere and company, Ray Samuels, Melville and Higgins, Loughlin's canines, Bertish, Cervo, Dooley and Evelyn, the Straltons, and motion pictures.

PANTAGES' (Wm. H. Wright, mgr.)—Bill 14-20: Golden Troupe, Dunlap and Virden, Three Arleys, Hawaiian Quintette, Bertie Fowler, Tracy, Goetz and Tracy, and Keystone pictures.

BROADWAY (Guy C. Smith, mgr.)—Split week vaudeville and motion pictures.

COLUMBIA (Geo. W. Fitch, mgr.)—Dillon & King's Musical Co. present "Three of a Kind" 14-20.

FRANKLIN (Rex Midgley, mgr.)—Feature films, orchestra and organ recital.

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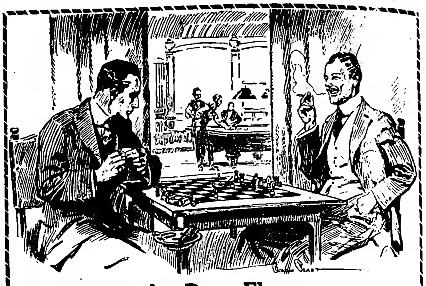

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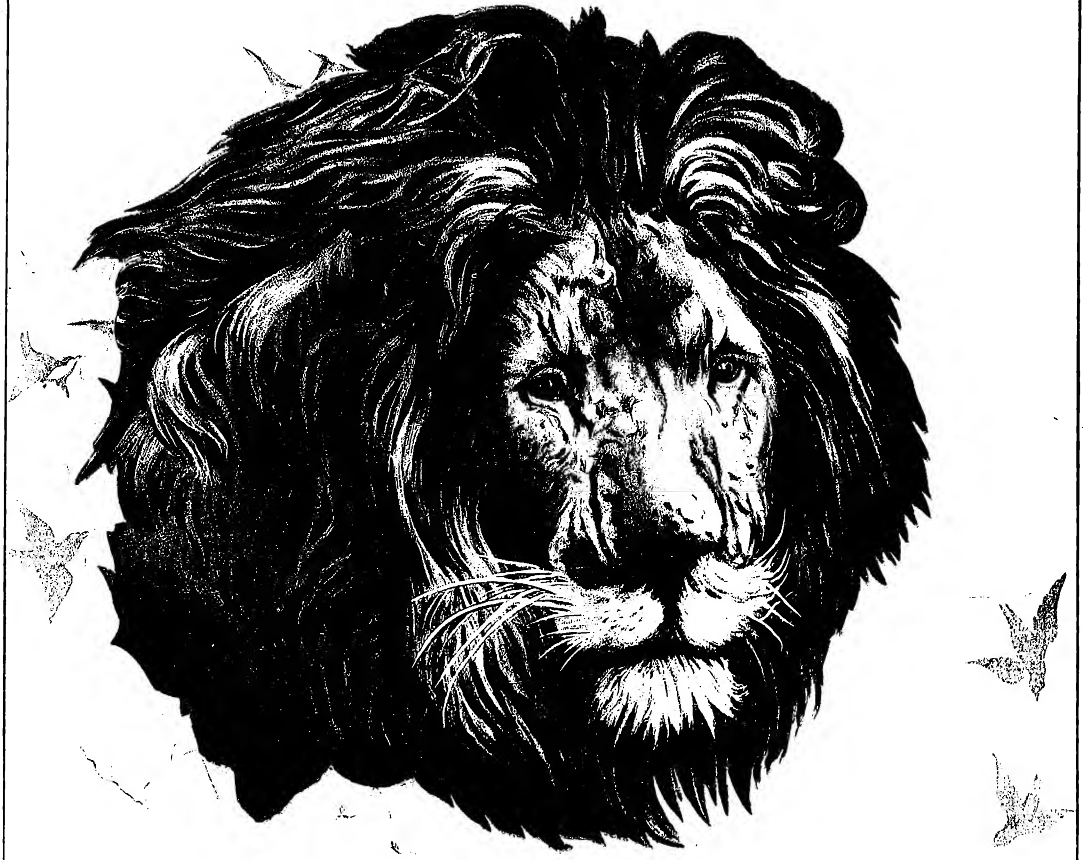

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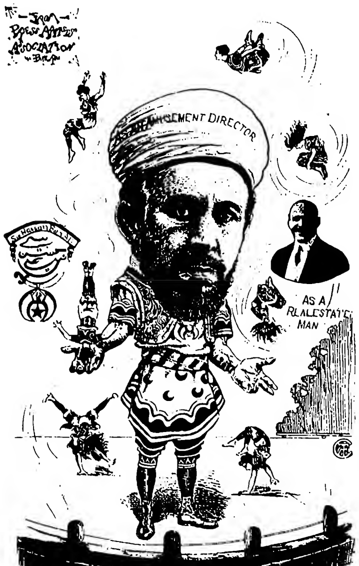
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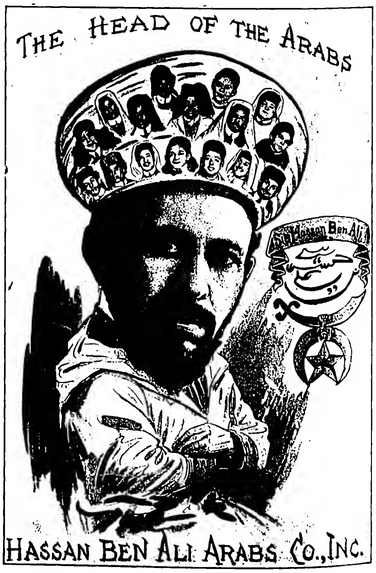
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NEW YORK CLIPPER
THE OLDEST AMERICAN THEATRICAL JOURNAL.

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NEW YORK, MARCH 27, 1915.

VOLUME LXIII—No. 7.
Price, 10 Cents.

COLE LEFT $5,000 TO ACTORS' FUND

BEQUESTS TO VARIOUS CHURCHES AND HOSPITALS.

WIDOW LIBERALLY PROVIDED FOR.

W. W. Cole, whose death was announced in our last issue, was a shining example of what money can be acquired in the show business. His will was admitted to probate March 10, in the Surrogate's Court, this city, and according to his lawyers, disposes of more than $5,000,000.

This is said to be a conservative estimate as Mr. Cole owned many valuable parcels of real estate in New York City, and present valuations will most likely increase this estimate several millions.

In disposing of his vast estate Mr. Cole remembered charitable institutions, churches and hospitals.

To his widow, Margaret C. Cole, Mr. Cole bequeathed $200,000 outright, $50,000 to be paid within one year of his death, and the balance as soon as possible. She also receives all household and personal effects, books, pictures and jewelry, and one-fourth of the large residuary estate.

The Actors' Fund of America receives $5,000 and a like sum goes to each of the following: Charity Organization Society, New York Opthalmic Institute and Trinity Church, Paterson, N. J.

The Presbyterian Hospital receives $20,000, and the following organizations receive $10,000 each: New York Association for Improving the Condition of the Poor, Madison Avenue Reformed Church, St. Vincent's Hospital, Hospital Guild of the New York Medical College and Bellevue Hospital.

Twenty-four cousins and an aunt receive each the income from $10,000, the principals to revert to the residue at their respective deaths. The aunt is Sarah S. Cooke. The cousins are John Henry Cooke, John William Cooke, Emily C. Cooke, Clarissa Sprake, Alice Belmore, Rebecca Loyal, Nellie Cattel, Adelaide E. Alexander, Kate Cooke, Jane Camille, Nellie Cooke Hawley, Maude C. Hegenbotham, Agnes Cooke Crawley, Lillie Cooke, Ernestine Rosa Cooke, Edina Marion Cooke, George K. Camille, Rose C. Adams, Jessie Richards, Wm. A. Richards, the Rev. Frederick C. Lee, James R. Adams, Tonina Adams and Lillie Adams.

Five friends and relatives receive the incomes from trusts of $6,000 each, and twenty-one from trusts of $5,000 each, the principals to revert at deaths to the residue. George Ernest Cooke, a cousin, receives $20,000 outright. Henry Cooke, an uncle, of Edinburgh, Scotland, gets $5,000.

After the bequest of one-fourth of the residue to his wife, Mr. Cole left one-eighth to each of six cousins—George Ernest Cooke, Rosina C. Adams, John William Cooke, John Henry Cooke, Jessie Richards and Wm. A. Richards. He appointed the Brooklyn Trust Company as executor and trustee, and directed that the entire administration of the estate be completed within five years, and sooner, if possible. The will was executed June 6, 1900. Thomas M. Rowlette, of No. 35 Nassau Street, is the attorney in charge.

◆

DICKEY TO PRODUCE.

Paul Dickey is planning an early production of "The Come Back," a comedy in three acts, of which he is the author, and one of the acts of which will be seen at the Palace next week, when Mr. Dickey appears there in the sketch of the same name.

In the production of "The Come Back," which will mark his debut as an author-producer, Mr. Dickey will appear in a dual and probably triple capacity—that of author, producer and principal player.

In collaboration with Charles S. Goddard, Mr. Dickey wrote "The Ghost Breaker," "The Misleading Lady" and "The Missing Link," the latter a comedy which will be used by Elsie Janis as a starring vehicle next season. Messrs. Goddard and Dickey also have had accepted a three act drama, called "The Monster," in which Edward Abeles will appear.

"The Come Back" is the first full length play of which Mr. Dickey is the sole author.

◆

THE NEWMAN TRAVEL TALKS.

On Thursday afternoon, at 3, March 25, at the New Amsterdam Theatre, Mr. Newman's fourth subject will be "The Holy Land." This lecture will be repeated at Carnegie Hall Sunday evening, March 28.

◆

FIRST TIME IN STOCK.

"Peg o' My Heart" will be produced for the first time in stock this week at the Calgary, Canada.

◆

WHERE IS OELRICH?

H. C. Forahner, Wallace, N. S., Can., informs us that Anna Forahner is seriously ill, and wants to hear from C. E. Oelrich.

TWO LOCKE PLAYS.

Two new plays by Edward Locke will be presented by the Shuberts Easter week. Louis Mann will come to the Booth Theatre in one of them, entitled "The Bubble." The other, "The Revolt," will be offered in the Maxine Elliott Theatre, with Vincent Serrano, Alma Belwin, Jessie Ralph, Howard Gould, Sam Edwards, Edwin Mordaunt, Craig Miner and Beth Franklyn in the cast.

The revival of "Trilby," which Joseph Brooks will make in association with the Shuberts, will take place the night of April 5 in the Shubert Theatre.

◆

NEW FORDHAM THEATRE.

Plans were filed March 18 with the Bronx Bureau of Building by Andrew J. Thomas for a vaudeville theatre in Fordham. The theatre will occupy the plot 125x95.9, extending from Webster to Decatur Avenue, 154.8 feet North of Fordham Road. It will be a two story structure, containing stores and offices on the Webster Avenue frontage. The playhouse, designed for vaudeville and motion picture features, will have one gallery, and the seating capacity will be 1,200.

◆

PROCTOR LEAVES LYRIC, NEWARK.

Refusing to pay an increased rental, F. F. Proctor has decided to quit the Lyric, Newark, N. J. The house will re-open under another management about May 15, with vaudeville and pictures.

◆

THE MOOSE CONVENTION.

The Supreme Council of the Loyal Order of Moose will meet at San Diego, Cal., July 12. The supreme convention will start in the same city, July 19.

◆

NOTES.

FRANCES PRITCHARD, the youthful dancer in "The Peasant Girl," has received an offer from a prominent Boston sculptor to pose for him for the figures of a group which he is executing for the Paris art exhibition next season, to be called "The Spirit of the Bachanal." Miss Pritchard will devote her mornings to pose for the group.

ARRANGEMENTS have been made for a special matinee performance of "The Only Girl," to be given at the Lyric Theatre on Easter Monday.

WILL T. GENTZ is press agent for "A Modern Eve."

FRANCIS WILSON has returned from Florida.

LEONA A. LARVETT has secured a divorce from Julen M. Larvett, at Chicago.

THE New Strand, Syracuse, N. Y., was opened by the Marks-Strand Co., March 17. S. L. Rothapfel was in charge.

THE FRANK A. MILLER Theatrical Association will hold its annual ball April 7 at the Brooklyn Labor Lyceum. A large number of cabaret performers will attend.

A. H. WOODS has postponed his production of "I Want Money."

F. W. PETTY, accused of disposing of copyrighted plays, was recently found guilty and fined $100 at Indianapolis.

PROCTOR'S LYRIC, Newark, has been closed. It will open in May with pictures.

C. AUBREY SMITH will do "The Builder of Bridges" for the Frohman films.

HAROLD McCORMICK announces that grand opera will have a twelve weeks' season in Chicago next Winter.

WELLS HAWKES is on *The New York American*.

"MAID IN AMERICA" goes to the Palace, Chicago (a vaudeville house), May 30.

ETHEL BARRYMORE goes on tour 29.

HENRY F. KEIL, president of Wedgewood Co., filed plans for a two story theatre, with stores and offices, on the West side of Webster Avenue, North of Fordham Road, Bronx, New York, to cost $200,000.

ALICE GERSTENBERG, who made the dramatization of "Alice in Wonderland," now being presented by the Players' Producing Co. at the Booth Theatre, has written a novel, "The Conscience of Sarah Platt."

PERCIVAL VIVIAN has replaced Thomas Clarke in the role of Hannibal Pipkin, in "The Clever Ones," at the Punch and Judy Theatre.

GRANVILLE BARKER will produce at Wallack's, Friday night, March 20, Bernard Shaw's play, "The Doctor's Dilemma."

ALICE BRADY, Louise Dresser, Louise Drew, Grace Filkins, Martha Hedman, Olive Oliver, Adelaide Prince, Lillian Russell, Zelda Sears and Mary Shaw will appear in a one act play called "The Woman of It," at the benefit performance for the Children's Educational Theatre, at the Cort Theatre, on Sunday evening, April 11, under the auspices of Junior League of the Children's Theatre.

CHANNING POLLOCK, Rennold Wolf and Gene Buck will write the book and lyrics for the Ziegfeld "Follies of 1915."

CLARA MORRIS celebrated the sixty-ninth anniversary of her birth on March 17, at her home on the Sound, at Whitestone, Long Island, N. Y.

THE Elberon Casino, Long Branch, N. J., was burned March 17.

SULLIVAN, ILL., is to have an opera house, after a long period without one. Irving Shuman, of Wheaton, and formerly of Sullivan, has decided to erect a new theatre just West of the Guards' Armory, there.

LOOPING WILL CONTINUE.

"The death of Beachey will not eliminate looping for exhibitions," says Glenn H. Curtis. "I doubt if it will even have any effect upon the daring feats of many of the operators. It was not Beachey, but his machine was at fault when he took his fatal plunge. Beachey had demonstrated that looping can be done. He never had an accident until he met his death, and there is no doubt but that he would have escaped that terrible end if he had not tried a new machine made by himself.

"It should be a lesson to all aviators to have their machines carefully designed and have them mathematically proved by an engineer before being tested."

◆

"LA PETITE REVUE" SCORES.

Wm. B. Friedlander's "La Petite Revue" played to capacity business at the Orpheum, Clinton, Ia., March 11-14, and was awarded "one of the best tabloids" seen there this season, Constance Campbell, Maude Baxter and Frank Ellis scoring individual hits.

It looked for a time as though there would be no show Sunday, 14, as Miss Campbell developed an abscessed tooth, and there was no understudy for her part. However, a dentist removed the offending molar and Miss Campbell played her part Sunday evening.

◆

T. M. A. PARLORS OPENED.

The formal grand opening of the new T. M. A. parlors of the Theatrical Men's Association, of Pittsburgh, Pa., Lodge No. 37, located at 823 Penn Avenue, took place on St. Patrick's night, March 17, and the rooms were packed solid for several hours. The committee in charge had everything arranged for a large crowd, and the entire program was carried through without a hitch. Several classy acts from local theatres took part in the entertainment, which commenced at 11.30 P. M.

◆

ANNOUNCE NEW MEMBERS.

The new members of the re-organized Grand Opera House Players, as announced by Manager Tiernan, are: Minna Gombel, former leading woman of Frazee's "Pair of Sixes" Co., leads; Francis McGrath, former leading woman of "The Governor's Lady" Co., ingenue; Ellen Foster, second leads; Harold Vermilye, characters; William Elliott and Earl Simmons will be retained from the old company. The first attraction will be "Little Women."

◆

TO HAVE OWN COMPANY.

Noel Travers, leading man with the Grand Opera House Stock Co., will have his own company in the Welting Opera House, Syracuse, N. Y., including Irene Douglas, Jack Matthews, George M. Carleton, Reynold Williams, Kenneth Grattan and Pearl Ford. Travers will direct the company.

◆

FRIEBUS LEAVES GOTHAM.

Theodore Friebus, leading man, left the Gotham Players. Wm. H. Sullivan, former leading man with the Union Hill Co., will take his place in "Nearly Married." Friebus joins the Lynn Players, in Lynn, Mass.

WHITE RAT NIBBLES.

BY VICTOR V. VASS.
Phone 8780 Bryant.

CHRIS WALKER, sailed for England 18, to visit his mother. He became a member of our order, and says he certainly will shout loud our praises throughout England.

SHERMAN, VAN AND HYMAN leave on a Western tour, and expect to take in "The Pan-American Exposition." "Teddy," who is one of America's best known song writers, has his doubts about the royalty paid writers. Some day let us hope to see Teddy Sherman his own publisher.

THE big hit in Pittsburgh, at Harris Theatre, was Walter Weims, anyway postal card sent me, says so. Walter is missed around clubhouse.

MAXWELL REYNOLDS broke in his new singing, and put it over in dandy style.

LOU MORGAN, with a company of twelve, including Eva Medora, is playing with the Almecora Comedy Co. through New England. Lou's leg is now strong. He was a sick man for some time.

WILL S. BEECHER AND MISS HESS joined Emerson Boat Show.

MILDRED VALMORE AND SAMMY COLLINS are doing nicely hereabouts in their planologue, singing and talking act.

SOME FOLKS are never satisfied. Now, there is Eddie Carr, for instance, he could not be happy unless two theatres were handed him in one week.

CATCH Eddie at the Colonial or Alhambra, New York, this week.

FULL of Spring joy is Lew Baker. Maybe it is because the boys greeted him like a hero on his return from his farm.

PLAY the piano? Guess yes, manipulates with one hand, making instrument acknowledge him its master. Joe Dunlevy is gent I refer to.

COAKLEY, HANVEY AND DUNLEVY are idle—'cause Mr. Coakley had painful operation performed on his nose.

HOME again, Herman and Rice. They were quite funny when I played with them at Victoria Theatre, Baltimore, some eight years ago (acrobats).

BRO. DANO says he cares naught for mines, for any day he *may* cross the deep to Italy. Bon voyage.

DID you know Councelor James Timony's car is again in commission? Andy McCloud take notice.

BRO. CALVARY, of Raymond and Calvary, is stopping at club.

AND in conclusion I ask to be excused for detailing further, as effects of our ball is still upon me.

SOME AFFAIR.

WHITE RATS' BALL COMES BACK.

A record crowd was in attendance March 16 (St. Patrick's Eve) to watch Frank Fogarty, escorting Dorothy Jardon, lead the grand march of the Rats, the Ratscasas and their friends.

After the marchers had been viewed and reviewed, the costumed participants were lined up, and they marched and performed for Judges O'Brien and Felber. Prizes were awarded as follows:

First (Ladies') to "Old Lady and Her Soldier Boy."

Second to the Three Neutral Girls (Misses Spieko, Grimes and Downing).

Third, Butterfly Girl.

Fourth, Goose Girl, Beatrice Kreiss, who carried a live goose.

Fifth, Miss Columbia, in spangles and electric lights; Anna Marks.

First Men's Prize, the Film Guy, in two reels (hard to follow), Sid Reynolds.

Second, Fire Laddie performing heroic rescue of child.

Third, Little Orphan Bread-liner.

Fourth, Newsboy Statue, Louis Durlla.

Fifth, the Strawman, Tony Ramsey.

The decisions met with unanimous approval.

Other very striking costumes and characters were presented by Ed. Esmonde, Indian; Maurice Ferkos, in pajamas, slippers and high hat; Miss Boyer (the first lady Rat), as a clown in white; M. Castnuo, ambulance surgeon; Phil Callahan, silly kid; Billy Reeves, a clown; Max Reynolds, Desperate Desmond; Frank Hammond and Dorothy Chaves, Indians.

The Six Brown Brothers, five as clowns and one as a bad boy; Gas Stimpson, fishing clown; Ruth Willard and Frances St. John, jolly English hunters; 'Lasses White, as minstrel; the Four Mackeys, two natty Scotch couples; Sam Rudolph, Polish Jew, driving L. Balloff, a serf; Natta Vesta and Edith Rauth, a gypsy pair.

Mr. and Mrs. William O'Clare, in Irish character; Ruth Wells, a dashy Spanish senorita; Miss Carson, of Carson and McClellan, and Miss Segal, of Williams and Segal, as the dainty White Rat Paster Twins; J. Meehan, Paul Vendyke, Jim Doherty and Carl Fletcher, of the Evans Minstrels, in black face; Dr. J. B. Scenepac, Chinese; Jack Nolan, Scotch shepherd; Billy Nolan, Scotch; Stella Tracy, an old fashioned girl; Mlle. Rialta, hoopskirt girl; Coy De Trickey, in black and white squares make-up, face and all (very striking); Bud Murray, a fine presentation of Chas. Chaplin.

Others that caught the eye were too numerous to mention, including one daring full tights, harem skirts, close-fitting knickerbockers, etc.

Among those on the floor and in the boxes were: Eddie Foy, Al. Grant, Pat Rooney, Al. Von Tilzer, Sol Du Vries, Fred Fischer, Pete Cornalla, Stanley Murphy, Max Winslow, Tom Grey, Valmore, Collins and Dash, Spook Hanson, E. W. Manning, Mort Emerson, Lew Morton, Vic Vass, Joe Raymond, John B. Williams, Sam Sidman, Billy Waldron, as Hammerstein; Chester Nelson, as the Rube; Mose Gumble, Fred Belcher, Jeff Branen, Mr. and Mrs. Eugene Emmett, Irving Cooper, Grace La Rue, Marcus Loew, Roy La Pearl, Joseph Schenck, Tim Cronin.

Harry Barton, Mr. and Mrs. S. Mitnick, Will J. Cooke, Marvin Welt, J. Royer West, Frank O'Brien, Dave Montgomery, Shulem, H. C. Jacobs, Gus Edwards, Mrs. Jacobs, Tom Dinkins, Mrs. Dinkins, Chas. K. Harris, Mary Walsh, Mr. and Mrs. Milnor, Joe Whitehead, B. S. Moss, Honest John Kelly, George Botsford, Mike Simons, Jack Levy, Dancing Marrs, Kittie O'Brien, W. S. Wright, Temple Quartette, Sadie McNish (all in purple), William Morris, George White and Bob Dailey.

Joe Humphries acted as announcer.

A big White Rat was in the middle of the floor during the march, and between dances, various acrobats, clowns, tango and whirlwind dancers entertained. Billy Reeves nearly fell out of his box when called upon for a speech. A unique dancing order was used and an attractive souvenir program was on sale. W. F. Connolly furnished fine dance music.

◆

SMALL THEATRE FIRE.

Through the efforts of some of those who kept cool heads during the emergency, a serious panic was averted and no one was injured when a fire broke out at the Family Theatre, which is conducted by Robert Gamble, in Altoona, Pa., night of March 17. A loss of about $1,000 was sustained through the destruction of a valuable film and the moving picture machine, together with some damage to the building.

The fire was the first that has occurred in connection with the operation of the apparatus in moving picture houses in that city. By the time the fire had communicated with the building there was ample time for those within the theatre to get out without a stampede.

◆

MONTGOMERY AND STONE CELEBRATE.

Fred Stone and Dave Montgomery, on March 17, celebrated the twentieth anniversary of the formation of their partnership.

Twenty years ago they made their first appearance as a team as members of a minstrel troupe, in Galveston, Tex.

◆

"KING, QUEEN AND JACK."

The above is the title of a new play from the pen of Willard Mack, which will be produced next season. It is said to be the most ambitious play this author has written.

A MUCH DISCUSSED ADVERTISEMENT.

Possibly for the first time in the history of the theatrical business, a theatrical manager inserted an advertisement at regular space rates in daily newspapers on the same day as the criticisms appeared in which the anticipated "roasts" had the edges taken off. This is what Lou Tellegen's managers did when the following advertisement was inserted:

"To the Public.

"Do not believe everything you see in the notices to-day. Although some of the critics, lacking in humor, may try to make you believe that somewhere there is something just a little bit off the line in 'Taking Chances,' the management is not taking any chances in extending its assurances to you that this impression is decidedly wrong. You will like 'Taking Chances,' just as the rest of the audience did last night, when this play scored one of the most sensational comedy hits ever known in an American theatre."

As a matter of fact, many critics liked the play, among them being THE CLIPPER representative.

◆

THURSTON, THE MAGICIAN.

The present depression in theatrical business does not affect Thurston, the magician, to any great extent. In many cities he holds the record in the Stair & Havlin theatres, and in several instances his business exceeded last season's.

Mr. Thurston has contracts up to week May 10, and it is hardly possible that he will close before then, which will give him a season of thirty-six weeks, with but two engagements that did not show a profit.

He has opened his workshop in New York City, where he has a number of mechanics working on his new show for next season. It is his intention to open early in August for a season of forty-two weeks, which will include considerable new territory which he has never played.

◆

"A CELEBRATED CASE" FOR EMPIRE.

Charles Frohman and David Belasco have decided that their all star production of "A Celebrated Case" will be given on the stage of the Empire Theatre, and that the first performance will be on Wednesday night, April 7. The version of the play that will be used is an especially prepared and copyrighted Frohman and Belasco text. This, too, is the version of the play that will be used when other Frohman and Belasco companies are sent on tour in "A Celebrated Case."

Rehearsals are now going on in New York, Chicago, Boston and New Orleans, under the direction of various stage managers, who will direct the preliminary rehearsals until Mr. Frohman and Mr. Belasco personally take charge.

◆

EDNA MAY'S SISTER ENGAGED.

Marguerite May, the younger sister of Edna May, has been engaged to appear in F. Ray Comstock's production of "Nobody Home," opening at the Princess Theatre, Easter week. Miss May has been living with her sister, Edna (Mrs. Oscar Lewisohn), in England, and when Mr. and Mrs. Lewisohn came to this country in October, at the outbreak of the war, Marguerite accompanied them. They returned to the London home two weeks ago, and Miss May decided to remain here and go upon the stage again. Her former appearance was made as a child actress in her sister's company, about ten years ago.

◆

CHICAGO TO HAVE OPERA.

Harold McCormick, president of the Chicago Grand Opera Co., which became bankrupt a short time ago, has announced his success in financing a new company. He said that a guarantee of $110,000 for two years had been subscribed, and that Chicago would have a season of ten or twelve weeks next Winter.

Campanini will be general director, and Bernhard Ulrich, business manager.

◆

WEST END REPORT DENIED.

Although there are numerous rumors going around the city that the West End Theatre, housing the Honstelle Stock Co., will be closed, and burlesque stock will be produced there, is absolutely denied by the management of the theatre. They have had some offers from Jerome Rosenberg, but have refused to consider them.

◆

SHUBERTS WANT DANCER.

Thalne Crain, who has been dancing at the Hotel Worthy, in Springfield, Mass., since early last Fall, came under the eye of one of the Shubert scouts recently, and has been made a flattering offer to appear in one of their Summer shows.

◆

PLAY PIRATE FINED $100.

The United Managers' Protective Association learned from their Indianapolis representative that F. W. Petty had pleaded guilty to the charge of disposing of copyrighted plays without authority, and had been fined $100.

◆

STRAND QUARTETTE IN SPRINGFIELD.

The Strand Quartette, which recently finished a five months' engagement at the Strand, New York, opened an engagement at the Broadway, Springfield, Mass., March 16.

◆

DELIVERS THE GOODS.

"DEAR CLIPPER: Thanking you in advance for the favor that you did me, and complimenting THE CLIPPER for being the only dramatic paper that does deliver the goods, I remain, yours truly, WM. KRALCE, Manager Columbia Stock Co."

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BOSTON.

The local theatregoers this season have favored the lighter shows more than the serious ones.

Hollis (Charles J. Rich, mgr.)—Otis Skinner opens March 22, in "The Silent Voice."

Shubert (Wilbur-Shubert Co., mgrs.)—"Kitty MacKay," begins an engagement here 22. "Dancing Around" closed 20, was still popular.

Tremont (Jno. B. Schoeffel, mgr.)—Second week of "The Sea Wolf." A very fine company headed by Charles Dalton, presents a particularly thrilling and lurid melodrama based upon Jack London's book, and judging by the attitude of the first week's audiences, "The Sea Wolf," in play-form, is a success. There are some remarkable scenic effects and the whole is something to stir the pulse of the most blase theatre patron.

Colonial (Charles Frohman & Wm. Harris, mgrs.)—Second week of Mrs. Patrick Campbell, in "Pygmalion."

Majestic (Wilbur-Shubert Co., mgrs.)—Fourth week of "The Lilac Domino," which is now in full swing, with both Miss Painter, the prima donna, and Mr. Douthitt, back in their roles. It is one of the best comic operas of the season.

Plymouth (Fred E. Wright, mgr.)—Second and last week of "The Third Party."

Ye Wilbur (Wilbur Theatre Co., mgrs.)—The one hundredth performance of "A Pair of Sixes" in this city will be celebrated 22, by the presentation of an important Swiss clock to every person attending.

Castle Square (John Craig, mgr.)—With the news that a Chicago company is being formed by Al. Woods, to present "Common Clay" in that city on April 5, new interest attaches itself to the play, which is now in its eleventh week at this house.

Cort (John E. Cort, mgr.)—Charles Sumner's three act drama, "The Natural Law," was given its first performance here 18. The text of the play is that the natural law of love is stronger that the sterner desire of loyalty. In the solving of the problem there are many tense and dramatic situations, with a touch of comedy that tends to relieve the sterner moments of the play. The players are Howard Hall, Carl Eckstrom, Otto Kruger, Austin Webb, Helen Holmes, Teresa Maxwell Conover and Maggie Holloway Fisher.

Waldron's Casino (Charles H. Waldron, mgr.)—Week of 22, the Liberty Girls. It was like "Old Home Week" to Dan Coleman, star of Harry Hastings' Big Show, the house being packed at every performance to greet the popular and clever Chelsea boy and associates. Moulin Rouge Co. coming 29.

Gaiety (George B. Batcheller, mgr.)—A show of unusual merit was given last week by the Happy Widows Co., headed by the two well known comedians, Joe. K. Watson and Will H. Cohan. Honeymoon Girls current week, with Gypsy Maids to follow.

Howard (George E. Lothrop Jr., mgr.)—The burlesque is furnished by the Trans-Atlantic Co., and the Howard's own show by "Behind the Footlights," Fadin-O'Brien Trio, Cummings and Gladyings, Thompson and Carter, Lew Palmore, Mlle. Paula and Howardscope. Follies of Pleasure Co., next week.

Grand Opera House (George E. Lothrop, mgr.)—High Life Girls, with Michelena Pennetti as leading girl, this week. Trans-Atlantic Co., week of 29.

Keith's (Robert G. Larsen, mgr.)—Another star bill this week is headed by Evelyn Nesbit, assisted by Jack Clifford. Others are: George Bickel and Harry Watson, Flo Irwin and company, George MacFarlane, Kirk and Fogarty, Great Alpine Troupe, Derkin's Dog Actors, Lockett and Waldron, and Dupree and Dupree. This week celebrates the opening of B. F. Keith's Theatre, March 26, 1894.

Loew's St. James (James H. Brennan, mgr.)—Bill 22-24: Arthur Rigby, "The Girl From Macy's," Brady and Mahoney, Stewart Sisters and Escorts and others. For 25-27: Monarch Comedy Four, Wilson and Wilson, Graham Moffatt Players, Six Steppers, and Bell and Caron.

Loew's Globe (Frank Meagher, mgr.)—Bill 22-24: Golden and West, Wm. O'Clare and His Shamrock Girls, Gray and Graham, Cabaret Trio, and others. For 25-27: Arthur Rigby, Stewart Sisters and Escorts, Brady and Mahony, and others.

Orpheum (Victor J. Morris, mgr.)—Bill 22-24: Bell and Caron, "Her Name Was Dennis," Ashfield and Canfield, and others. For 25-27: The Stantons, "The Girl From Macy's," Gray and Graham, Wm. O'Clare and his Shamrock Girls, Bill Robinson, and Cycling McNutts.

Bowdoin Square (George E. Lothrop, mgr.)—Bill week of 22: Niblo's talking birds, Cook and Hennessey, Paul Stevens, Ward and Clare, Two Friends, and Chas. Bradley, motion pictures: Second week of Elinor Glyn's "Three Weeks" and "The Black Box."

Bijou (Harry Gustin, mgr.)—Arcadia Trio, Daisy Bulloni, Ian Mackenzie, Amelia Ludwig, and others.

Gordon's Olympia (John E. Comerford, mgr.)—A strong vaudeville show is offered current week, and the serial photoplay, "The Black Box," in its third week.

Vaudeville and Pictures: National, Scollay Square, Modern, Shawmut, Old South, Washington, Scenic Temple, Premier, Superb, Puritan, Star, Unique, Comique, Winthrop Hall, Harvard, Dorchester, Gem, Day Square, Somerville, Dreamland, Apollo, Congress Hall, Niagara, New Palace, South End, Back Bay, Hub, Huntington Avenue, Eagle, Roxbury and others.

GOSSIP.

This is the third week of Williamson's submarine pictures at the Boston.

According to managerial announcements, "Experience" will remain at the New York Casino for the rest of the season, and will be sent to Boston Sept. 6, for a run at the Majestic.

William J. Wilson, stage producer of "The Sea Wolf," now at the Tremont, was for five years general stage director of the New York Hippodrome, and he sails for England in April to assume the same position at the London Hippodrome.

"Class," a new play in four acts, by Allan Lowe, is one of the local tentative productions. It is stated either Frank Keenan or Wilton Lackaye is to assume the title role. Mr. Lowe was formerly connected with the *Boston Globe* and wrote "The Defender," which was a big musical hit at the old Columbia some years ago. Blanche Ring was in the show and introduced for the first time the famous song hit, "In the Good Old Summer Time," written for her by the late George Evans.

Brookline is again confronted with the problem of the motion picture house. Two petitions for "movie" houses at Coolidge Corner were presented to the selectmen a few days ago. One petition was permission to build a vaudeville and motion house to cost $200,000, and would seat 1,200. The prices contemplated are 25 and 35 cents. Action on this and the other petition, particulars of which were not made public, was postponed until later.

James H. Brennan formerly of Loew's Orpheum, is now resident manager of Loew's St. James. For twelve years Mr. Brennan was electrician at the Orpheum, under several lessees, and the Loew management recognizing his training and ability, appointed him stage manager when Frank Meagher was appointed resident manager of Loew's Globe. His latest promotion is being greeted with "cheers" by his many friends both in and out of the profession.

PHILADELPHIA.

The new offering for week of 22 consist of Marie Dressler, in "A Mix Up" at the Lyric, John Bunny, in "Bunny in Funnyland" at the Walnut and Edith Wynne Matthison and Charles Rann Kennedy in "The Servant in the House," at the Little Theatre.

Lyric (Leonard Blumberg, mgr.)—Marie Dressler, in "A Mix Up" has its first local view 22. Robert B. Mantell in repertoire has two weeks of satisfactory returns ending 20.

Adelphi (Leonard Blumberg, mgr.)—"Peg o' My Heart" continues its run to the finest kind of business. The fifth week begins 22.

Garrick (Chas. C. Wanamaker, mgr.)—"Seven Keys to Baldpate" continued to capacity houses last week. The third week starts 22.

Broad (Nixon & Zimmerman, mgrs.)—"The Blue Envelope" created a favorable impression to houses of fair size 15-20. An admirable cast headed by Wm. J. Ferguson aids to the success of the production. The house will be dark week of 22.

Metropolitan Opera House (Alfred Hoegerle, mgr.)—De Wolf Hopper in his Gilbert & Sullivan revival had a very successful fortnight ending 20. On 23 the Metropolitan Opera company will be heard in "L'Amore Dei Tre Re."

Forrest (Nixon & Zimmerman, mgrs.)—The European War pictures continue to do surprisingly good business. The fourth week starts 22.

Little Theatre (Beulah E. Jay, mgr.)—Edith Wynne Matthison in "The Piper" had two fairly successful weeks ending 20. For week of 22 "The Servant in the House" will be produced.

Walnut (W. D. Wegefarth, mgr.)—John Bunny, in "Bunny in Funnyland," 22 and week. "Milestones" was an artistic production that drew splendid houses last week. Rupert Harvey and Katherine Herbert did perfect work in the leading roles. Thurston 20.

American (Wm. W. Miller, mgr.)—The stock appears 22, in the initial production of "So Much for So Much." "To-Day" was splendidly acted last week, to big houses. Enid May Jackson was emotionally effective in the role of the wife, while Bernard J. McOwen, as the husband, was fully up to the requirements. "The Climax" 29.

B. F. Keith's (H. T. Jordan, mgr.)—Nazimova continues as the feature for week of 22. Others are: "Dreamland," Roxy La Rocca, Chas. W. Case, Rochez's monkeys, Loretta Twins, Lighner and Jordan, Clairmont Bros., and moving pictures.

Grand (Fred G. Nixon-Nirdlinger, mgr.)—Week of 22: The Adas Troupe, Vandinoff and Louie, Gardiner Trio, Chain and Templeton, Conly and Webb, George C. Davis, and moving pictures.

Globe (Eugene Perry, mgr.)—Week of 22: "The Haberdashery," Lew and Mollie Hunting, Joe Cook, Brown and McCormack, Marshall and Chevalier Kalma and company, Steve Argen, Mallia and Bart company, and moving pictures.

Keystone (M. W. Taylor, mgr.)—Week of 22: Arthur Lavine and company, Robert H. Hodge and company, Pierce and Maizee, Seven Little Darlings, George Yeomans, Willitsch and Anita, and moving pictures.

Cross-Keys (James J. Springer, mgr.)—For 22-24: Cathedral Choir, Duquesne Comedy Four, Anthony Marvel, Ernest Carr and company, Josephine Sabel, and Buckner. For 25-27: "Mother Goose in Switzerland," Mullen and Fitzgerald, Three Musical Maids, "Back to Montreal," North, Slavin and Worth, and Ethel Golden.

Wm. Penn (Wm. W. Miller, mgr.)—Week of 22: Paul Burns and company, Mullen and Coogan, Grace De Mar, Leever, Leroy and Davis, Vittorio and Georgetto, and moving pictures.

Nixon (Fred'k Leopold, mgr.)—Week of 22: Joseph L. Kearney and company, McCowan and Gordon, Four Nelson Comiques, Corrigan and Vivian, Vine and Temple, Saunders and Von Kuntz, and moving pictures.

Casino (Thomas McCready, mgr.)—The Carnation Beauties are scheduled for 22 and week. The Bowery Burlesquers were an up-to-date aggregation, to fine houses last week.

Gayety (Wm. S. Clark, mgr.)—The Heart Charmers 22-27. The Morning Glories furnished the liveliest kind of a show last week, to a dozen big houses.

Trocadero (Robt. Morrow, mgr.)—The Oriental Burlesquers 22 and week. The Beauty, Youth and Folly Show enjoyed fine patronage last week.

Dumont's (Frank Dumont, mgr.)—There were all sorts of novelties on the bill last week, and the houses were big. The skits, "The Dope Fiends" and "Uncle Tom's Cabin," were full of clean fun, and were keenly relished. On 16 was Gimbel's night, when the employees of that store turned out in large numbers. On 17 was a real St. Patric's night, when all of the songs of the Emerald Isle were sung in fine style. In the first part of a reverential strain was given to the show by the singing of the hymn, "Brighten the Corner Where You Are."

Chestnut Street Opera House, Colonial, Allegheny, Alhambra, Bijou, Girard, Plaza, Victoria, Stanley, Palace, Regent, Frankford, Liberty, People's, Empress and Orpheum, give vaudeville and moving pictures.

NOTES.

Samuel F. Nixon, of the firm of Nixon & Zimmerman, leaves next week for the West to look over his theatrical interests.

Adele Hassan, an amateur member of the Philadelphia Operatic Society, will shortly make her professional debut, in "The Only Girl."

The Philadelphia Orchestra will give a series of daily popular concerts in the Academy of Music, beginning May 3.

Beatrice Harrison, violincellist, was the soloist with the Boston Symphony Orchestra, at the Academy of Music, 15.

Mary Justina Huff, a moving picture actress, and Dr. John Patrick Chapman, an instructor in the University of Pennsylvania, were married in St. Patrick's Church, this city, March 10.

Scranton, Pa.—Lyceum (E. H. Kohnstamm, mgr.) William Hodge, in "The Road to Happiness" March 20.

Poli (John H. Docking, mgr.)—Bill 22-27: Ralph Dunbar's Bell Ringers, Six Military Dancers, Ryan and Lee, Billy McDermott, The Four Lukens, Rhoda and Crampton, the Pumpkin Trio.

Academy (F. James Carroll, mgr.)—For week of 22: the Poli players, supporting Mae Desmond and Walter Richardson in "The Queen of Hearts."

Star (Harry W. Stroms, mgr.)—Beauty, Youth and Folly, 22-27.

Bijou Dreams, Wonders, Victoria, Manhattan, Hippodrome, Court Square, Wonderland, Palace and Orpheum, pictures only.

John McCormack, the Irish tenor, will sing in this city April 6.

Minneapolis, Minn.—Metropolitan (L. N. Scott, mgr.) "Rosemary" with John Drew, March 22-24, "Mutt and Jeff in Mexico," 25-27; "The Whirl of the World" week of 28.

Shubert (A. G. Bainbridge Jr., mgr.)—The Bainbridge Players, with Florence Stone, in "The Right of Way," week of 21. For Holy Week, manager Bainbridge will produce "The Holy City." Kenneth Bradshaw returned last week as juvenile.

Orpheum (G. E. Raymond, mgr.)—Bill 21-27: Alice Lloyd, Madame Yorska and company, Cross and Josephine, James Thompson and company, Hal and Francis, Solti Duo, Ideal and Orpheum Travel Weekly, week of March 21.

Gayety (Wm. Koenig, mgr.)—Billy Watson's Big Show 21-27, The Trocaderos 28 and week.

New Grand (Wm. Koch, mgr.)—Bill 21-27: The Three Rianos, Edna Gardner, Scott and Wallace, The Cycling Brunettes, and "Zudora" pictures.

New Palace (H. E. Billings, mgr.)—Bill 21-27: "Childhood Days," five other acts and motion pictures.

Unique (Jack Elliott, mgr.)—Bill 21-27: The Dancing Kennedys, The Eugene Trio, [illegible] Athletes, others and photo plays.

Lyric, Strand, Isis, Princess, Bungalow, Southern, American and Garrick, pictures only.

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FIRST VERSE.

A mother was kneeling to pray,
For the loved ones at war far away
And there by her side her one joy and pride
Knelt down with her that day.
Then came a knock at the door;
Your boy is commanded to war.
No, captain, please, here on my knees,
I plead for one I adore.

CHORUS.

Don't take my darling boy away from me,
Don't send him off to war;
You took his father and brothers three,
Now you come back for more.
Who are the heroes that fight your wars;
Mothers who have no say,
But my duty's done, so for God's sake leave one,
And don't take my darling boy away.

SECOND VERSE.

A hero is now laid to rest,
A hero and one of the best;
She fought with each son, the battles he'd won
And the battles that proved a test;
Tho' she never went to the war
She was the hero by far.
They gave the guns, but who gave the sons,
M-O-T-H-E-R.

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OUT OF TOWN NEWS

Denver, Colo.—Broadway (Wm. A. Ireland, mgr.) "The Shepherd King," March 21 and week.

Empress (Lawrence Beatus, mgr.)—Bill 19-21: d'Arise, Trovello, Little Caruso and company, Moore and Elliott, Bell Boy Trio, and moving pictures.

Denham (D. O. Woodward, mgr.)—"Mary Jane's Pa," 21 and week.

Tabor Grand (Peter McCourt, mgr.)—Williamson's submarine pictures 22 and week.

Orpheum (Max Fabish, mgr.)—Bill 22 and week: "Woman Proposes," Elinore and Williams, Elsa Ruegger, Haviland and Thornton, Marie Fitzgibbons, Mona, and Madame Loyal, Newhouse, Snyder and company, and Orpheum Weekly.

NOTICE

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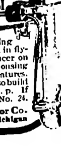

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Thursday, Aug. 5, 1915 Has Been Designated as Showmen's League of America Day

Expositions, Fairs, Exhibitions, Parks, Circuses, Carnivals, Celebrations, Home Comings, Concessions, Shows, Riding Devices, Motordromes. Airdomes, Dancing Pavilions, Roof Gardens, Amusement Piers, Floating Theatres and Show Boats, Concert Bands, Aviators and Water Carnivals, Canvas Theatres and Exchanges Booking Outdoor Attractions are cordially invited to donate a portion of their day's receipts towards the S. L. A. General Fund for the relief of worthy Showmen in distress and the erection of a suitable home for indigent members of the Outdoor Amusement Profession.

(NOTE—Special Display Banners and press matter for the newspapers will be provided by the League to help swell receipts and make SHOWMEN'S LEAGUE OF AMERICA DAY memorable.)

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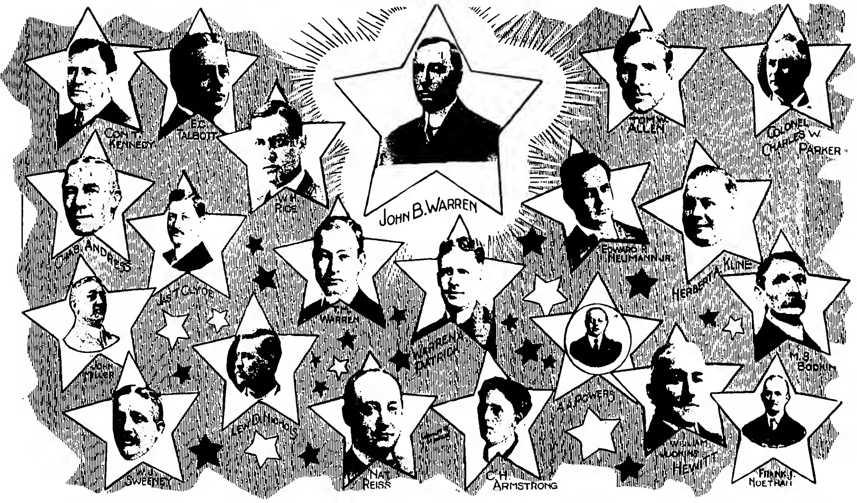

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The Membership of the Showmen's League of America comprises over four hundred representative individuals, directly or indirectly identified with the Outdoor Amusement Business. It is the aim of the Organization to increase its Membership. Reputable Outdoor Showmen are invited to join. The present Initiation Fee is $10.00 (ten dollars), Dues $5.00 (five dollars) per annum. (NOTE:—On July 1st, 1915, the Initiation Fee may be raised.) If you wish to join the Showmen's League of America, write to the Secretary, 505 Ashland Block, Chicago, for Application Blanks and a copy of the Constitution and By-Laws.

NOTE TO MEMBERS:---In pursuance to a Resolution passed at the Annual Meeting of the S. L. A., held in Chicago, Wednesday, Feb, 17, 1915, Members not paying their Dues on or before July 1st, will be dropped from the Membership Roll. Members changing their address should notify the Secretary.

Showmen -- Don't Delay -- Join the League Now -- To-day

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OUT OF TOWN NEWS

CINCINNATI.

"Lent was never more abstemiously commemorated than on this occasion," declared T. Aylward, business manager at the Grand Opera House. "The season has been impressive for several years, but never more so than this period of '15." The Grand, by the way, will again take a mid-Summer flyer in pictures, and for Easter week will offer "Uncle Sam at Work," filmed from Frederic Haskins' story of official life at Washington. Passion week—one of the spots on the Thespian calendar that managers shy at—will be fortified at the larger houses by two attractions unusually strong.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—"Sari" March 21, with Mizzi Hajos. Last week, George Arliss repeated his success of last season, in "Disraeli." "The Prince of Pilsen" 28.

LYRIC (Carl Hubert Heuck, mgr.)—Louis Mann is due 21, in "The Bubble." Marie Tempest was welcomed last week in "The Marriage of Kitty." Sir Johnston Forbes-Robertson, in repertoire, 20.

WALNUT STREET (George F. Fish, mgr.)—"Help Wanted" comes 21, with Emma Bunting. "Damaged Goods" last week. "The Shepherd of the Hills" 28.

B. F. KEITH'S (John F. Royal, mgr.)—Carolina White, the prima donna comes 21. Others are: Lee Augusie, in A" Jolly Night at Maxims," George N. Brown and company, including Peter Golden the six day walker; H. Bart McHugh and ten youngsters in "On the School Playgrounds," Howard and Symon, Smith, Cook and Brandon, in "The Millionaires" and Jaunts and Journeys via the screen.

LOEW'S EMPRESS (George A. Royer, mgr.)—Ethel and Lucy Baker are coming 21. Others are: The Three Alex, Fink's Mules, Wilkins and Wilkins, and Martin Somers and W. S. Gill in "The Way Out." mutual pictures.

OLYMPIC (C. L. Walters, mgr.)—Lew Kelly and the Behman Show comes 21 after a week of Bert Baker and the Bon Ton Girls, Sam Howe's Show 28.

STANDARD (Charles B. Arnold, mgr.)—Sulta Moore and George B. Scanlan's Garden of Girls will be seen 21. Last week the Auto Girls speeded things a bit. The Cherry Blossoms 28.

GERMAN—The German Players are to offer "Runaway Eve" 21. They presented "Nacht-Asyl" by Gorki 20.

ORPHEUM, FAMILY, HEUCK'S OPERA HOUSE, STRAND and **LYCEUM**, motion pictures.

IN SHORT METER.

ON ST. PATRICK'S eve, at the Little Playhouse, the Shuster Players gave an evening of Irish songs, dances and plays, including Lady Gregory's one act play, "Spreading the News." Rea Edn Bowers, Edna Rohan, Irene Spencer, Leland McMurphy, John Alexander, Allen Stelter, Albert Thompson, Harry Stoelwer, Ralph Adams and Albert Cash, took part.

"**A DAY AT ELLIS ISLAND**," the sketch which Maurice Samuels put on at Loew's Empress, has lots of humor in it.

HARRY SARMOUN, Harry Ward and James J. Lake were a hard-to-beat trio of comedians, with the Auto Girls, at the Standard.

CAROL SCHRODER AND JAMES J. LAKE made a hit with their pantomime, "The Girl with the Red Nose," with the Auto Girls.

HARRY THOMSON, the veteran "Mayor of the Bowery," was cheerily welcomed at Loew's Empress.

LEW DOCKSTADER was the big magnet of the last B. F. Keith bill.

HARRY HART has re-opened the Lyceum with vaudeville and motion pictures.

MARGARET DALE was seen as Mrs. Traverse in "Disraeli."

MORRIS JONES provided the cabaret for the opening of the Typo Club rooms 17. After the evening performance the entire orchestra from the Standard Theatre, conducted by Walter Gray, gave a concert at the rooms.

DOROTHY AND MADELINE CAMERON pleased in dances at Keith's.

MARGARET HANEY, Harry Watson, Marjorie Bonner, Jere Delaney and eight good looking girls were featured in "The Lonesome Lassies" a Lasky sketch at Keith's. Andrew F. Kelly and his brogue were a good hit on the St. Patrick's week bill at B. F. Keith's. He is an Ohioan.

JACK LAIT sent out a call for talent for "Help Wanted." He offered three positions in the cast and has responses to these Cincinnati aspirants in histrionic preference: Dolly Allen, Lorraine Miller, Naomi Kuhn, Sadie Lichtenstal, Marcella Menge, Marie Damm, Dorothy McCord and Camilla Dauere. The two chosen will be in the play during the Walnut Street engagement.

ADVICES from Columbus, O., brought the unexpected news of the death of James V. Howell, step-son of the late M. C. Anderson, and long identified with local theatrical affairs. He had published the B. F. Keith program.

CHESTER PARK clubhouse is being enlarged, and the Rapids Gorge reconstructed.

TREASURER PAUL HILLMAN, of the Lyric, is happy over the arrival of a boy—the first in his happy home.

RUBY ALLEN AND MADALINE WEBB were two of the Auto Girls who were vocally busy.

BERT BAKER was the hit of "My Wife's Husband," which the Bon Tons put on.

BILLY HALLMAN, the old baseball star, met a lot of former friends during his stay with the Auto Girls.

MERCEDES ALVIN AND ANDY WILLIAMS do a grotesque acrobatic dance that quite caught the Standard constituency.

KANSAS CITY.

SHUBERT (Earl Stewart, mgr.)—"The Dummy" week of March 14, was a novelty comedy detective play, very cleverly offered by a capable cast. It did well. For week of 21: "The Passing Show."

GRAND (A. Judah, mgr.)—"Mrs. Wiggs of the Cabbage Patch" did very good business 14-20, cast excellent, production good. "Within the Law," week of 21.

ORPHEUM (M. Lehman, mgr.)—Bill 21-27: Dorothy Toye, Four Danubes, Four Amaranths, Mr. and Mrs. Carter De Haven, Schwartz Bros., Jack E. Gardner, Wallenstein and Freeby, and Mercedes.

EMPRESS (Cy Jacobs, mgr.)—Bill 21-27: Purcella Bros., Holmes and Holliston, Joe Kelsey, La Vier, Brown and Jackson, and "Love in a Sanitarium."

HIPPODROME (Frank Coffinberry, mgr.)—Mlle. Irene's Circus headlined the bill 15-20, Southern Harmony Four, with Blanche Flannery, in Jack Burnett's "Racing Days" singing sketch was another feature, among six other acts.

GLOBE (W. D. Newkirk, mgr.)—"When Caesar Sees Her" headlined a bill of six W. V. M. A. acts, here 14-20.

CENTURY (Thos. Taaffe, mgr.)—The Mischief Makers week of 14 did big business. Jean Bedini and Frolics of 1915, 21-27.

GAYETY (George Gallagher, mgr.)—Columbia Burlesquers 14-20, with Al. K. Hall and Hazel Crosby featured, gave good show to good business.

AUDITORIUM (Meta Miller, mgr.)—The stock company gave excellent performances of "The Concert," week of 14. It proved one of the most enjoyable bills of the season.

WILLIS WOOD, ROYAL, APOLLO and **TWELFTH STREET**, motion pictures only.

NOTES.

FLORENCE EARLE, of the Earle Stock Co., is resting at her home here, recovering from a serious operation.

WILL CONLON was the man back of in "Mrs. Wiggs of the Cabbage Patch," at the Grand, last week. Hasn't decided whether to take out a Summer show or not this year.

JACK BURNETT has just completed a new act for the Southern Harmony Four, with Blanch Flannery, a racing sketch with special scenery, which opened at the Hippodrome, here, 15, proving a success. He is also writing new acts for the team of La France and Bruns, and Valentine Vox.

FRANK DE ATLEY, with his "Matinee Girl" company, is laying off for two weeks in Kansas City, after a year's continuous stock engagement in Galveston. The show will re-open March 21, for the Summer tour, over their old territory. Dan Russell will continue as principal comedian and producer.

JAMES TRAPPE is preparing to re-organize his Keystone Stock Co., for a tour over the South-Western Airdome Circuit this Summer.

JACK DALROY, Billy Ferrell, Monte Wilks, Norman Fuller, Belle Seymoure, Harry Kieffer, Bert Gallup, Effie Hunter, Norma Yeager, Helen Forrester, Jack Raynor and Marie Mannis, were among the many callers at the Southwestern Bureau of THE CLIPPER, last week.

ED. F. FEIST AND BEN S. BENSON have been re-engaged as special agents of the Brundage Shows this season.

CON PRUITT will be the treasurer on the Jarvis & Seeman Shows this Summer. Connie has been with the staff of the Century Theatre, in Kansas City, and the Krug Theatre, in Omaha, Neb., steadily for the past seven weeks, and should be a valuable man in his new position.

RUBY DARBY AND BILLIE HINKLE closed with Terry Hickman's "lab" show, 13. Miss Darby joined "The Matinee Girl" company for the Summer.

OMAHA, NEB.

BRANDEIS (Crawford, Philley & Zehrung, mgrs.)—Motion pictures of Germany did well March 18-21.

BOYD'S (W. J. Burgess, mgr.)—Boyd Theatre Stock Co., in "Fifty Miles from Boston," 21-26.

GAYETY (E. L. Johnson, mgr.)—Broadway Girls, with Al. K. Hall and Hazel Crosby, 21-28.

EMPRESS (Frank Harris, mgr.)—Bill 21-24: Touring Austins, Add. Hoyt's Minstrels, De Michel Brothers, Nadgl. For last half: "A Night On a New York Roof Garden," Duranto, and others.

AMERICA (Robert Tausig, mgr.)—"Stop Thief" 21, "The Avalanche" 25.

ORPHEUM (W. P. Byrne, mgr.)—Bill 21-28: Orpheum Road Show, Marie Nordstrom, in "Bits of Acting;" Tom Lewis, in "Brother Fans;" McConnell and Simpson, in "At Home;" Bankoff and Girlie, W. C. Fields, Dunbar's White Hussars, and Ethel and Emma Hopkins.

HIP, PALLOS, CAMERAPHONE, ALHAMBRA, HIPPODROME, ELITE, FROLIC, SUBURBAN, FRANKLIN, MONROE, LOTHROP, FARNAM and **NORTON**, pictures only.

SOUTH OMAHA—**BESSIE, MAGIC** and **ORPHEUM**, vaudeville and pictures.

COUNCIL BLUFFS (IA.)—**NICHOLAS** —Musical tabloid.

AMERICAN.—Vaudeville.

BOYLE WOOLFOLK'S musical tabloid, entitled "The Sunny Side of Broadway," appearing at the Empress, here, March 15-17, proved only a change from the regular routine of vaudeville acts. Manager Harris states that he does not approve of changing the policy of the house from vaudeville to musical tabloids, and business showed a slight decrease.

THE AMERICAN theatre opened here Friday 12, to a capacity business with the program including pictures of "Du Barry," featuring Mrs. Leslie Carter. The singing pictures and ten piece orchestra seemed to be just "what the people wanted." Manager Tausig states that business has been excellent with him since the opening, and that he see a slight increase in each day's receipts. Upon entering the American, one is greeted with a metropolitan atmosphere, which is very novel and beautiful. The stage setting gives the impression of a huge conservatory with life-like flower beds. The orchestra pit is covered with a grill work presenting a flower bed effect, while ferns and hot bed plants contribute to the picturesqueness. The orchestra occupies a place right off the stage. Manager Tausig is a bright, energetic young manager, who has the characteristics that go to make a successful showman. He understands the picture game thoroughly and if good fellowship and knowing his line have anything to do with making this beautiful theatre a success, the result will be wonderful

Newark, N. J.—At the Shubert (Lee Ottolengui, mgr.) no attraction is booked for March 22-27. "A Long Way From Tipperary" comes week of 20. The Aborn Opera Co. will play a Spring engagement beginning April 12.

PROCTOR'S (L. R. Golding, mgr.)—Bill 22-24: Tully Marshall "The Girl in the Moon," Webb and Burns, Mr. and Mrs. Fletcher Norton, Top o' the World Dancers.

ORPHEUM (M. S. Schlesinger, mgr.)—The Forsberg Players appear in "The Player" March 22-27. Week of 29: "The Typhoon" will be given. For 23 to 26 a Fox Trot contest for a silver cup is under way.

MINER'S EMPIRE (Tom Miner, mgr.)—The Million Dollar Dolls 22-27. The Social Maids, week of 20.

KEENEY'S (John McNally, mgr.)—For 22-24: Billy Redmond, "Garden of Mirth," Quinn and Mitchell, Land and Coulter, Chas. Chaplin, in "A Night in the Park."

F. F. PROCTOR closed the Lyric Theatre last week. The lease expires May 1, and Mr. Proctor will not renew. The house has played pictures and vaudeville for a number of years and the Ordway interests, which own the property, will do some remodeling and re-open the house about May 15, pursuing the same policy. Mr. Rosnagle will be the new manager.

Jersey City, N. J.—Majestic (Frank E. Henderson, mgr.) "A Pair of Sixes" March 22-27; Robert Hilliard, in "The Argyle Case," 20.

ACADEMY (Gary McAdow, mgr.)—Joe Oppenheimer's Fay Foster Co., with Fields and Allen, the Salvaders, the Famous Moon Girl, Irene Gold, Boyd and Veola, Gould and Gould. Next week, Hello Paris.

ORPHEUM (Leo M. Kanlor, mgr.)—The Orpheum Stock Co. will present "The Divorce Question."

B. F. KEITH'S (Wm. B. Garyn, mgr.)—For 22-24: Willard Slack, Laura Campbell and Thomas Conkey, the Electrical Venus, Velde Trio, Pearl Bros. and Burns, Fred Hallen and Mollie Fuller. For 25-27: Tully Marshall, Fletcher Norton and Maude Earl, Vokes and Lorenz, the Great Kermel.

Hoboken, N. J.—Empire (Wm. F. Fitzgerald, mgr.) the Bowery Burlesquers, with Eddie Fitzgerald, Jack Quinn, Mabelle Morgan, Edna Green. Next week, Pat White.

Milwaukee, Wis.—At the Davidson (Sherman Brown, mgr.) Chauncey Olcott, in "The Heart of Paddy Whack," will be attraction March 21. Forbes-Robertson week of 22.

MAJESTIC (J. A. Higler, mgr.)—Bill week of 22: Wm. Montgomery and Florence Moore, Richard Havemann's wild animal act, Dolly Connolly, Milton Pollock and company, the Spinette Quintette, Johnny Cantwell and Rita Walker, Conlin and Steele Trio, and Dainty English Trio.

PABST (Ludwig Kreiss, mgr.)—The German Stock Co. presented "Der Frauenfresser" 20; "Die Hochzeit Vom Erbutshof" 21.

SHUBERT (O. A. Newton, mgr.)—The Shubert Stock Co. will present "Help Wanted" week of 22. "Alma, Wo Wohnst Du?" next.

GAYETY (J. H. Rhodes, mgr.)—The Star and Garter Show is the attraction week of 21. The American Beauties next.

EMPRESS (J. W. Whitehead, mgr.)—Burlesque stock continues to pack this popular theatre. Parisian Maids will be put on by Jack Reid's company week of 21.

CRYSTAL (Wm. Gray, mgr.)—Vaudeville and pictures.

ORPHEUM (Wm. E. Mick, mgr.)—Week of 21: Aerial La Valls, Florence Rayfield, J. Wm. Everett, Burmeen and Gant company, Gains and Brown, and Mlle. La Toy's dogs.

St. Louis, Mo.—Shubert (Melville Stolz, mgr.) Marie Tempest comes to the Shubert the week of March 21, in two of her greatest successes. "Nearly Married" and "The Marriage of Kitty."

OLYMPIC (Walter Sanford, mgr.) —Louis N. Parker's comedy, "Disraeli," which George Arliss will present at this house the week of March 21.

AMERICAN (H. R. Wallace, mgr.)—"A Topsy Turvy Honeymoon" week of 21.

PARK.—"The Red Rose" week of 21.

SHENANDOAH. — "Broadway Jones," by the stock, week of 21.

STANDARD.—Dainty Eva Mull and Will H. Ward will be the principals of the large company that will present the Follies of 1920.

IMPERIAL.—College Girls is to be presented at this house the week of 21. Florence Mills heads the cast.

KING'S THEATRE.—The stock presents "The Strength of the Weak" week of 21. Florence Roberts leaves the company 27.

NEW GRAND CENTRAL.—"Samson," in pictures, week of 21, with William Farnum playing the leading role. It is produced by the Fox Film Corporation.

GAYETY.—Jeanette Dupree's Own Big Show of pretty girls is coming for a week's stay. Besides the girls and excellent musical numbers, there are a number of comedians.

VICTORIA.—Anna Berneck, the leading vocalist of the German Theatre Co., is the beneficiary of next Sunday evening's performance. She will share jointly with ~~Willie Schoeller~~ (as guests) the principal roles of the famous operetta, "Die Sprudel Fee" ("The Spring Maid").

COLUMBIA.—Bill week of 22: Joan Sawyer, assisted by George Harcourt and her own orchestra; Jose Collins, Travilla Brothers and diving seals, Dooley and Rugel, Alfred Bergen, Genevieve Warner, James Kelso and Blanche Leighton.

GRAND OPERA HOUSE.—"The Dream Girl," John P. Reed's new vehicle, is to be the feature attraction of the new bill. Week of 22: The Three Mori Brothers, Bernard and Meyers, the Brads, "Sunshine Capers;" Bruce, Morgan and Betty, Costello Bros., and Animated Weekly pictures.

HIPPODROME.—Russell's Minstrels, Barnold's Dog and Monkey Actors, James Grady and company, in "The Toll Bridge;" the Ward Sisters, Les Casoulis, and four other acts.

San Diego, Cal.—Spreckles (Dodge & Hayward, mgr.) "Under Cover" March 22, 23, "High Jinks" April 3, 4.

EMPRESS (John MacRae, lessee).—The John G. Wray Stock Co., in "Fifty Miles from Boston," week of 22. Myrtle Vane and Katherine Kor are recent additions to the company, which is a very clever one and pleasing large audiences nightly.

SAVOY (Scott A. Palmer, mgr.)—Bill week of 22: Cummins and Seaham, Nevins and Erwood, Argo, "The Wrong Bird," Balaban, and the Keystone comedies.

GAIETY.—Vaudeville and pictures.

CASINO.—Vaudeville and pictures.

PRINCESS.—Vaudeville and pictures.

ISIS.—Famous Players feature films.

BROADWAY and **SUPERBA**, Paramount feature films.

NOTES.

THE announced plan to play burlesque at the Empress has fallen through, and John G. Wray's stock company will appear there instead, for an indefinite period. The former managers, Furre & Kiernan, filed a petition of bankruptcy, and the theatre lease was taken over by John MacRae.

THE Moose convention will be held in this city week of July 19.

Rochester, N. Y.—Lyceum (M. E. Wolf, mgr.) "Twin Beds" March 22-24, "Damaged Goods" 25-27.

TEMPLE (J. H. Finn, mgr.)—Bill week of 22: Frank Keenan, Imperial Opera Co., Rosie Lloyd, Henry Lewis, Frank Milton, Kramer and Morton, Australian Woodchoppers, John and Bertha Gleason, and Fred Houlihan.

BAKER (J. Wall, mgr.)—The Baker Theatre Stock Co. presents, week of 22, "The [illegible] Ball."

FAMILY (J. H. Fennevessy, mgr.)—Week of 22. Six Imperial Serenaders, Barbour and Lynn, the Bimbos, Salome Parks and company, Walton and Brandt, Frankie Hall.

LOEW'S (I. Keun, mgr.)—Bill week of 22: "School Days," "Just Half Way," Sadie Sherman, Tabor and Green, Davis and [illegible], Kanzawa Trio.

CORINTHIAN (J. Glennen, mgr.)—Zallah's [illegible] Co. week of 22.

NOTES.

THE Victoria had a fine week, with a fine bill of acts and a good selection of film for week ending 20.

THE Five Alarcons, with the Docklings, [illegible] the real bright spot in the show, and should [illegible] worked in the last half.

MANAGER SIMPSON, of the Regent, announces Dustin Farnum, in the photoplay, "The Nigger," which moves into the New York Hippodrome [illegible] this engagement.

New Haven, Conn.—Shubert (E. D. Eldridge, mgr.) "A Pair of Sixes" March [illegible] Royal Lilliputian Revue 23-27.

HYPERION (Henry Menges, mgr.)—The [illegible] company, in "Little Lost Sister."

GRAND.—"Follies of the Day" 22-24, vaudeville and pictures.

POLI'S and **BIJOU**, vaudeville and pictures.

THE YOUNGER GENERATION IN MINSTRELSY AND REMINISCENCES OF THE PAST

Written expressly for THE NEW YORK CLIPPER.
BY FRANK DUMONT.

FRANK DUMONT.

Much space has been given to the old timers of minstrelsy, but were it not for the younger generation and the new blood from time to time injected into it, minstrelsy would have perished long ago. Many clever ideas and innovations were brought into it by the young and ambitious element. This began almost as soon as the older performers retired or passed away. The old timers in minstrelsy were a "close corporation," and did not welcome the young aspirant with much warmth. On the contrary they frowned upon all innovations, and were contented to stand pat.

Minstrelsy was not quite twenty (20) years old when the Civil War began, and had been inaugurated by men in middle life. These, of course, could not hold out against time or innovations. Young singers, musicians, dancers, and comedians were knocking at the doors for admission, and as troupes were being enlarged their services were welcome and timely. The banjo playing of the old-timer was something that would not be tolerated at present. It was banging and twanging and plunketty plunk, used probably for plantation songs of a hilarious or noisy order. The banjos were almost devoid of the fine tone of later years.

The first of the fine banjos were made by the Dobson Bros., who were also expert players. There was Charley, George and Frank, who were also teachers of that instrument. Charley played the banjo in the orchestra of Wallack's Theatre, Thirteenth Street, corner of Broadway, early in the Civil War days, in an overture depicting camp life in our army. Jimmy Clark made some fine banjos, so did a Mr. Farnham, of Troy, N. Y. Frank B. Converse, an excellent banjoist, turned out some fine instruments also. From the rattling banjo playing, descriptive of a "coal cart and an express wagon racing," came the more artistic playing of marches, waltzes and difficult selections. An idea may be gained of the banjo solo of early times when Billy Arlington used to take a common broom and use it as a banjo for his solo turn. He it was who first introduced feathers or rope for whiskers; deep-seated pantaloons, small hats, and boys' jackets and vests. He was a clever all around comedian.

I have Sam Devere's banjos, including the fine presentation instrument once the property of Horace Weston, the colored banjoist. Harry Stanwood performed difficult music on his banjo, and so did Billy Carter and Jim Roome. One of the greatest of players was George Powers, of the firm of Johnson and Powers, but E. M. Hall in his time, was the greatest of them all. Edwin French was a close second. Then there were Lew Brimmer who played the "Chimes" on his banjo and a march, called "The Seventh Regiment Coming Down Broadway." There was also "Picayune" Butler, Billy West, Andy Collum, Sam Sharpley, Frank Moran, Dick Little and others of the early sixties.

Hi Rumsey performed upon his banjo while standing up, and was called "The Lion Banjoist." Dick Sweeney and Joe Sweeney were the earliest banjo players in minstrelsy. Among the very earliest comedians can be named the Original Four Virginia Minstrels, Frank Brower, Dan Emmett, R. W. Pelham and Billy Whitlock. Then the Power Brothers, John and James; Earl Pierce, Matt Peel, George Christy, Ben Mallory, Jerry Bryant, Mondy Stanwood, W. White, Frank Pell, Frank German, W. Harrington and S. C. Howard. Some of these were with Major Dumbolton's "Ethiopian Serenaders," who went to England in 1844.

Then came old Bob Sheppard, Eph Horn, Jim Sanford, Bill Leconta, George Kunkel, Mick Campbell, Billy Birch, Johnny Pell, Frank Moran, Sam Sanford, Swayne Buckley, George Christy, E. P. Christy, Lansing Durand, W. Porter, Wm. B. Donaldson, Tom Briggs, Sam Wells, Edwin Deaves, Pop Jones, Billy Lum, and Charley Morris, Neil Bryant, Charley Reynolds, John Curle, J. G. H. Shorey, Pony Moore, Charley Backus, Joe Murphy, Ben Cotton, E. F. Dixey, Harry Lehr, Johnny Daley, Cool White and a few other that brings this list to the middle fifties (50). Then we have Tony Hernandez, John Mulligan, Max Irwin, J. H. Budworth and W. S. Budworth, George Thatcher, W. W. Newcomb, Nick Bowers, G. W. H. Griffin, Marshall S. Pike, Master Floyd, and Ned Davis. Among the very earliest vocalists were: Nelson Kneass, Jack Herman, Max Zoller, Tom Christian, T. B. Prendergast, Ambrose Thayer, Warren White, John R. Hector, J. P. Ball, J. Lynch, Wm. P. Collins, J. H. Palmer, and J. W. Raynor, J. P. Trowbridge, Tudor Ordway, Edwin Kelly, Sig. Gustave Bideaux, Sig. H. Abrero, Chas. F. Shattuck, J. R. Thomas, J. A. Basquin, Charles Henry, Charles Campbell (Templeton) and James Carroll.

On some early bills of the Buckleys will be seen the name of S. Samuels. This comedian was known later as S. S. Sanford, he having attached the name of Sanford to it. He was a very capable man, and was the manager of S. S. Sanford's Minstrels in the old Eleventh Street Opera House from 1855 to 1862. Just a few years before the Civil War we find the names of the following singers on the bills. Sher Campbell, J. L. Carncross, Dave Wambold, Edwin Holmes, Jules Stratton, M. Ainsley Scott, Jack Hilton, Geo. Washington Dixon, Rollin Howard, etc.

At one time the early minstrels affected beards or chin whiskers. These were worn by Frank Brower, S. S. Sanford, Sam Sharpley, Charles Henry, Cool White, Dave Wambold, R. M. Hooley, E. P. Christy, Johnny Booker, Wm. H. Bernard, Sam Wells, Sam Gardner, Hank White and a few others. Then the style changed to the long thick mustaches that dropped down below the jaws. Billy Morris was the first to thus appear. Then came Cool Burgess, Nick Bowers, Chas. H. Duprez, Edwin Holmes, G. W. H. Griffin, Frank Cilly, C. C. Templeton, Wm. P. Spaulding, Mocking Bird Green, Ike Withers, Edwin Kelly, Hugh Hamill and E. M. Kayne. Charley Reynolds had a long strip on his chin, and he could make it wiggle to and fro. Archie Hughes also had a chin piece. Cool Burgess and a few others later tried side whiskers. Even Hughey Dougherty returned from South Africa with reddish side whiskers, but the boys "guyed" him until he had them removed.

An act that was quite popular for many years was "Old Bob Ridley," and the representative of the aged colored individual. He needed a crooked cane and a red bandana handkerchief to mop the perspiration from the top of his bald head. Among the earliest was Eph Horn, in the "Power of Music;" then Ben Cotton, as Old Uncle Snow; J. P. Trowbridge, as the old Sexton. John Mulligan, Lon Morris, and Bob Hart, were fine old darkies. Then "Old Black Joe" found a representative in Marsh Adams, Billy Sweatnam, Sam Devere, Johnny Ray, Harry Bloodgood, Milt Barlow, Frank Cushman, Old Charley Howard, Harry Woodson, Lew Baker, George Thatcher, Golden and Hughes, Ralph Wray and Walter Bray.

The opening chorus of the troupes were: "Down the River, Down the Ohio," "Joy, Joy, Freedom To-day," "Dinah's Wedding," etc. The Buckleys introduced "Operatic Choruses" from the different operas. The Buckleys built the Opera House at 585 Broadway, but it did not long remain in their possession. White faces and female vocalists did not suit the minstrel patrons, and they vacated the place. At one era all the titles and songs in minstrelsy were of girls and sweethearts. They were praised and loved in the first verse, but then all *died* in the second verse. I dare say they could not stand the excessive praise and love-making. You will find this to be the theme in the following songs: "Nellie Was a Lady," "Carrie Lee," "Rosa Lee," "Kitty Wells," "Hazel Dell," "Belle Brandon," "Ellen Bayne," "Nettie Moore," "Kitty Clyde," "Rosalie, the Prairie Flower," "Gentle Annie," "Lottie Lee," "Sadie Ray," "Jenny With the Light Brown Hair," and a dozen others in the same strain. In recent years the authors picked all the mountains and rivers as subjects for songs. During the Civil War the songs were of the battlefield, home and mother, or dying for the flag. "When This Cruel War is Over," "Marching Through Georgia" have outlived those stirring days. "Dixie," the product of minstrelsy, lives as one of our national songs, and belongs to the entire country.

It would be impossible to mention the names of all the new talent coming into minstrelsy between 1860 and 1870. Many of the troupes were short lived, and many good amateur companies finally drifted into it and become part and parcel of the regular organized troupes. Very often troupes changed titles and re-appeared under other names, with a different "angel," but always with the same membership. "Whitmore & Clark's Minstrels" were very popular for years in the Eastern States. It was with this company that the first triple clog dance was introduced by Stiles, Phelps and Johnny Armstrong. Years afterwards Primrose, Goodyear and Whiting introduced a triple clog dance, also.

Late in the sixties and early in the seventies, I find Jerry Cohan (father of our George) with the Morris Bros. Minstrels and La Rue's Carnival Minstrels. He is flourishing as an "end man" and doing the "Dublin Dancing Master" in the olio, or second part. Joe Norris's name appears on bills of Sam Sharpley's Minstrels, also Frank Campbell. These names are mentioned to show the leaven working its way forward, and adding new vim and strength to minstrelsy. Such artists as M. Ainsley Scott, Gustave Bideaux, J. Brandisi, Edwin Kelly and Gonsalvo Bishop had become known in the late fifties.

Once in a while some little oddity appeared, such as "Japanese Tommy" or "Little Mac," and added to the attraction. George Christy had been very clever and introduced some clever things on the minstrel stage, such as "Granny and Her Son." The son was a stuffed figure in front of him. He was very popular as "Lucy Long," and was the first to present the bloomer girl. This was a freakish sort of a Doctor Mary Walker dress, and created a sensation when worn by a Mrs. Bloomer. The wits seized upon it for ridiculous pictures and verses, and Christy impersonated the "Advanced" woman of that day, which we now call "Suffragette." Cool White, Eph Horn and W. W. Newcomb delivered speeches, called "Woman's Rights."

The minstrel boys were among those pioneers, the men of '49 and Spring of '50, who swarmed to the California gold mines. They went around the horn or across the Isthmus of Panama. All the well known names of the popular minstrels of the Eastern States are to be found upon the early programs of the San Francisco halls or hastily built theatres, such as the "Jenny Lind," managed by Tom Maguire, the pioneer manager of the Pacific Coast, and the "Forest Theatre." The name of Birch, Backus, Joe Murphy, William White (Bernard), Sam Wells, Chas. Henry, Sher Campbell, Edwin Deaves, Chas. Shattuck, Neil Bryant, Geo. H. Coes, Frank Moran and a host of others who flocked to the new Eldorado.

In 1854 E. P. Christy took his entire company to the Coast. Early in the Civil War days "Lotta," appeared with the minstrels. Her banjo playing, dancing, mimicking and grotesque humor were acquired from the minstrels, of course. She was a grand drawing card in the East in later years. Young talent went into the ranks of the California troupes. The names of Johnny De Angelis (father of Jeff) appears, also Fred Sprung, Johnny Mack, Tommy Bree, Tim Darling, Wm. H. Barker, Tom Raleigh, Frank Hussey. The minstrel troupes would not be complete without alluding to Billy Emerson, who located there for many seasons in the eighties. From 'Frisco came that talented comedian and stage producer, George Marion, who was an end man with Lew Dockstader's Minstrels. Great names like Unsworth and Eugene now appear, also Master Adams, Tommy Gettings, T. J. Peel, George Charles, Charley Gardner, "Hop Lite Loo," A. J. Talbott, George Gray, George Guy Sr., Louis Nevern, Wm. P. Collins, and M. B. Leavitt, who is now a theatrical magnate, but was a clever minstrel comedian in the early sixties. Leavitt was the first to organize a female minstrel troupe, and called it "Madam Rentz's Female Minstrels." From this sprang all the burlesque shows in which females predominated.

The San Francisco Minstrels, headed by Birch, Wambold, Bernard and Backus, located at 585 Broadway in April, 1865, and became great favorites and successful in that once "Jonah" house. They removed uptown in the early '70s, and after awhile moved again to Twenty-ninth Street, corner of Broadway, from the place on Twenty-eighth Street, called St. James Hall (same block of the Gilsey estate). Here Beaumont Reed, Carl Rudolph, H. W. Frillman, Wm. Dwyer and young singers, dancers and comedians began to bud and blossom into popularity.

Francis Wilson and his partner, Mackin, performed in songs and dances for a few seasons. "Ricardo" gained popularity here, so did Johnson and Powers, Bobby Newcomb, Add Ryman, Bob Hart, Joe Norris and a host of others.

In 1866 Ben Cotton's Minstrels had succeeded Cotton & Murphy's Minstrels. They presented Jake Budd, Frank Campbell, C. H. Atkinson and Joe Norris. Jake Tannenbaum was the musical director. Mr. Tannenbaum is now a celebrated theatrical manager down South, especially well known in Mobile, Ala.

Early in the Civil War, General Ben Butler coined a new word for the minstrels, which proved both funny and of interest. To all the negro refugees who were flocking to Fortress Monroe having escaped from their masters, he applied the term, "Contrabands of War." The papers took up the phrase, and in fact everybody talked about it, and the word "Contraband" crept into our conversation. The minstrels were quick to attach the word to songs, nigger acts and speeches. "The Happy Contraband," "Contraband From Dixie," "Contraband's Lament," "Contraband Children," "Contraband's Adventures" and "Contraband Brothers" appeared on all programs, and furnished subjects for all kinds of songs and dances.

Another phrase used even at the present time relates to the same era. The term, "Hamfatter." This was taken from a popular song called "The Ham Fat Man." This is the chorus:

Ham fat—Ham fat,
Zig-a-Zow-Zan,
Ham fat—Ham fat
Smoking in de pan.
Get you to the kitchen
Quickly as you can,
Rootchie—Kootchie—Kootchie
I'm de Ham fat man.

Almost any new applicant when asked, "What do you sing and dance?" would reply, "I can do the Ham Fat Man." And hence was called a "Ham Fatter." "The Contraband's Adventures" related how a band of "abolitionists" took a colored brother to make him the equal of the white man. How they washed him, scraped him and nearly skinned him, to make him white, but failed. The concluding lines of the chorus tell the sad tale of the attempt:

"Dey rubbed and dey scrubbed,
Oh! dey kept at it all dat night,
And dey found next day
Dat de job—it wouldn't pay,
Kase dey nebber could *wash a nigger white.*"

It need hardly be said that this was greeted by yells from democratic listeners in those troubled times.

The expression, "In the Soup" is taken from the minstrels, and is of vintage of 1860, possibly earlier. When the minstrel comedian flung his battered hat, torn umbrella, or old carpet bag into the entrances he would say, "Put them in the soup." If one comedian would say to the other one, "Where's my hat?" the reply would be "In the soup."

Another incident much used in farce comedies was the individual thrown through a window and returning all "torn up," clothing in rags, his face streaked with red paint and chalk, and, in fact, mangled almost to death. Is *not a clever new idea of the farce comedy writer.* It was used before the Civil War, in "Skylight Adventures," and also in "Beauley's Dog," as any old timer will tell you.

In presenting a partial list of some of the minstrel troupes, with the names of members, a history of minstrelsy is not contemplated. It would consume too much space, and this article is intended to present the new faces and names of the younger element coming into the field. In the list of the companies new names appear in addition to the older professionals, but it will be noticed they are gradually forcing the older ones aside. Here and there familiar names continue to appear for a few years, then the younger element are much in evidence. By glancing over a collection of old minstrel bills this will be clearly shown.

For instance, when the San Francisco Minstrels opened No. 585 Broadway, in April, 1865, they introduced several names new to the theatregoers of New York. Cooper and Fields were young clog dancers, Ira Paine was a new singer, who later in life became the champion rifle shot of America. William Henry Rice had left Cotton & Murphy's Minstrels to join this new company. Wm. Henry Rice had formerly been known as Wm. H. Lewis. He was a grand burlesque actor, and became very popular with the "'Friscoes."

Whitmore & Clark's Minstrels had the following young talent in 1866: Andy Wyatt, Johnny Armstrong, Thomas Maynard, Hank White, G. M. Clark, Boyle Brothers, J. B. Porter, etc., etc.

The minstrel world was stirred up considerably when a powerful confederation was formed by John Dingess, and called Burgess, Hughes, Prendergast & Donniker's Minstrels. This was the longest title yet assumed by any troupe, although in the early '50s a troupe with a long title had toured for a short time. It was called "Shorey, Carle, Duprez & Green's Minstrels." It was shortly condensed to Shorey, Duprez & Green. Then Duprez & Green, and finally Duprez & Benedict. But "Burgess, Hughes, Prendergast & Donniker" (or later La Rue) was the longest titled troupe ever announced on modern billboards or walls.

They had in their company Paul Berger, O. P. Sweet, Frank Bowles, Dion De Marbelle, Henry French, C. S. Fredericks, A. C. Stone, J. Saxton, Dave Thompson and an orchestra, presided over by John Donniker. This musician was an excellent "solo violinist," and performed also upon a peculiar instrument called the "melophone." Very few performers ever mastered this instrument. Fred and Swayne Buckley were fine players on it, so was Wm. H. Smith. Ned Catlin possessed one of them, and I have another. These are probably the only ones in existence at the present time. Of the above confederation, Donniker dropped out, and D. C. La Rue's name appears in his place as the proprietor. The names change until it became "Burgess & La Rue's Minstrels," then finally, "La Rue's Carnival Minstrels," and the name of H. W. Eagan appears on the bills, also Brandisi, Fredericks, Charles Church, S. S. Purdy, "Hiern Boys," Kanane and West, Neil Kneeland, etc.

In 1868 another stir was created by the organizing of Emerson, Allen & Manning's Minstrels. They had in their company a great many "hired or borrowed" from La Rue's Minstrels. They had Dr. Haumer, C. S. Fredericks, E. A. Rosenthal, Charles Whenton, Kelly and Holly, Master Eddie, Frank Bowles, C. A. Boyd, leader, and Willie Guy, and later Stevie Rogers. They opened at Tony Pastor's Opera House, No. 201 Bowery, June 30, 1868. They remained but two weeks.

At one time Sandy Spencer was one of the best known men in New York City. He kept a saloon near the Theatre Comique, 514 Broadway—in a basement. This place was always crowded with theatrical people. Sandy ran afoul of the Sunday excise law, and a Judge sent him to the county jail for one month. A minstrel wit who heard of it penned the following lines and fastened it to Sandy's door:

"Thirty days hath September, April, June and Sandy Spencer."

In the old days, a gambler by the name of Dupree Dodge was well known to the circus, minstrel and theatrical fraternity. He was what might be called an old river "skin" gambler, depending upon marked cards for a sure thing. These cards were marked in a peculiar manner among the ornamental scrolls of the backs of the pasteboards. In the hands of a confederate or a victim Old Dodge could always tell what the person held in his "hand." It seems that Dodge retired and opened an oyster saloon. Charley Backus called to see how the ex-gambler was getting along. He found Dodge in a small store, behind a counter, with just *one bushel* of oysters dumped upon it. Then entered a customer who called for a half dozen of Shrewsbury oysters. Dodge took and opened the oysters from the only pile on the counter. Another customer came in and called for Blue Points. Dodge took them from the same pile of oysters. Another entered and asked for Saddle Rocks, the old gambler took them from the same lot. Charley Backus could not stand it any longer, but blurted out, "Gee, old man! *You can still tell them by the backs, can't you?*"

The march of the theatres and the places of amusement uptown in New York City was led by the minstrels. They were the first to "move up." In 1866, George Christy opened his New Opera House on Twenty-fourth Street, near Broadway, rear of Fifth Avenue Hotel, as it then stood. George Christy advertised on all his bills: "The Only Place of Amusement Above Fourteenth Street," and so it was. July 20, 1867, Horace Chase opened a Minstrel Opera House on the Southwest corner of Thirtyfourth Street and Eighth Avenue. He fitted up the second floor of the storage house with a stage and some scenery. It was a flat floor and had no gallery. The performances were given by "Chase's Minstrels," consisting of: Hughey Dougherty, S. S. Purdy, C. C. Templeton, George H. Coes, J. W. Hilton, Charley Church, Dave Reed, J. W. Clark, Charley Fox, John Sivori, W. L. Hobbs, Hi Melville, etc. They did not last three months.

George Christy's Twenty-fourth Street Opera House was later called "The Madison Square Theatre." In front of this place a shooting scrape took place after a matinee performance, in which Kelly, Leon and Sam Sharpley were implicated. Sam Sharpley's brother Tom was killed and Kelly wounded. He was tried and acquitted. The row began over the engagement of Delehanty and Hengler by these rival minstrel managers. These dancers were popular, and much sought after. Sam Sharpley accused Kelly and Leon of enticing them from a contract engagement and hence the ill feeling and shooting affair. Both troupes suffered by the unpleasant notoriety and hastened their closing in this city.

Jerry Cohan (father of "our George") was in minstrelsy in 1867-68. He was an end man and comedian with the Morris Brothers Minstrels, of Boston. He introduced Irish dialect in his jokes and songs. He portrayed "The Dancing Professor," "The Irish Dancing Master" and "Paddy Miles' Boy." He wrote many comic and sentimental songs. He was for a season with La Rue's Carnival Minstrels. He was always ambitious and adding novel items to his line of business. He was for a time with Howarth's Panorama of Ireland, as Barney, the guide. Then he drifted back into minstrelsy and later to the vaudeville of that day. The night of Jerry's wedding, in Providence, R. I., Dumont invited Jerry and his bride to witness the show, not knowing the pair were united in marriage, the boys on the stage guyed them as they would a love stricken pair from the country.

Billy Emerson was the first man to ever present the "Hebrew" on the stage in dialect. He did it in an act called "The Old Clothes Dealer," wherein he tried to sell a coat that did not fit, etc. This act is on the bill of the above troupe June 30, 1868. Dave Wambold was the very first black face Dutchman ever seen on the minstrel stage. He did this act with the Revents in 1858-59. Johnny Allen withdrew from the Emerson, Allen & Manning Company. It was then called Emerson & Manning, and about 1872-73, 'Manning's Minstrels.'

Newcomb's Minstrels for 1868 had "Chang" the Chinese Giant, Carroll (Jim) Johnson, Dave Wilson, Harry Robinson, C. C. Palmer, Myron Calice, J. T. Gulick, Chas. Hudson, J. R. Dudley, C. W. Millard, N. D. Roberts manager. In 1869, Morris Bros. Minstrels announce that during the "Peace Jubilee" they will perform in two different theatres at the same time (in Boston). This is in their New Opera House, opposite the Coliseum, and their old place opposite the old South Church.

Some of the clever clog, and song and dance teams were: Hogan and Hughes, Fox and Ward, Cooper and Fields, Kanane and West, Carroll and Childs, Pankhurst and Collins, Henri Stuart, Johnson and Pendy, Rogill and Cooper, Jake and Willie Budd, the Guy Bros., Harris and Carroll, McKee and Rogers, Quilter and Goldrick, Utica Boys, Empire Boys, Buffalo Boys, Kerns and Thompson, and the great Delehanty and Hengler, Bobby Newcomb and Billy Emerson.

Fred Wilson had introduced the clog dance on the minstrel stage several years before the Civil War. Then came Dick Sands, Tim Hayes, Mort Williams, and several very clever wooden shoe dancers as they called it then.

Some later announced it as a "See-Ell-Oh-Gee" dance. Luke Schoolcraft's first venture was in Dutch songs and dances until several hits as a "blackface" performer landed him in the minstrel ranks. There were several "Young Americas" in the early days. Hughey Dougherty was the most famous, and has out lived them all. At the present writing Hughey resides in Philadelphia, resting upon his laurels.

In 1870, Duprez & Benedict's Minstrels went to San Francisco, being the first organized troupe to go over the Pacific Railroad, then just completed for through traffic. They were the first to present "four end men." Benedict, Dougherty, Gleason and Reynolds. With this troupe were: Warren Richards, H. S. Vernon, Fred H. Naylor, Frank Dumont, Fox and Ward, Gonsalvo Bishop, and a full brass band and orchestra. Duprez was the first manager to introduce a brass band in conjunction with the minstrel troupe, and made a street parade. Other managers ridiculed this innovation, but they soon fell in and did likewise. Haverly was not the first to parade "Forty, Count Them, Forty." Duprez paraded about "sixty" persons, mostly musicians, when Duprez & Benedict's Minstrels performed in the Chestnut Street Theatre, Philadelphia, in the early seventies. He was the first to have the semblance of a uniform for a street parade. It was a dark broadcloth cape lined with red, the ends turned back. This with black pants and silk hats at least gave the parade a neat effect for those early times, and attracted attention.

And while on the subject of correction let me say that "Fox and Ward" are absolutely the oldest "blackface" team on the American stage and are still in harness. Again, "Dixie" was not sung on the stage of "Bryant's Minstrels" for the *first time* as chronicled, neither did "Old Dan Emmett" write it especially for the "Bryants." Emmett sung "Dixie" some years previous, down South, and never denied it. Al. G. Field is my informant, and he positively *knows.*

Extract from article in *The North American.* Dumont was the first to sing "Silver Threads Among the Gold," for whom it was written by H. P. Danks. He also first introduced "When You and I Were Young, Maggie," as the 'Duprez & Benedict's Minstrels' programs dated will show, and the still living members of that celebrated troupe remember well.

While Duprez & Benedict's Company was en route to the Coast, the troupe was reported to be attacked by the Indians, some killed and scalped and a few wounded. This was rumored to have happened near Elko, Nevada. I sent the report to *The N. Y. Herald,* who published it, creating a great sensation, until it could be "contradicted." Meanwhile Charley Reynold's brother-in-law journeyed from Lowell, Mass., to Salt Lake City, Utah, to get his body and bring it East. Charley loved the "red wine," and when brother-in-law came he was paralyzed. The joke was that Charley had to pay his brother-in-law's fare back East, as he had arrived in Salt Lake broke. Charley hunted for the author of the hoax, and had he discovered the culprit there would have been blood on the face of the moon. Of course I remained under cover, Dougherty being the only one who knew about it, but he kept the secret until the storm blew over.

A few of the superstitions handed down from the old days still survive, although we do not generally admit it. For instance, no one wished to occupy room 13. In many hotels or dressing rooms the number is omitted. It was very unlucky to open an umbrella in a theatre. It was considered unlucky to walk under a ladder. I have seen an entire troupe, band and all, while parading on the sidewalk, suddenly come to a ladder. The entire troupe would circle out into the muddy street around the ladder and onto the sidewalk again. If you bragged of your health or any anticipated pleasure you had to "knock wood." The most dreaded person was a "Jonah;" old timers firmly believed in them. Woe to the musician who joined the show and displayed a yellow clarinet, bad business would overtake the show until the "Jonah" had to be gotten rid of. A cross-eyed man, a peculiar hat or an ancient carpet bag was a "Jonah." Some poor devils had the reputation of being one and were always blamed for poor business, and accordingly had to be dismissed.

If you saw a wagon loaded with barrels it was a good sign. You would have a good house that night. It was seven years bad luck to break a looking-glass in the old time "Opry House."

A minstrel company in hard luck (with a "Jonah" some where) came to a town to remain "one night only." Just as the doors opened for the night show a most violent storm of wind and rain broke loose. The rain fell in a deluge. The minstrels all made up, peered through a hole in the curtain and saw one lonesome man in the parquet. The manager stepped before the curtain to address this man. He said: "My dear sir, you have ventured out in this terrible storm and you deserve to see a good show. We will not cut the program, but play it as if a thousand persons had assembled to see it." "All right," said the lone man. "Hurry it up, for I'm the janitor and want to lock up and go home."

Nov. 10, 1884, Thatcher, Primrose & West had: McNish, Banks Winter, Chauncey Olcott, Frank Howard (author of many popular songs), Billy Rice, Harry M. Morse, Harry Talbert, John Daly, Willie Girard, Burt Shepard, Will Raymond, Charles Noble (bass), George Edwards, Sam Weston, T. Ward, George Turner, W. Wood, J. P. O'Keefe, with Chas. F. Warner as musical director. Almost the same time Haverly's Mastodons announced: Carroll Johnson, Hughey Dougherty, Joe Garland, J. W. Meyers, Billy Richardson, Bobby Newcomb, Walter Hawkins, George Powers, Paul Vernon, the Three Gorman Brothers, Harry J. Armstrong, Dan Thompson, John S. Robinson, Seeman and Girard, W. H. Bishop and Charley Young.

McNish, Johnson & Slavin's Minstrels created quite a stir in the minstrel world, when they launched their enterprise in 1885. They had some startling novelties with their show, and jumped into instantaneous popularity and success. They had then the youngest manager in minstrelsy, W. S. Cleveland. It was his first opportunity in that capacity, and he "stirred" up everything and everybody. Cleveland is now the head of a vaudeville agency, and the producer of high class acts. After the above venture he piloted the Cleveland-Haverly Minstrels and then his own company. He imported the Cragg Family of acrobats and they created a big sensation. He had a company of minstrel stars, the names of which are to be found in the Haverly or Emerson Companies. To return to the McNish, Johnson & Slavin troupe, here are the names of that confederation: Billy McAllister, George W. Powers, Bob Slavin, Frank E. McNish, Carroll Johnson, Frank Howard, Harry M. Morse, John Davis, W. W.

Black, Raymond Shaw, George Hassell, Martin Hogan, Ernest Sinclair, Wm. F. Holmes, Joseph Garland, Fox Samuels, Marcus Doyle, Willie Pickert, John Daly, Johnny Keegan, Wm Henry Rice, Henry Carmody, Larry McEvoy, Harry Long, John and Bob Morrissey, Mike Talbott, Dan Quinlan, master of transportation. Frank Bowles led the band, and William Skuss was musical director, John Cresseville, solo cornet. In the olio they had Nelsonis, a fine juggler; Fox and Van Auken, horizontal bar performers; the Selbini Family (five in number). The also had Charley Mitchel, the English Champion, and William Muldoon, Champion Wrestler of the World, in classic statue representation. Mr. Muldoon is the proprietor of a sanitarium in White Plains, N. Y. Charley Mitchell is in England. McNish is still popular in vaudeville, and Carroll Johnson now and then appears as a director or for his own amusement, and is still sought after.

Frank Howard, one of the most popular composers and singers, was a feature with the minstrel troupes who were fortunate enough to secure his services. "When the Robins Nest Again," "Only a Pansy Blossom," "Sweet Alpine Roses," "I'll Await, My Love" were his best known ballads. He died at the home of his childhood, Greeley, Ia., Dec. 4, 1914.

Like many another he broke into the minstrel business with Happy Cal Wagner and then sang with the best troupes in the burnt cork line, including Barlow, Wilson, Primrose & West, McNish, Johnson & Slavin, and Cleveland's Minstrels, writing new songs at frequent intervals. In ten years, from 1880 to 1890, his compositions netted him over $250,000. Then he married and settled down on a stock farm, but misfortune followed all his operations, lightning struck his stock barn in Dakota and killed sixty head of fine horses, and fourteen head of registered Jersey cattle, and he quit country life, and for a number of years managed a theatre at Jacksonville, Ill. Later he toured with several dramatic companies, singing his favorite ballads with much of his former skill and sweetness between the acts as a feature.

In 1884 the Standard Minstrels, in San Francisco, Cal., had: Carroll Johnson, Al. Holland, Franz Wetter, Charley Reed, W. J. Morant, Harry Wyatt, Wm. Henry Rice, John Robinson, Tommy Bree, Hooley Thompson, Keegan and Wilson.

C. W. Vreeland's Minstrels announced: George Hassall, soprano; Bassett and Cole, Arthur Deming, Harry Long, Hugh Francy, Billy Fries, Kennedy and Vonder, and George Dunbar.

Gorton's New Orleans Minstrels (1900): Jake Welby, Sam Lee, Arthur Fulton, Fred Long, A. D. Rolnad, Welby and Pearl, C. T. Bell and R. J. Howland.

Careful researches gives the first song and dance as "Jump Jim Crow," as sung by Daddy Rice. He sang verses and danced a few grotesque steps between them. Of course this would come under the heading of negro dancing.

Master Diamond and "Juba," the colored boy, also danced, but their efforts were in the form of jigs.

Later these jigs were danced under the titles of "Champion Jig," "Rattlesnake Jig," "Smoke House Jig," "Grape Vine Twist" and "Virginny Breakdowns."

There is no doubt that darkies danced upon the levees along the rivers, and in the absence of music they "patted" for the dancers, singing something like:

Forty horses in a stable,
Forty niggers round a table.
Juba dis and Juba dat,
Juba 'round de kidney fat.

Darkies, as a rule, made their own poetry to suit the occasion, and was composed on the "spur of the moment." From those crude dances came "Old Dan Tucker," "Old Bob Ridley," "Billy Barlow," and "Old Aunt Sally." Bob Horn danced the "Locomotive Darkey," Frank Bower, "Happy Uncle Tom," "Hen Cotton," "Old Uncle Snow," and Bob Hart, "Old King Crow." All of these paved the way for "Hop Lite Loo," "Mam Fat Ann" and songs in use just before the Civil War, on the same lines. Several verses with extravagant steps which were also part and parcel of the "Essence of Ole Virginny," "Essence of Moko," "Mississippi Fling," etc., etc. The following page is from an old song book of the late forties. The original name of the song was "Buffalo Gals, Are You Coming Out Tonight?" It was localized for any city visited by the minstrels.

PHILADELPHIA GALS WILL YOU COME OUT TO-NIGHT?

As sung by Cool White, and the Virginia Serenaders, with double encores.

As I was lumb'ring down de street,
Chorus. Down de street, all down de street,
Solo. At de alley gates some gals I meet,
And dis am de tune I sung—
Chorus.
Philadelphy gals, won't you come out to-night?
Won't you come out to-night?
Won't you come out to-night?
Philadelphy gals, won't you come out to-night,
And dance by de light ob de moon?
Oh, dey grinned, an' look if no one's by
If no one's by, if no one's by,
Den up de alley quick dey fly,
An' say dey'll come out soon.
Oh, Philadelphy gals, won't you come out, etc.

Here is a sample of the poetry of the early negro songs. Take "Jim Crow," for instance:

I wheel about, I turn about,
I do jess so,
An' ebery time I wheel about
I jump Jim Crow!

And this one:

Out de way, ole Dan Tucker,
You're too late for your supper.

And these lines in "The Old Gray Goose:"

Looka looka here!
Looka looka dar!
Look way obber yondah,
Don't you see dat ole gray goose,
A smiling at de gander?

And these lines in "Dixie:"

Massa and missus promise me
When dey died dey'd sat me free,
Live so long dar head got bald,
And swore dey'd nebber die at all.

And this in "Walk Along John:"

Aroun' de hen house on my knees,
I think I hear a chicken sneeze,
Walk along John, the piper's son,
Ain't you mitey glad your day's work's done!

In 1830 T. D. Rice was performing at the Royal Pavilion, London, and appearing in the dramas when a nigger part was to be performed. His name appears in the drama of 'Tom Tiller and Jack Mizen," as Gustavus Adolphus Pompey.

After Rumsey & Newcomb's Minstrels had performed in England they crossed over to the continent and appeared in Germany. Their entertainment created quite a stir and pleased exceedingly. Unsworth and Eugene captivated them, but when the Germans found out that the troupe were composed of white men, "blacked up" and not the simon pure article of negroes, they were furious. They denounced the minstrels as swindlers and attempting to palm off as real darkies. The storm could not be allayed, and like the Arab, the Jolly Minstrels "folded up their tents" and skipped by the light of the moon back to a land where audiences are not so inquisitive and aggressive.

In the early seventies Jack Haverly begins to loom up. His troupe has Charley Reynolds, Charley Pettingill, Sig. Brandisi, Gustave Bideaux, O. P. Sweet, Otis H. Carter and others. Later he becomes the manager of Cal Wagner's Minstrels, with Canfield and Booker. Cal Wagner, Sam Price, Lew Hallett, Geo. Wilson, Milt Barlow, C. C. Templeton, and Harry Robinson, who is billed for the first time as the "Man With the Silver Horns."

From this company springs the Barlow-Wilson, Primrose & West Company. Then the division of the partners. Then Thatcher, Primrose & West, and the separating of these companies also.

In 1870, Arlington's Minstrels had Saxton, Lumbard, Chas. Sutton, "Fostelle," Ike Withers, Johnny Booker, Dick Gorman, and "Chang," the Chinese giant.

The Buckley's (1870) had Pete Lee, Hogan and Hughes, Joe Norrie, J. H. Murphy, Pasquin Waterman, Cummings and Turner, and were located corner of Summer and Chauncey Streets, Boston, Mass.

In 1871, Hart, Ryman & Barney's Minstrels had Harry Norman, D. S. Vernon, Harry Saynor, Sam Ricky, and Master Barney, John Jennings and Add Weaver. In 1872 the Morris Brothers announce "Bernardo," Charles Sutton, J. C. Campbell, Barlow Brothers, Frank Campbell, J. W. McPhell, E. W. Prescott, Edwin Holmes, Sig. Lavalee.

While the name of Edwin Holmes is before me I am reminded that once if any minstrel boy made a funny blunder or misstep a cry of "Holmes" would greet him from his comrades. This word is now and then used even by the younger element. This is its origin: Edwin Holmes, while a good fellow and capital singer, was singularly unfortunate. He blundered into everything. He upset pails of water in the dressing rooms, stepped on his high hat, and hundreds of mishaps befell him. Each time a crash or a noise betokened a trivial accident everybody would roar "Holmes." Once he was placed to guard a paper trap in the stage used for a skating scene, and was warned to keep everybody away from it.

When the scene was disclosed Holmes was nowhere to be seen. After the curtain fell on the climax Holmes was disclosed under the stage in a semi-conscious condition. He had himself fallen through the paper trap which he had been notified to guard others against. There is a story that Holmes, disgusted, retired from the minstrel business and bought a milk route in Boston.

The first day he went out the horse took fright and ran away. The milk cans were thrown out of the wagon, and horse and wagon ran over a boy, then became a wreck against a lamppost. This broke up Holmes in the milk business, and he returned to minstrels, a penitent, but still able to furnish laughter to his comrades.

In the early seventies Gustave Frohman piloted "Callender's Georgia Minstrels" to fame and prosperity. To Charles Frohman's clever business qualities and energy can be attributed the success of "Haverly's Mastodon Minstrels. Thus it will be seen that clever men like the Frohmans were identified with minstrelsy and placed their marks of business methods upon the troupes with which they were connected. This reminds me that Chauncey Olcott, Eddie Foy, John C. Rice, Tom Lewis, Press Eldridge, Wm. P. Sweatnam, Weber and Fields, Little Sam Chip, and many bright lights of the present time were with the minstrels of the "Eleventh Street Opera House," Philadelphia. Haverly's Mastodon Minstrels"—"Forty, Count Them, Forty"—created a tremendous sensation. All the other troupes had to expand or be wiped out. This brought a flood of young talent into minstrelsy—singers, dancers and comedians.

Here is a partial list: Lew Spencer, James Fox, Pete Mack, Three Gorman Brothers, Three Crimmins Brothers, Frank Cushman, the Only Leon, H. M. Morse, Billy Arnold, Edwin Harley, Jos. M. Woods, E. M. Hall, Tom Sadler, Dan Thompson, Bob Hooley, E. M. Kayne, Eddie Collyer, Frank Casey, John Rice and almost everyone of any consequence was snapped up.

Haverly at this time controlled theatres in almost every city of the Union, and was rated the greatest manager America had ever seen. His tour to England began the undoing of all this, and his remaining days in late years were passed in a small museum in Brooklyn. Most of his staff of those prosperous days are theatrical magnates at present.

Later the "Mastodons" announced Adams and Lee, O. H. Carter, Johnny Booker, Billy Rice, George Roe, Barry Maxwell, Harry Kennedy and the Arnold Brothers.

Haverly's success induced Billy Emerson and R. M. Hooley to come into the field with their "Megatherian Minstrels."

The troupes were now digging up the fossilized remains of huge elephants, mastodons, mammoths and megatherians for titles to represent something huge and massive.

Again the young talent had a chance to make good.

The following names appear with Emerson's company: James A. Barney, E. M. Hall, Luke Schoolcraft, Arthur Cook, H. W. Frillman, Carl, Will and Kit Rankin, Harry Robinson, Seamon Summers and the Girard Brothers, Gibson and Binney, Walsh and King, Burt Haverly and Gibbs, Park and Donnavan, Lyons and Healey, Kelly and O'Brien, John Oberist and V. Rigby.

I am reminded that the minstrels had a millionaire in their ranks. Not exactly a millionaire, but he bore his name. This was a singer named George W. Rockefeller.

HI HENRY.

Hi Henry discovered a great deal of young and genuine talent while he toured with his company. Other minstrel managers took good care to "annex" all the good ones developed by Hi Henry. In 1878, Kelly and Leon had Charles Lester, Sam Holdsworth, Dave Wilson, Frank Converse, H. T. Mudge, John Latour, Cool White, George Guy, Edwin Stanley, W. D. Corrister and Little Juke, a dwarf comedian. Skiff and Gaylord's Minstrels organized by Coal Oil Johnny, presented at one time the "Albino Minstrels." They attired in white, wore white wigs and whitened their faces.

The end men represented clowns, Bideaux, Geo. Primrose, Goodyear Whiting, Lew Gaylord, Harry Talbott, John Lang and J. T. Gulick were with the "Albinos," which, however, did not last long, but returned to burnt cork. Later they had John Purcell, Con T. Murphy, Kelly and Holly, Jos Malera, Ricardo, J. H. Carle, Mackin and Wilson, R. T. Tyrell, Andy McKee, Stiles Phelps, and Armstrong, Jim Gaynor, Johnny Howard, John Barsby, and the Masterson Brothers.

Simmons & Slocum's Minstrels, 1872 to 1874, presented many new faces and clever young performers. There was: Billy Manning, Wm. Henry Rice, Primrose and West, William Hamilton, Shattuck, J. H. Stout, Matt Wheeler, Fred Wals, J. J. Kelly, Chas. Stevens, Justin Robinson, Billy Sweatnam, J. L. Woolsey, Wm. Dwyer, Welch and Rice, Charley Reed, Geo. Thatcher, James G. Russell, the ventriloquist, Alexander Davis, and others. Quite another stir was made by Harry Robinson about this time. He called himself "the man with the silver horns," and he announced that he would not have any bills or posters on the walls. His war cry was "no paper on the walls." He antagonized all the billposters and those affiliated with them. For a season he triumphed, but had to fall in same as the rest. He had with him Alf. Miles, Billy McAllister, John E. Henshaw (now a noted comedian), Billy Ginevan, J. T. Simpson, George and Willie Guy, Johnny Shay, Tom Sadler and some fine young singers. John E. Henshaw is billed to sing and dance "Old Black Joe," and do a song and dance with Ginevan.

In 1878, Thatcher, Primrose & West announce Ed. Marble, Lew H. Hawkins, Ben Collins, George Powers, John Daly, Eddie Marks, Hi Tom Ward, Fred Matthews, George Lewis, J. H. Davis, Bob McIntyre, Fred Oakland, Harry Constantine, Master Edward, Clipper Quartette, F. T. Ward, Geo. Campbell, Bob McIntyre and Al. Hart. Mr. Hart is now a very popular comedian in musical comedies. There was also Mack Mentor, Fred Herting, Eddie Macey and the proprietors.

About the same time, George Wilson announced Shattuck, Will Walling, W. E. Nankeville, John Davis, Tommy Donnelly, Fulton Brothers, Andy Rankin, Dan Quinlan, Wm. Henry Rice. In 1890, Wilson had Ramza and Arno, Hi Tom Ward, John T. Keegan, Howe and Wall, Fulton Brothers, Dan Quinlan, J. D. Daniels, as manager, and William Rowe, in a pedestal clog dance.

While on this subject it would be well to mention the greatest dancer and producer of dancing tableaux and novel groupings, Barney Fagan. He was a genuine "find" to minstrelsy, and his methods are copied to this day in all dancing numbers. He was especially attentive to the young element, and made great dancers of them.

In 1880 the San Francisco Minstrels had: Arthur Cook, W. F. Bishop, T. B. Dixon, Frank Dumont, Harry Wyatt, H. W. Frillman, Arthur Moreland, Johnson and Powers, George Thatcher, Edwin French, Harry Kennedy, "Ricardo," Charles Gibbons, Carl Rudolph, etc., etc. W. S. Mullaly, leader. On the bills of different troupes the names of the following appear: E. D. Gooding, Buck Shaffer, Bob Slaven, R. Jean Buckley, Dick Ralph, Ned Davis, Ned Turner. Emerson and the Big Four Minstrels (1870-80) had: Harry Stanwood, James and Barney Kine, Harry Armstrong, Theodore Jackson, Charles Heywood, Edwin Stanley, Weston Brothers, Sam and Morris, and the proprietors. This company introduced a banjo quintette by Stanwood, Kine Brothers and Weston Brothers. It was a novelty and was a big success. Burt Sheppard and Fred Walz joined this troupe also.

Barlow & Wilson Co. announced in 1884: E. M. Hall, Crawford and McKisson, Hughey Dougherty, Griffin and Marks, George Gale, Stanley Vornon, J. M. Woods, the Great McNish, Ed. Talbert, Sam Bradbury. And for a while Dumont directed the company until the bill ran smooth. The reader will note the new names and the young element in the above company. In 1884, at the Standard Theatre, San Francisco, Cal., were: Carroll Johnson, Al. Holland, Charley Reed, Franz Wetter, W. J. Morant, Hooley, Thompson, Keegan and Wilson, Wm. Henry Rice, Harry Wyatt, John Robinson and Tommy Bree. Singers with phenomenal voices about this time, were: Stanley Gray, Dick Jose, J. M. Woods, Charles Heywood and T. B. Dixon.

In 1858, I. W. Baird's Minstrels had Billy McAllister, Bryant and Sharpley's musical act, Billy Melville, Major Gorman, military drill expert; Fred Russell, Bartell, Brassell, Thos. Probo, Conway and Gardner.

C. W. Vreeland's Minstrels had: George Hassell, a remarkable soprano vocalist; Bassett and Cole, Arthur Deming, Harry Long, Hugh Francy, Billy Fries, Kennedy and Vonder, and George Dunbar.

In the eighties Jac Aberle was induced to put out a minstrel show, as his name sounded much like Jack Haverly. In this company were: Billy Bryant, Bobby Newcomb, Joe Norcross, Dave Reed, Alf. Holland, Jos. A. Kelly, Watson and Levanion, Three Crimmins Brothers, Foster and Hughes, Saunders, Moresco, Burke, Wright, and Geo. W. Wood.

The show did not travel very far in the East, as Aberle soon lost faith in it after counting the puny receipts.

Some of the phenomenal voices in minstrelsy were possessed by the following young talent: Rollin Dana, H. S. Thompson, Robert T. Tyrell, Banks Winter (White Wings), Chas. F. Shattuck, Frank Howard, Carl Rudolph, Wm. Dwyer, Geo. Gale, Carl Rankin, Wm. H. Frillman, Stanley Grey, Rayman Moore, Julius P. Witmark, a Madrigal boy singer with the San Francisco Minstrels, now of the firm of Witmark & Sons, music publishers; J. M. Woods, Dick Jose, T. B. Dixon, James G. Russell, Will Oakland, Edwin Harley, Beaumont Read, Leo Fagan, Fred Jarvis, Arthur Russell, the Great Milliner, Fred Malcolm, Wm. H. Windom and W. H. Nankeville. George R. Frothingham, the basso, of the "Bostonians," and who died about the middle of January, 1915, was for several seasons at the Eleventh Street Opera House, Philadelphia, before joining the operatic forces. Gus Williams, who died about the same date, often blacked up in his younger days or was added to some minstrel company as an extra attraction.

Al. G. Field's Minstrels were organized in 1886, and gave their first performance at Marion, O., Oct. 6, 1886.

It met with instant success and popularity, and has been the leading troupe ever since. When the office of Klaw & Erlanger was called up and asked to name the best theatrical trade mark, the answer came, "The Al. G. Field Greater Minstrels," and there is a reason for this. Al. G. Field had presented a new show every season, full of novelties, special acts, costumes and new scenery. He never fails to present an entertaining and amusing performance, and is ever concocting new episodes of fun to add to his grand show.

Even while spending a vacation on his farm (Maple Villa Farm), fourteen miles from Columbus, O., surrounded by everything to make the farmer's heart glad, he is plotting and planning something out of the ordinary to place in his entertainment. That he succeeds is amply proved by the capacity business enjoyed everywhere by this great popular troupe, made so by his hard work and unremitting attention to all details. Al. G. Field is the importer and owner of the great coach stallion, "Epernay," from France. It is the finest one in America and, as the war will prevent importations, it will become valuable indeed. Here is a partial list of the graduates of the Al. G. Field's Minstrels, furnished by Mr. Field himself to the writer:

Billy Van made his first appearance with my show and was here several seasons. Jimmy Wall did his first monologue with my company, also worked in a musical act, first as Howe and Wall, then as Howe, Wall and Melrod.

Harry Shunk began his minstrel experience with this show.

Billy S. (Single) Clifford began his career with this show, first as a drummer in the band, then as a song and dance man, and then as a comedian.

Bernard Granville began his career with this show, in the bugle corps and as a song book seller, graduating into one of the brightest end men and neatest dancers in the country.

AL. G. FIELD.

Doc Quigley, one of the most versatile minstrel men of any age, began his career with this show, in fact he was never with any other minstrels than the Al. G. Field Minstrels, where he was a reigning favorite along the route for more than twenty years.

Among his first minstrel engagements, Arthur Rigby was with the Al. G. Field Minstrels.

Harry Bulger began his stage career with the Al. G. Field Minstrels as a drummer in the band, and a song and dance man, afterwards a comedian.

The Diamond Brothers, Lawrence, Lew and Matt, began their minstrel careers with this company.

John Russell was introduced to the minstrel stage by the Al. G. Field Minstrels.

West "Bud" Avey and Joe Coffman gained their minstrel experience here.

Of the noted minstrel singers, Will L. Collins began his stage career with the Al. G. Field Minstrels, as tenor soloist. Collins is now Signor Tollona, of the Metropolitan Opera Company.

Reese Prosser, another minstrel singer of note, began his career with this show, as did Jack Richards, Birch Logan and Harry Frillman.

Charles Graham, the song writer, composer of "The Picture That Was Turned Toward the Wall," "Two Little Girls in Blue," etc., composed his most successful songs while a member of the Al. G. Field Minstrels. Mr. Graham was the first stage manager of the company. He made his first appearance in minstrelsy with this company, as did also Gus White, Charley Greer, Eddie Harley, Charles Wilbur, Ed. Munger, Ed. Brown and Mr. Eldredge. Nearly all of these singers have made their marks in opera since graduating from the minstrel stage.

For the past few seasons the principal comedian has been Bert Swor. He has created characters new to the minstrel stage and is a most realistic impersonator of the real Southern darkey as he is. There is also "West," "Bud" Avey, with the comedy legs, and is some dancer, as all critics express it. Eddie Ubrig is a fine dancer also. Boni Mack is an impersonator of colored belles. Joe Coffman is a real comedian, young and energetic. Jack Kennedy, a quaint fellow and very funny. Ed. Hughes and William Argall are a pair of fine vocalists. Herbert J. Leake, Billy Busch (band leader), Thomas E. Roper, director of the orchestra; Jack Richards, Denny O'Neil, John Morland, Adam Kessner, Sherman Dearn, Herbert Willison, Murphy and Terrill, Harry L. Frillman (solo basso), Harry Shunk, Frank Brown, William Wachsman, Chas. L. Smith, Thomas Dent, Paul La Londe, vocal director for more than nly years; Henri Neiser, animal impers or; Frank Miller, Charles Markert, ard Fisher, J. Lester Habercorn, John C. ell. Ralph R. Scott, Harry W. Young rch Logan, J. W. Pickens, George Den nd Daniel Ryan. Eddie Conard is the m cer, and Al. G. Field, the grand engineer the throttle of this wonderful and spee ein- strel engine. H. W. Bedwards, nce agent.

McINTYRE and HEATH.

GEORGE EVANS.

In 1908, when Cohan & Harris ventured into the minstrel field they created a tremendous stir. They had an immense company of the foremost talent to be found in America. Julian Eltinge was the great feature in a bill of startling novelties. George Honey Boy Evans, Eddie Leonard, Frank Morrell, John King, Vaughn Comfort and a grand singing and instrumental contingent comprised the troupe. The next season the company was called "The Honey Boy Evans Minstrels," with George Evans as the card. For a while Jim Corbett "blacked up," and appeared as the interlocutor. John L. Sullivan had done the same thing years previous in the "Lester & Allen & John L. Sullivan's Minstrels." With Evans was Comfort and King, Sam Lee, Eddie Cupero, Le Roy White, John P. Rogers, Tommy Hyde, Eddie Gorton, Arthur Rigby, Wm. H. Thompson, Paul Van Dyke, Jim Doherty, James Meehan, Harold McIntyre, Willie Newsome, Eldon Durand, Charley Ufer, Billy Cawley, Dan Shea, etc.

Since writing the above I regret to chronicle that death has claimed Mr. Evans. For the past two years Geo. Evans had been in poor health, suffering from a stomach trouble, but the Geo. Evans "Honey Boy" Minstrels successfully toured the country, in spite of the fact that illness forced Mr. Evans to miss a number of performances from time to time. He died, March 5, in Baltimore, Md.

The first McIntyre and Heath Minstrel Company was organized in Atlanta, Ga., Dec. 18, 1878, and toured the South. John Steele, McIntyre and Heath, proprietors; Sugarfoot Smith, manager; Dick Turner, banjoist; Jim Libraud, comedian. They had eighteen performers, mostly of the young element.

The second minstrel company was organized in St. Louis, Mo., in 1880. Matt Leland, Billy Monroe and McIntyre and Heath, proprietors; Senator Ed. Wilson, end; Charley King, banjo and end man; the Great Rosello, female impersonator; Adonis and Nun (Adonis was Johnny World), Geo. Nun, of the Nun Bros., song and dance men; San Francisco Quartette, John Hall Greaves, first tenor; Charley Ukon, second tenor; Tom Ross, baritone; Frank Meader, bass.

The third company was in 1881, McIntyre and Heath and Jack Nugent, in Omaha, Neb.; Geo. Costello, advance agent. Alf. Ba r, end man; Sam Yeager, leader of b l; Blackford and Bye, musical act and end ; Latchow Bros., banjoists and clog dan ; Cummings and Clark, song and dance ; Lyons and Grayhill, song, dance and r; Col. Bim Hall, second advance; Charley at tenn, bass; Charley Lawrence, tenor. Hinstead, second tenor.

On Nov. 8, of the same year, Nugent d his interest to Charlie Belmont, who r- chased a sleeping car, the Pontiac, the st car used by an organized minstrels to aboard.

The next McIntyre & Heath's Minstrels was in 1885-6. W. J. Gilmore, of Philadelphia, Ed. Rosenbaum, managers; James Armstrong, treasurer; E. M. Kane, stage manager. Harry J. Armstrong and Lew Benedict, McIntyre and Heath on the ends: De Witt and Kerwin, musical team; Barlow Bros., Lewis and Stone, song and dance men; Davy Christy, tenor; Delhower and Snyder, contortionist; Jack Fielding, solo tenor; Graham, shadowgrapher; Clipper Quartette (Geo. Gale, first tenor; Geo. Campbell, second tenor; Frank (Pop) Ward, baritone; F. A. Howard, bass).

McIntyre & Heath-Primrose & West's Minstrels, 1886-7, Henry J. Sayers, manager, opened in Youngstown, O., in July. On the end: Harry J. Armstrong, Milt G. Barlow, Tom Ward and McIntyre and Heath. Geo. Stout, stage manager; Four Emperors of Music, Howard and Jack Burgess, added features; Markey and Hughes, song and dance; Prof. Gleason performing dogs; Talbot-Russell and Seeley.

McIntyre & Heath Minstrels, 1887-8, organized in Kenosha, Wis. Al. Martin, proprietor; John Vogel, manager; Geo. Osterstock, treasurer; J. L. Summers, stage manager; Billy Buckley, Milt G. Barlow, McIntyre and Heath, on ends; Old Hickory Quartette—Horace Bushby, tenor; Prof. Bushnell, performing dogs; Beatty and Bentley, Healy Bros., Byron and Hogan, Lew Wells, Clifford and Hicky, the great "Stuart," female impersonator; Cole, the human bat (ceiling walker), and Prof. Abt, stereopticon views.

McIntyre & Heath's Southern Minstrels, in 1878, included: McIntyre and Heath, Senator Ed. Wilson, Aldens and Nunn, the Great "Baselle," San Francisco Quartette — Fred Thatcher, first tenor; John Wilson, second tenor; Tom Ross, first bass; Frank Mender, second bass.

"Richards & Pringle's Georgia Minstrels" began operations in 1860, being founded by Mr. Sprague, and four years later taken over by Orrin E. Richards and Charles W. Pringle. This would make this organization the oldest minstrel troupe still in existence. When the change of management took place the title of Richards & Pringle was added to Georgia Minstrels, and it has remained ever since.

Still with the company is a tenor soloist, John A. Watts, now in his seventy-fifth year, a performer who has been connected with this company for twenty-eight years.

Both Mr. Pringle and Mr. Richards have passed to the Great Beyond, but their fame goes marching on.

Sidney Kirkpatrick, dubbed the Black Billy West, has been interlocutor of this organization twelve years. Clarence Powell, leading comedian, has been with the company fourteen years. William Israel, double bass and tuba player, has been here ten years. David C. Smith, a brother-in-law of Billy Kersands, and an able comedian, has been here six years. Billy Kersands was with this organization for many years before starting his own company. S. H. Dudley, well remembered with Gus Hill's Smart Set, first won recognition with this company. Fred W. Simpson, the greatest colored trombone player in the world, known from coast to coast as the Black Pryor, has had charge of the band for fifteen years, but owing to illness is temporarily absent. Two young comedians with this company who are rapidly winning recognition are Manzie Campbell and Chicken Reel Beaman.

E. G. FILKINS,
Of Holland & Filkins,
Owners and Managers of Richards & Pringle's
Famous Minstrels.

The company is now under the management of J. J. Holland and E. C. Filkins. They are very popular in the West, and are at present on the Pacific Coast.

About six years ago Lew Dockstader's Minstrels went on tour under the management of Jim Decker. It was the last tour under that title. In the company were Neil O'Brien, Al. Jolson, Eddie Mazier, Happy Naulty, Pete Detzell, Eddie Cupero and some fine singers and dancers engaged personally by Lew Dockstader. They opened in Binghamton, N. Y. Created a furore by their up-to-date, lively performance. After the second performance Decker made many "improvements" in the show. He discarded the fine first part costumes for the black coats, white vests and black pants worn since 1840. He introduced the "Jockey Clog Dance" and the "Cane Dance," which other troupes had cast out years previous. The show closed before the Christmas holidays, and ventured out again after New Year's week. The show had been so renovated that in a few weeks it went into cold storage. Prize fighters are not the only men that can't "come back." No blame whatever could be attached to Lew Dockstader, as his entire company can testify. The members of his troupe scattered to the Honey Boy Evans Company and Neil O'Brien new troupe. Neil is not only a fine and popular comedian, but is progressive, energetic and capable, with a real manager like Oscar F. Hodge to aid him. They seek young talent at all times, and bear in mind that this is 1915.

GEORGE R. GUY,
Proprietor and Manager Guy Bros.' Minstrels.

NEIL O'BRIEN.

This season (1915) the Guy Brothers Greater Minstrels, under the management of Geo. R. Guy has the following company: Chas. Guy, Edwin Guy, Harry Toledo, Chas. Cameron, Eddie Miller, Berlin and Urban, Bob McLaughlin, Steve McCarthy, Francis Blake, Rollin Webster, Harry Prince, Ansel and Hill, Billy Rush, Paridi Papanti, Ray Dion, Ed. Wort, B. Proctor, Joe Wolfe, H. Volk, F. Nichols, J. Buckner, Chas. Donahue, E. Hilligan, Andy Spoffard, Dean Lea and Clyde Ford. Bob McLaughlin is a young and ambitious comedian, rapidly forging to the front.

Neil O'Brien's company comprised the following names since he began under that title: Eddie Mazier, Harry Van Fossen (monologist), Black Face Eddie Ross (banjoist), Pete Detzell, Major Casper Nowak, Less Copland, Happy Naulty, John Kleg and Eddie Leonard. The bass singers are: David Morris (the greatest since Frillman), Al. Fontaine and Fred Hodges. The interlocutors were: Wm. H. Hallett, Leslie Berry and Walter Wolff. Orchestra leaders were Eddie Cupero and Frank Fuhrer, an excellent musician. The female impersonators: George Peduzzie and Walter Lindsay. The following vocalists: James Barardi, Master Georgio Hagun, Jack McShane, Joe McAnallan, Ward Barton, Winnie Williams, William Curran, Charles Wright, Jonathan Haw, Harry Ellis, William Oakland and Manuel Romaine, each and everyone a superb singer and popular. The dancers in past seasons were all young fellows.

OSCAR F. HODGE.
Neil O'Brien's Minstrels.

Du Ball Bros., Harry, Fred and Willie; Joe Marriott, Eddie Simms, Eddie Thurman, Ben Evans, Chas. Ward, Jas. Quinn, Jas Doyle, Harold Dixon, Jack Girard, Harold McIntyre, Jack Cochran, George Martin.

The dancers with Neil O'Brien this season are: Pete Detzel, producer; Charley Strong, William Doran, George Faust, Joe Mullen, James Monahan, Steve Werber, Lew Bligh, John Brennan, Charles Hodges, Joe Marinette and Eddie Dowling.

BILLY DE RUE,
De Rue Bros.' Ideal Minstrels.

Oscar F. Hodge is Neil O'Brien's manager, and is the youngest manager in minstrelsy. He has had ample experience with the best of companies, including Lew Dockstader's Minstrels. He is now guiding Neil O'Brien to fame and prosperity.

July 15, 1905, the De Rue Brothers organized a fine minstrel company, and have been touring annually ever since. They had some of the best young element in their employ, many of whom have made their mark. Billy and Bobby De Rue are the principal comedians, and have kept the show up to the standard. Both are skilled musicians. Bobby conducts a fine brass band, and is considered a first class cornet soloist. They have had with them Walter Gassens, Happy Jack Lambert, Carl W. Ritter an eccentric dancer of great merit, and who possesses a real coon dialect; Lew Vanis, Joe Hill, Harry Young, George Adams, Jerry Le Roy, Fred Hill, Louis Tracey. The past two seasons a double voiced vocalist, Arthur Russell, has been very prominent, and rated as the most talented female impersonator in minstrelsy. Wm. Sadler is an excellent tenor, from Port Jervis, N. Y. Russell Windenor is a grand basso; the Great "Millnor" is a clever impersonator. Walter K. Hearn, tenor; Willie Rawn, musical moke; the Fox Bros., two clever dancers; H. F. Sevin have been leading members of De Rue Bros.' Minstrels in the past five years. J. A. Coburn's Minstrels are very popular in the Southern and Western States. Manager Coburn's company comprises many of the younger element. The following is this season's roster: J. A. Coburn, owner and manager; Clayton L. Mix, business manager; Ted Galbraith, agent; Charles Gano, director and producer; Guy V. Risher, musical director; Fred Stowe, director band; Lester Lucas, interlocutor and basso; Joe McGuire, baritone; Claude Manvers, tenor; Donald Wilson, alto; Justin McCarthy, tenor; Wm. Church, tenor; Shelby Haber, tenor; Archie Milton, tenor; Charles Scott, stage carpenter; Dan Kelly, properties; Joe Stirk, electrician; Nick Glynn, Tom Post, Charlie Vermont, Carl Hellmen, Ollie Dillworth, Edward Powers, John Arnold, Carl Cameron, Evart Gavin, H. B. McBee, Wm. Cover, Albert Morgan, Henry Whitman, Wm. Porter.

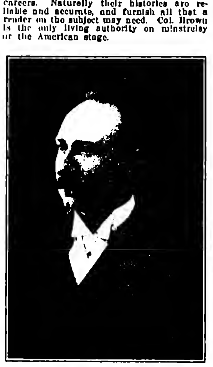
BOBBY DE RUE,
Of De Rue Bros.' Minstrels.

J. A. COBURN,
Owner and Manager Coburn's Greater Minstrels.

Ralph Wray, of Los Angeles, Cal., and Billie S. Garvie, of Hartford, Conn., send me a few additional names of young talent who became well known. Frank Lawton, Eddie Horan, John Scott O'Hara, John Rooney, Fred Black, Sam Johnson, Joe Kelly. Sam Johnson is now in the hotel business in Willimantic, Conn. Joe Hooper, with Guy Bros.' Minstrels; Harry Boyd, Billy Beard, Andy McKee, Swor and Mack, and Billy Clark, of Grand Rapids. Al. Fostall sends the following names of young minstrel talent: Sam and Wash Drane, Happy Reilly, Mike Dowd, Ad Hoyt, Greg Patti, Frank Golden, Hines, Lemar and Marron, Hald and Cameron, F. E. Hughes, Jack Kennedy, Murphy and Terrill. Lew Dockstader and George Primrose re-united for a tour season of 1913-14. The Six Brown Brothers were the musical feature of this combination. George Primrose, for the season of 1914-15, took George Wilson for a partner, and then toured under the title of George Primrose and George Wilson's Minstrels. They had a good company, in which the younger element predominated. They closed unexpectedly in Monmouth, Ill., Jan. 7, 1915. They had with them: Earl Burgess, manager; comedians: George Primrose, George Wilson, Happy Jack Lambert, Eddie Coe, Johnnie Bliss, Billy Sandy, F. Y. Grimley, Ray Hartigan, Jack Wier, Joe Hill, Dick Barton, Harry Horton, Steve Fenton, Harry Greve; vocalists: Lawrence J. Williamson, Fred C. Holmes, William C. Hayne, Harry F. Sievers, O. Sidney, Thomas Alton, Walter Remington, H. W. Robinson, Cal Douglas, L. M. Flaherty, Ed. Neary, Newton Jones, Franklin, Carlyle and Walter Lawser.

From time to time articles or histories of minstrelsy have appeared in publications. These are mostly extracts, or taken bodily from Charley White's History of Minstrelsy, published by THE NEW YORK CLIPPER, in 1859, and Col. T. Allston Brown's History of Minstrelsy, written also for THE NEW YORK CLIPPER, which are notable. Both of these authors knew the early minstrels personally; saw them performed, and received from their own lips the story of their early careers. Naturally their histories are reliable and accurate, and furnish all that a reader on the subject may need. Col. Brown is the only living authority on minstrelsy of the American stage.

GEORGE PRIMROSE.



JOHN W. VOGEL,
The Man Who Made Many Minstrels Famous.

John W. Vogel is one of the minstrel kings, and began his show career in March, 1882, with Sells Brothers' Circus. Joined Thatcher, Primrose & West's Minstrels in November, 1882, at Cleveland, O. One of the bitterest fights ever known between Barlow & Wilson Minstrels and Thatcher, Primrose & West's Minstrels. The latter playing at the Euclid Avenue Opera House, and the former at the Park Theatre. Abe Erlanger assisted him to bill Cleveland at that time.

He has been identified with the following attractions in a managerial capacity since. Primrose & West's Minstrels, Primrose & Dockstader's Minstrels, McIntyre & Heath's Minstrels, McNish, Ramza & Arno's Minstrels, McNish, Johnson & Slavin's Minstrels, Dominick Murray's "Right's Right" Co., Harry Hoodgood's "Happy Thought or Rose" Co., Geo. S. Knight's "Over the Garden Wall," M. G. Field's Minstrels, the Original Adam Forepaugh's Circus, manager Fifteenth Street Theatre, Denver, Colo., Thearle & Cooper's "Siege of Sebastopool," Cliffaldo Park, Huntington, W. Va.; (lessee) "Darkest America," John W. Vogel's Afro-American Mastodon Minstrels, John W. Vogel's (all white) Big City Minstrels, now in its twentieth year. Has several fine farms in Fairfield County, O., on which there are a number of oil and gas wells. Owner of the Gem Cigarette Roller, and interested in numerous other business enterprises.

With Vogel's Minstrels this season there are: Edwin De Coursey, James Conroy, Lew Denny, Al. and Don Palmer, Ted Godfrey.

Arthur Crawford, Tom Miller, Billie Mack, Harley Morton, Fred Miller, Wm. Rowe, Ed. Ewald, Jack O'Malley, Clyde Chain, Raymond Henry, Albert Petty, Carl S. Graves, F. S. Nagle, John Goodrich, Geo. C. La Furroo, Geo. C. Nunn, James S. Fluding, Harry Baker, Newton Darnor, George Van, "Zella," the frog impersonator; Mark, the musical artist; Fred L. Day and Lee Mitchell, all splendid comedians, singers and dancers.

I append this list of theatres, etc., of New York City, in January, 1863. It will give an idea of the diversified amusements New Yorkers had to select from, and is worthy of preservation.

New York Herald, Wednesday, Jan. 7, 1863.

AMUSEMENTS THIS EVENING.

ACADEMY OF MUSIC, Irving place.—ITALIAN OPERA—I VESPRI SICILIAN.

NIBLO'S GARDEN, Broadway.—FAUST AND MARGUERITE.

WALLACK'S THEATRE, Broadway. PAULINE.

*WINTER GARDEN, Broadway.—IRISH AMBASSADOR—LAKES OF KILLARNEY—MISCHEVIOUS VALET.

LAURA KEENE'S THEATRE, Broadway.—JENNY LIND—THE INVINCIBLES.

NEW BOWERY THEATRE, Bowery.—JOCKO—LONELY MAN OF THE OCEAN—JACK'S DELIGHT.

BOWERY THEATRE, Bowery.—JACK AND THE BEANSTALK.

BARNUM'S AMERICAN MUSEUM, Broadway.—MISS LAVINIA WARREN—COMMODORE NUTT, ETC., at all hours. COLLEEN BAWN—Afternoon and Evening.

BRYANTS' MINSTRELS, Mechanics' Hall, 472 Broadway.—ETHIOPIAN SONGS, BURLESQUES, DANCES, ETC.—FAUST AND MARGUERITE.

WOOD'S MINSTREL HALL, 514 Broadway.—ETHIOPEAN SONGS, DANCES, ETC.—DINORAH.

BUCKLEY'S MINSTRELS, Stuyvesanet Institute, 659 Broadway.—ETHIOPEAN SONGS, DANCES, ETC.—LUCRETIA BORGIA.

IRVING HALL, Irving Place.—WILLIE PAPE'S CONCERT.

BROADWAY MENAGERIE, Broadway.—LIVING WILD ANIMALS.

AMERICAN MUSIC HALL, No. 444 Broadway.—BALLETS, PANTOMIMES, BURLESQUES, ETC.

PARISIAN CABINET OF WONDERS, 563 Broadway.—Open daily from 10 A. M. till 10 P. M.

HOOLEY'S OPERA HOUSE, Brooklyn.—ETHIOPEAN SONGS, DANCES, BURLESQUES, ETC.

*Mr. and Mrs. Barney Williams.

Only one theatre of this list is still in existence.

It will be noticed that three minstrel troupes are located in the city, and one in Brooklyn. In 1865 the San Francisco Minstrels came to 585 Broadway; Kelly & Leon's Minstrels came to Hope Chapel, Oct. 1, 1866, 720 Broadway, then four located troupes furnished minstrelsy for New York.

The old Eleventh Street Opera House, Philadelphia, was, prior to 1854, Dr. Wylie's Church. Sam Carnee leased it and opened it with a troupe he called "Julian's Serenaders and Opera Troupe." In fact, nearly all the troupes called themselves "Burlesque Opera Troupes," in addition to the title of Minstrels. Ben Cotton and E. F. Dixey were the comedians. Early in 1855 S. S. Sanford assumed the lease and called it "Sanford's Opera House." He remained here until 1862, when Carncross & Dixey began their career as a permanent institution. Carncross remained here until 1896, when Dumont assumed the management, and remained there until four years ago. The neighborhood had become a mercantile district, without traffic after dark. Dumont looked around and selected the old Museum, corner of Ninth and Arch Streets, and moved into it, thus continuing Dumont's Minstrels. The building had been erected by Carncross, Dixey and Simpson for the new home of Carncross & Dixey's Minstrels, but they fluked at the last moment and Simpson had to assume control. For years it had a varied experience, dramatic, vaudeville, freaks, curiosities, etc., under various titles. Simpson lost the building, and after years of litigation again became its owner.

Four years ago it became what it had originally been built for—that is, minstrel purposes. It became "Dumont's," and has been successful and flourishing. It is the only located troupe in the world, and in the only city in America supporting its own minstrel company.

Dumont has the proud distinction of not only being the *oldest minstrel manager* still in active life, but the proprietor of the only located minstrel opera house in the world.

The following young talent became identified with Dumont's Minstrels in Philadelphia, and have achieved popularity: Vic Richards, Alf. Gibson, J. M. Woods, J. M. Kane, James McCool, Charley Doolin, a baseball favorite; Gilbert C. Losee, Walter Johnson, Fred Jarvis, a phenomenal soprano; Fox and Ward, the oldest black face team; John E. Murphy, Charley Turner, Jordan and White, Evans and White, Happy Naulty, Leo Fagan, J. E. Dempsey, Vaughn Comfort, Edwin Goldrick, with eighteen years' service, comes next. Most of the members have been here for years. Tom Waters, the pianologist; Major Casper Nowak, Tom O'Brien, Eddie Akin, Carroll Johnson, George Wilson, Dan McGarrigan, Bonnie Franklin, Harry Hoster, George Bradley, Ted Kehmar, Matt Wheeler, Billy Bowers, Jerry Cunningham, Harry C. Shunk, Arthur Yule, John Haney, Patterson and Titus, Eddie Cassady (and a clever fellow he is). Then there is Will Lawrence and a rising young comedian progressing rapidly, called Charley Boyden. Dumont has entrusted special comedy parts in his hands. John Lemuels, a character "coon" from the South; Joe Perry, Earl and Will Dixon. R. P. Lilly, the musical director, has been with Dumont for twenty-eight years.

As I write these lines Joe Norcross and Sam Holdsworth, the two oldest minstrel vocalists still in harness, and performing in town this week, are looking over my shoulder, and Joe says: "Put me down for a couple of kids, for we're just starting in all over again."

The staff has been connected here for many years also. Howard M. Evans as business manager, John E. Breslin as treasurer.

With this final list of young names it is fitting and proper to bring this article to a close, having shown the great strides, changes and innovations created by the Younger Generation in Minstrelsy.

NASHVILLE HIPPODROME.

The Hippodrome, Nashville's big skating and dancing amusement place, has enjoyed prosperity quite in opposition to the general trend of things theatrical in this section of the country, ever since its opening, on Oct. 31, 1914. The building is quite the largest of its sort in the South, and is built along the lines of modern architecture.

The rink floor is of the finest maple, the ventilation is unusually good, and the building is situated in the best residence section of the city.

Since Christmas the dancing has been discontinued, the entire floor space being devoted to skating, but with the advent of warm weather and the opening of the Centennial Park, located directly across the street, it is believed that dancing will again be given half of the floor space.

Features in the way of skating experts, racers and all sorts of special nights attract large crowds, running into thousands, to the Hippodrome at least twice a week.

Frank Bacon, Lo Meiro and Bradley, Al. Waltz and Adelaide D'Vorak are among acts who enjoyed successful weeks on the rink. Mack carnivals, skidoo night, all sorts of races, from speed to potato, and benefit nights for different organizations in Nashville have been a part of the live program offered by the management.

Perhaps the biggest event in hippodrome history was the visit of Bryant Washburn, Essenay picture star, to the Hippodrome as the guest of the Crescent Amusement Co. Mr. Washburn attracted over 10,000 to the building, and won the hearts of local picture fans to such an extent that his screen appearances in Nashville now are the signal for greatly increased patronage at the theatre where he is appearing. Negotiations are pending whereby it is expected that several other movie stars will be guests of the Crescent Amusement Company in the near future.

The Hippodrome is owned by the Crescent Amusement Company, a Southern amusement company, operating twenty-two theatres in this section. Wm. H. Bordlesey, as manager of the rink, has won well earned glory for his altogether up-to-date, competent managerial skill. To his "pep" and untiring effort the full credit for the Hippodrome's success belongs. Grace Wynden-Vail, writing under the name of Selly Ann, has given characteristic impetus to the publicity end of the "Hip," as well as acting in the same capacity for the Crescent Amusement Company's other Nashville enterprises.

The attaches of the rink include: Hume Bearden, Floyd McMurray, Joe George, Jas. McKenzie, Ernest Burch and a host of skate boys. GEO. W. HOPKINS.

IDEALS OF A CARNIVAL GENERAL AGENT

Written expressly for THE NEW YORK CLIPPER

BY R. L. LOHMAR.

(EDITOR'S NOTE.—R. L. Lohmar is the General Agent of the Tom W. Allen Shows, a carnival organization of the first class. He is a member of the younger generation of carnival general agents, a keen observer, a student of human nature and affairs and an efficient executive.)

R. L. LOHMAR.

The writer has been honored by THE NEW YORK CLIPPER with the request that he write his version of the ideals of a general agent as the title of this article suggests.

It is rather an agreeable subject, and one that must be treated with absolute frankness, and yet with tact.

In order to arrive at ideals we must draw comparisons, mentally, that we may present our version in a clear and understandable manner in keeping with the ideals as we see them. We have avoided a too vivid imagination, and have relied upon more substantial data. Definitely, this theme may be divided into three parts: The Agent, the Shows and the Auspices.

The Agent.

The ideal agent is the modest, well groomed, well educated gentleman who can converse with and address man and men in an intelligent and convincing manner. One who is not given to a loud and braggish manner, and is not continually parading to the general public the fact that he is in the show business. The profession of entertainment is a business, and must be presented and represented by a business man. Such a man has the entre to the confidence of other men and must succeed. He cannot fail. Most agents know that many so-called failures are due to the fact that a satisfactory audience with the prospective party has never materialized. Had the agent approached the subject matter in an able and efficient manner, common business courtesy would have demanded attention. He should be brief and to the point. His time is as precious as that of his auditor. He should refrain from doing anything in public he would not do in his home or in his home town.

The stranger in town is noticed and remarked. His deportment is the advance advertising of the class of attractions he represents. Thus one man can upset the efforts of a regiment of billposters and press agents. His mind should be with the shows at all times, and a really good agent, the man worth while, has twenty-four office hours per day and his employer's interest is paramount to all other interests. Such a man will succeed. Failure is an improbability. His one maxim in life should be the Golden Rule. Optimism should fairly scintillate from him as rays from radium. A small failure should be, and to the ideal agent is, a greater incentive to push harder and overcome obstacles. The greatest reward is mental self-praise. To do one's work well, and knowing that one has done his best is a far better elation than the praise extended by superiors, associates and acquaintances which is ofttimes prompted by courtesy rather than a true appreciation. By this we do not mean to insinuate that all commendation is not genuine, indeed much of it is, but the larger percentage is spurious, and, while we like it from our standpoint of vanity, we can distinguish between the two kinds.

By hard, clever and consistent work many agents are rapidly climbing the ladder of success, and success means money, and money means fortune. The silver dollars are what we are all working for, and the days of laboring for glory are fast ebbing away. The agents of the future will be higher salaried men, of a substantial station in life, in keeping with the class of attractions they represent.

The Shows.

The majority of the representative agents with whom the writer has conversed, are of the opinion that an agent should select his employer. He should represent only the meritorious class of attractions. The present day competition, which is the most aggressive in the carnival field, demands that all contracts be fulfilled to the letter. With a show of merit and financial backing this can be made possible. We think the selection of an employer should be made with the mature deliberation of a man choosing a bank for his money. Why not? A bad show, as a bad bank, jeopardizes one's business and future. There is no reason why one agent cannot make the identical territory year after year, if need be. How many of them do it? Again, why? Because the show failed the expectation of the community. Yet when the agent commenced his contracting the management promised things that were never even intended to be delivered. This was a serious breach of confidence on the part of the management. Far better results may be obtained by making a confident of the agent of the true condition of affairs. This would be an incentive for increased effort.

Many owners look only at the present and immediate future, never looking ahead at the succeeding seasons. They do not seem to realize that the business has evolved into a struggle for the survival of the fittest, and that the present day carnival business, and its various branches of revenue, is known to the average man the world over. Then why not advertise what is given and give what is advertised? It must come soon, and why not be among the first to place the business on its proper plane?

The elimination of shows that are "hard to get by with" should commence immediately. One such attraction can disturb the remainder of the organization, however be they of the highest merit. It gets to be an eyesore to the better element and leads into numerous difficulties. The morality wave, now sweeping the world, will never stop, at least in visible conditions, so again, why antagonize?

This also applies to concessions of doubtful repute. The money looks good, we admit, but again, why antagonize? Most of our causes of discontent and misrepresentation come from this source, and it has cost the management twice over the amount of the money received for the concession in loss of prestige, not to mention the monetary consideration at the moment. Let us clean up and meet men face to face with the knowledge that we are providing a safe, sane, amusing and instructive entertainment. It will remove the just-growing resentment toward the touring carnival organizations, will remove prohibitive taxes and make more real profit.

The lack of aggressiveness on the part of owners is regrettable. It appears that all branches of the carnival field have fallen into a niche of inertia and are serenely resting there. It takes new features to awaken a hearty public interest, and they are lacking. Why? There are many new features that may be obtained, but speculative timidity and useless economy prevent. In the days of few carnivals competition was light, but there was a keen rivalry for new things, but now, when they are needed, when competitive business is greater and the number of attractions has increased from perhaps a dozen to hundreds, we still stay in our niche of misconception.

It is not the unfeasibility of the proposition, for does not the high class mercantile store turn larger profits than the shoddy, back street one? Does not the larger theatrical production yield greater profits than the barn-storming show? Yes, infinitely greater, and also taking the amount of the investment into consideration. Why, then, may not a high class carnival organization repeat the efforts of their brethren of the other fields of endeavor?

Some authorities apologize for this, giving as a cause the waning life of the carnival business. Why, men, the business has not started. It is still in its infancy. But it must assert itself with new ideas and things must be presented in a better and more entertaining manner. The net profits are just as great at present as they ever were, if consistently manipulated.

One would not care to attend several performances of "Uncle Tom's Cabin" night after night, for the enjoyment of the play. Neither does the public care for the same old attractions that have been running without change since the days of Gaskill, Bostock and Ferari, and other originators. In fact, the class of individual attractions have greatly deteriorated.

The pessimistic theorists should awaken to the immigration that will positively come to this country in the next few years, and this, aided by the Rooseveltian theory of multiplication, will furnish millions of possible patrons. Let us all boost for greater and cleaner carnivals.

The Auspices.

This is a daring subject, and views are many and variegated. The question of auspices is entirely in the agent's hands, and he has a great responsibility in this instance. It is better to play a town under a license and our own auspices than under a poor local one. A poor auspice is more detrimental than beneficial. A good one of high standing is of estimable value, and they are easier to obtain than the lower class when the shows are of a studied high order. This bears out the first and second portion of this article, relative to the agent and the class of attractions represented.

The old method of town contracting may be told in an amusing and yet authentic manner. It pleases to know that this does not apply to any particular agent or show, but nevertheless was, and is in constant practice.

The over-worked (and ofttimes over-boozed) agent would tumble off some train, find the location of the Western Union office, wire for funds and this over, would drop in somewhere for a drink. He tells the bartender he has a carnival and asks if he knows anyone that can "fix" and handle it. Oh, yes, the bartender knows Jimmie Dokes, the exalted bow-wow of the United Cherry Pickers, and happening to know that Jimmie has regular office hours at Clancey's thirst emporium, gets him up and invites him down instanter. Jimmie hurries, and the agent puts that greatest show on earth stunt—girls, music and lights. But Jimmie wants the mazuma and says so. Result, some drinks, contract signed and agent on the way, after a visit to the aforementioned Western Union office.

Of course, Jimmie is stowed or hiding out when the second man arrives in town. When he is finally found or resuscitated, as the case may be, the process of getting the details into shape is going on with a vengeance, and is finished the second day after the show hits town.

Such things make Red Onion ruminate: "He was a fine committee." "Don't play any more cab drivers," wires the management. It also made the city administration remark the class of auspices, and request that in the future the attractions come into town on their merits and the city would accord them every courtesy.

The selection of a town is a far more serious detail than the usual importance attached thereto. The investment in the carnival, especially the major attractions, is quite a respectable sum, and great care in contracting should be observed. Local conditions should be thoroughly analyzed. Information as to financial and commercial activities may be obtained through banks, merchants and manufacturers. The prospective and possible drawing population must be considered. Along with this must be the attitude of the press and public. A careful investigation on these topics should be made before considering including the town in the itinerary.

The auspices should then be selected carefully, and should be of the highest standing in the community. The important thing, after sealing the contract, is the committee. Get acquainted with them. Search out the best men to serve on the various sub-committees, with reference to their abilities. Advise the show management of your progress, and send them in a letter of information as to all details, however seemingly minute they may appear at the time.

Misrepresentation must be studiously avoided, and there is no need of it with the ideal agent, the ideal carnival and the ideal auspices.

"THE State Fair is a great university which teaches by object lessons. It is the State on exhibition. It is a great showing of all methods and processes by which a State has attained its position in the world and a right to acclaim its greatness. It is the advertising agent of the State. It is the great show window of its store of accomplishments, the exposition centre of all the interests and industries of the commonwealth, and the place for the annual reunion of its citizens. To all its people the educational value of the State Fair is unquestioned and unmeasured.

"It has a patriotic duty as well. It is the duty which each citizen owes to himself, his family, his neighbor and his State to attend the fair, see what is to be seen, learn what is to be learned, touch elbows with his fellow men, and spend a profitable time and vacation."—Henry Wallace.

THE CIRCUS THAT WAS LOST.

Written Expressly for THE NEW YORK CLIPPER,

BY FLETCHER SMITH.

This is the story of a circus that was lost in the wilds of Maine. It is a true story at that, but for various reasons we will not give to it its right name. Instead, we will call it the Great Overland Show. Now this wagon show which for three years had a precarious existence, finally dropped out of sight and was lost for nearly a week until the owner, to his great astonishment, discovered it doing well under new management up in the woods of Aroostook County. But to begin at the beginning.

Years ago, about twenty-five to be exact, the upper end of the Pine Tree State was a wilderness. The Bangor and Aroostook Railroad had been constructed only a portion of the way up into the potato country, and most of the roads were mere logging paths, or trails. The now prosperous towns of Fort Fairfield, Caribou and Presque Isle were little villages reached only by stage, and Fort Kent was a wild frontier town, populated by French Canadians.

Up into this country Scribner and Smith took a wagon show and cleaned up. Following them, Walter L. Main took his show up there, and he also came away with a bunch of money. People turned out in droves to see the elephant, and although the roads were almost impassable the shows managed to make a town a day and give, in most cases, two performances.

Soon after the Main Show made its visit to this section, a resident of one of the seacoast cities conceived the idea of framing up a wagon show and playing through the State. He had limited capital, and looking about for a partner, interested a young business man of the city to put up the necessary money for the outfit. This manager was a well known minstrel proprietor who had played the State for years. This boss purchased a second-hand top, and built his own seats and jacks. He was shy on horses, and made the mistake of hiring local teamsters to go along at so much a month, and furnish their own teams. The result was, that in bad weather, and we had a lot of it, the men refused to move the show and we missed several stands every week. The show had for a feature attraction, Bristol's horses, five or six performers, and a band recruited from the home town—all first of May boys, but pretty fair musicians. The manager of the side show was George Irving, and I was along as ticket seller for him. We opened in April, in the home town, to good business, and worked on up State to Bangor, where we had a blow down on Decoration Day. From there we went to Oldtown, and on up into Aroostook County, coming back down by Eastport and as far as Castine, where the agent put us in to buck a two hundred and fiftieth anniversary celebration, and we were left on the lot.

The show was shipped home by boat and put into cold storage until the next Spring, when it went out again, only to encounter bad weather and it lasted only a few weeks. Back again it went to Winter quarters, and the next Winter I received a letter from the boss to come on to his home and frame up a show for the coming Spring. He had secured sufficient money to purchase a new tent and some horses, and he intended to own all his own stock before Spring.

During the Winter we built a band wagon and several cages, and were all ready to open early in April. At the last moment every one of the performers engaged canceled with the exception of a team from Boston, who figured largely in the story that follows. I got busy and wired Ed. Kelly, in Boston, to send me on performers, and we had enough to give a show on the opening day. I shall never forget that parade. We loaded the band into the new band wagon, made out of quarter inch sheathing, and mounted on light running gears. We were on a rough lot, and as the wagon swung out into the road across a ditch it went all to pieces, like the deacon's one horse shay. The kids set up a shout "Steve's home made show has busted," and that was not all that was busted either, for the instruments were twisted and damaged, and the bass drum was a wreck. We paraded in a rain storm just the same, putting the band in a baggage wagon, and did a fair business at both performances. We had nothing but rain for a week, and business was awful. The show finally reached a little town on the Penobscot, and here it rained harder than ever. The boss was about ready to quit and the performers were thoroughly disgusted. They stopped at the hotel and it was a disconsolate looking bunch that I had to deal with when I announced that there would be no show that day. The boss had no money to pay the hotel bill, and we were up against it proper.

He wanted to reach Bangor if such a thing was possible, for he felt sure that he would do business there, but how to square the landlord was a problem. Finally I hit upon a plan. The boat from Boston touched at the town every morning, and I conceived the idea of loading the outfit on it and shipping it to Bangor. I called the landlord into our room and with tears streaming down his cheeks the boss told him his tale of woe.

The landlord was obdurate, however, and finally I arranged to leave a pair of horses and a wagon with him as security, and he was to send a man on to Bangor to get his money. We had on the lot the worst looking horse I ever laid eyes on. He was bow legged in front and interfered behind besides he was cross eyed and thin as a rail. The boss told me to sell him and give the workingmen money for breakfast the next morning. I disposed of the freak to the lot man for a dollar and a quarter, and threw in the halter. The money I divided among the men, and I remember well they spent it all for alcohol, and got gloriously wet inside as well as out.

Well, in the morning we loaded the show on the boat and kept only the band wagon and a pair of horses to ride over the road in to Bangor. In a pouring rain we left the hotel and started on the long twenty-two mile drive. There was a bunch of traveling men in the hotel and they stocked up the wagon with a quantity of liquor that kept the bunch in good spirits. I won't dwell on that trip, but suffice it to say we pulled up at Criss Toole's Hotel along in the evening, wet, hungry and disgusted. The next morning the boss tried to borrow money from the landlord to lift the show down at the dock, but he refused to come across. The mayor was appealed to, and he also refused, and it looked as if the show was all in, down and out. The feed dealer had furnished the show the two years previous with hay, oats and provisions, and he had already left his order on the lot. The cook had built a fire and prepared breakfast for the workingmen. The boss and I after vainly trying to induce the steamboat company to release the outfit so that we could give a show, went up to the show ground, and here was the start of the finish. The agent was still going on billing, and the show had a week of good towns contracted and billed, but the boss had an attack of cold feet, and telling me to send the workingmen down to the wharf to unload the show hitched up the horses to the band wagon, threw in some bags of oats and a supply of provisions, and taking the cook along with him, drove off the lot in the direction of his home town. I was among those present hidden on the wagon, under the tarpaulin covering it. Thus we rode out of town and made a clean get away.

We were three days on the trip, tieing up at night along the road, in the woods, cooking our meals and feeding the horses. It rained all the time, and we were nearly frozen. Sleep was out of the question. We had to walk around to keep from freezing. Finally, one Sunday morning we reached home, driving up the main street just as the people were coming out of church. I stayed around town for a few days, and one day, on picking up a Bangor daily paper, I read that a show had exhibited in Island Falls the day before to good business. I showed the note to the boss and we believed that it was his outfit. We started on the first train for Bangor, and changing cars, went on up to Passadumkeag, the next town we had on our route.

It was a beautiful sunshiny day, the noble Penobscot flowed peacefully on, to later rush over the big dams at Oldtown, the little town was alive with people, and in the distance, shining in the midday sun, was the show, looking mighty good to me I can tell you.

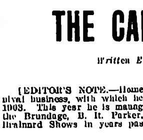
The boss started for the lot on the run, and on the way met the trouper mentioned earlier in the story. It didn't take him long to tell his story, and he had the boss buffaloed for fair. It seems he had consulted a lawyer in Bangor after the disappearance of the boss, and put in a claim for salary and damages. He had a roll with him, and the lawyer advised him to pay the freight on the show property and open up with it. He made only one mistake and that was in forging the bosses' name to an order for the release of the stuff. He put up a stiff fight, however, and had it not been that the boss was well-known and his brother was district attorney in his home county he might never have recovered his property. However, he managed to stop any further showing on the part of the man, recovered the outfit, and a few days later it was shipped back home. It was stored away in the bosses' barn and later the barn burned down and that was the end of the Great Overland Show. The boss retired from the show business, but even now can't get the circus germ out of his system, and to keep his hand in, plays the fairs every Fall with a doll rack and African dodger. He told me a few years ago that if he was not getting so old he would take a chance with a two-car show, and to-day he has made enough money to put it out right too. I am going to manage it if it ever materializes.

THE CARNIVAL TREASURER.

Written Expressly for THE NEW YORK CLIPPER.

BY HOMER V. JONES.

[EDITOR'S NOTE.—Homer V. Jones is widely known and universally liked in the carnival business, with which he has been indentified in various executive capacities since 1903. This year he is manager of one of the S. W. Brundage Shows. As treasurer of the Brundage, B. R. Parker, Con T. Kennedy, Gaskill & Mundy, and Patterson & Brainerd Shows in years past, Mr. Jones has proved his efficiency.]



HOMER V. JONES

There was a time in the history of carnival shows when certain managers settled up on a bass drum with their ticket sellers and the local committee and after holding out and shorting the locals as much as possible, put his share in the rear pocket of his trousers and went to the nearest saloon. In the morning he cashed up and what was left was the "nut" of the day before. If the sheriff did not get him before closing time in the Fall he usually had enough left to "Winter" his tops, ticket boxes, and letterheads, which were about all the show property he actually owned. The foregoing, of course, does not apply to the two or three recognized organizations that were early in the field, but just as all other departments around carnival shows have been re-organized, so has the accounting.

The office wagon, inconspicuously located on the lot, is the administrative centre of the show. To this centre come the ticket sellers before the afternoon show and receive their tickets, the collectors bring their bills, and at night the ticket sellers bring back the unsold tickets and turn in their respective receipts. All the books of the show are kept here, the manager has his private office in the rear, and the auditor settles with the committees after the night show. Every well equipped office has a typewriter and an adding machine, and is cleanly kept; it is a place for serious business, and the space for visitors is small. "Talk quick and get out," is usually the motto.

Committees nowadays recognize the fact that one good man can look after interests more capably than half a dozen, provided that one is a reasonably accurate accountant. Roll tickets, consecutively numbered, insure a fair count, and the day of settling on the box count has gone by, although for the protection of all boxes should be counted each day.

From my point of view, I am in favor of frequent changes of tickets, the price per roll is so slight, changing ticket takers, and I would have ticket mutilators at every place where tickets are used. It is my custom to start a sheet on Monday, showing the cash balance on hand, and followed up with the daily receipts from all sources, from which is deducted the cash paid out, leaving the balance to start the new sheet for the following week. This sheet also gives the date, name of the town and the auspices, weather conditions and opposition. Of course, this is merely the summary. The detail of the opening and closing numbers of the tickets sold on each show are kept in the book provided for that purpose; another book is kept for the concessions' accounts, but finally all receipts and disbursements are brought to the one sheet.

The collection of concession money is the big bug-bear of the treasurer or auditor; he must get this money in as early in the week as possible in order to satisfy the local committee, and the concessionaire wants to withhold it as long as possible. The tough luck stories the treasurer listens to in a season would fill many a book; it's a battle of wits between the two most of the time, and every time a concessionaire wins he buys himself something to commemorate the victory.

The treasurer is called upon often to exercise judgment in dealing with the shows and employees that go beyond the manager; the treasurer has an opportunity to judge the calibre of the people he deals with daily, better than the owner; some come to the wagon night after night with the exact change carefully wrapped up, every penny accurately accounted for, a clean slip of paper showing the opening and closing numbers of their tickets, the gross and percentage figured out accurately, and, as I said, the money put up in a convenient manner. It usually takes about three minutes to settle with these people, and they are on their way home. Others come in, throw down their unsold tickets, without a pin to keep them from raveling, say, "what was my opening number, I lost my slip," and while I am looking it up roll a cigarette and ask me for a match; then they blow a mouthful of smoke in my face and say, "Gee, the suckers were tough to-day."

After I have looked up the opening number, taken off the closing number, figured up the gross and deducted the percentage, all the time swallowing mouthfuls of Bull Durham, perhaps supplied several matches, they start to dig up the show's share from several pockets; maybe they find it and maybe they say: "I must have shorted myself; I'll have to go see the ol' woman and get the balance. How much do you say we took in? Gosh, there must have been a mistake on your slip; we never got that much." All this takes time, during which some well organized ticket seller is fuming on the outside.

Finally the sloppy one goes away, maybe the ol' woman comes through, and maybe she don't; I may wait for an hour for him to come back, and then have to leave his account open in order to give the committee its share, and later, passing a saloon, recognize the voice of the derelict telling his associates what a piece of cheese our treasurer is, takes him all night to settle. The next day, when he comes for his tickets, he has either wheedled it out of the "ol' woman" or borrowed from someone on the lot, and tells about coming back, but the office was closed.

The treasurer is the safety valve, and in order to be of value to his manager must have character and personality as well as a fair amount of diplomacy. It requires nerve to tell the man that owns the show he can't have money, and then it requires a knowledge of the business, a foresight into the conditions, to show and convince him why he should not take such and such a trip, or buy such and such a bit of show property his vanity, or perhaps real necessity demands, but if the relations between the owner and the treasurer are as they should be the owner relies on his treasurer's judgment, and agrees to wait until "the next town."

The tent show treasurer is both born and made, like Napoleon's mud-made generals, they have all evolved a system of their own, more or less elaborate and fitted to the necessities of their show. Some have systems that are far-reaching and show daily averages of expense down to the smallest item, such as telegrams, postage, repairs, etc., though I must qualify the statement that telegrams are small items; a glance at the telegraph account of most shows would make one wonder at the inadequacy of the United States mail service; the day and night letter rates put in force the past few years have cost shows many a dollar. In this connection let me say that in this matter of daily average and expense comes the value of the accountant, as those deadly little black figures show that five dollars a week means two hundred dollars a season, and a few of those weekly leaks make a sum that looks decidedly formidable in the cold days of Winter.

Bank, commercial and railroad accountants have seldom made good with shows. There is a vast difference between sitting on a stool in a quiet office, with nothing to distract the attention, and being cooped up in a wagon, dust and flies in the air, the musical strains of bally-hoo bands, merry-go-round organs, etc., rasping the ear. Roy Gill of the "101" Ranch Show is the shining exception to this rule. Gill had his training in a railroad office, a bank, theatre, and with the Con T. Kennedy Shows, before the Miller & Arlington people found him. To-day he is recognized as the 100 per cent. show accountant.

It may be of interest right here to recall the names of the accountants, treasurers and auditors that have attained fame with carnival shows, notably, A. L. Levering, who was Frank W. Gaskill's first treasurer and whom I understand is now Charles Frohman's London representative; Fred Shields, with Gaskill-Mundy; Fred Ward, also a Gaskill-Mundy treasurer, later with P. J. Mundy, and last season treasurer for Tom W. Allen; George Van Houten, with Frank C. Bostock; B. H. Patrick, with Frances Ferari; H. B. Von Gorder, with P. J. Mundy; Charles McKane, with Bostock-Ferari; James Corlyle (Candy Jim), with Seamen Milligen; William L. Wyatt, now manager of the Francis Ferari Shows, was treasurer for Frank C. Bostock, Bostock Ferari, Ferari Bros., J. Frank Hatch, and again Francis Ferari.

T. M. Warren has been the "Jack of the Dust" with Con T. Kennedy so long he is beginning to look like Mr. Kennedy. Harry S. Shields has handled the cash for several shows. Frank J. Norton, now auditor for the Hagenbeck-Wallace Shows, received his training in the C. W. Parker school. M. E. Wagner, this season treasurer with Louis Heth Shows is also a Parker graduate. John P. Martin, for many years treasurer of Keith's (New York) Union Sq. Theatre, was last season in the wagon of the Allman Shows and is to be the general agent the present season. Orvill Brunnell, with the Mazeppa Greater United and Rice and Dore Water Carnival, has deserted the road to accept a position with the National Printing Co. of Chicago. Barney S. Gerety began his career with Wortham and Allen and last season was with C. W. Wortham, where he will be found the coming season in an advanced capacity. Not forgetting Frank G. Scott, of the Johnny J. Jones Shows.

Some owners believe in keeping a close check on the coin, and have trained their wives to handle the money end of the show. Prominent among these are Mrs. C. Smith who has handled the finances with the Smith Greater ever since its inception. Mrs. James Patterson handles the office detail with the Great Patterson Shows, and is not only a fine accountant, but has a head for the general show business. Mrs. W. J. Allman is another wife that is a real helpmate to her husband; Mrs. Elizabeth Hampton, of the Hampton Great Empire Shows; Mrs. M. B. Westcott, of the Westcott Shows; Mrs. Irv. J. Pollack is a valuable asset to the show she is with. The foregoing list does not by any means comprise all the carnival accountants past and present. Space forbids an exhaustive list. The writer merely mentions those that have come into his mind at haphazard.

Summing it all up briefly, the treasurer should be the closest man to the owner around the show, and should have his fullest confidence. I don't mean as to booking, contracting or hiring people, but when any question affecting the finances comes up he should be consulted and given consideration, that is, if he is competent; if not, fire him and get a competent man. Another thing, the competent, valuable treasurer will be just as careful to see that the committees are protected and get their due as he is that his owner receives his share. That's business.

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THE DAYS OF TONY PASTOR.

Al. Fostell, author of the interesting article on former variety acts who played at Pastor's, in New York, and who are still alive, received, in response to his invitation, a number of corrections and additions regarding some of the people he referred to, and herewith takes pleasure in presenting them for the benefit of those who preserved his article.

"Lucy" Daly is the wife of Hap Ward.

"Bill" Seeley and J. Royer West formed the team of Seeley and West. John McDonald was Seeley's partner for a time under the name of West. Pop Kerwin was another "West."

Clara Moore is dead.

Dave Murphy, of Bryant and Murphy, and Murphy and McCoy, died in 1900. His wife, Ruth Murphy, is in Provincetown, Mass.

Tony Farrell built, owned and ran the Shore Inn at St. James, L. I. Mrs. Frank McNish is living in retirement in her own home a short distance from the Inn. The Farrells were married thirty-three years ago, on Jan. 4.

Of the old team of Collins Brothers, Lew and Frank, Frank is still alive. Lew began his career in 1862, and at that time was known as Pankurst and Collins, and were with Duprez & Benedict's Minstrels, and Emerson, Allen & Manning's Minstrels. Frank Collins began his career in 1864, by kind permission of G. L. Fox, at the old Bowery Theatre, his partner at that time was Putsey Shay, better known afterwards as Harry Shay, the Pittsburgh favorite. After separating with Shay, Frank joined hands with Master Martin for several seasons, then with Dan Waldron, of the big four, and later he joined with Billy Cronin (who later became of the team of Scanlon and Cronin) and as Cronin and Collins they played together at Barnum's Museum, Spring and Broadway, until the fire, after which they went to Tony Pastor's, who gave them the name of the original Bowery Boys, Cronin and Collins, after which they separated, which was in 1869, when Frank joined hands with Lew, as the Collins Brothers, playing the leading variety theatres to San Francisco, where they took Mackin and Wilson's place with Kelly & Leon's Minstrels, and on their return to Chicago they again went back into the variety halls and worked their way to Texas, and at Fort Worth, Lew was taken sick and went back to Chicago, where he died in 1883. Frank worked alone for a while, until he joined the Four in Hand, Haley, Keegan, Talbot and Collins. They joined Thatcher, Primrose & West's Minstrels, and stayed with that organization until Frank was stricken with locomotor ataxia. In a year's time he improved enough so that he was able to join Sweatnam, Rice & Fagan's Minstrels, and with whom he made his last appearance, and ever since he has been confined to his home with said disease above mentioned, which he says is gaining on him, slow but sure. Some of the old boys of days gone by, who still remember him, pay him a visit occasionally. Big, good-natured Jim Tenbrook, of the old team of Dooley and Tenbrook, called on Frank Christmas, with an automobile, and took Frank to the Empire Theatre, Brooklyn, to see the Behman Show, with which Jim is one of the hard workers; and Frank says Jim is still there with the goods, as in the days of old. Frank Collins resides at 302 Decatur Street, Brooklyn, N. Y., where he would be pleased to see or hear from old time friends at any time. Always at home, so call or drop him a line of good cheer.

George Leslie is enjoying himself with *The New York American*. A. J. Merritt, of the Three Merritts; Will S. Bensley, equilibrist, connected at present with the Bensley House, of Philadelphia. Barney Flynn and Annie Howard still in double harness, holding their own.

Bert Marion, formerly of Marion and Pearl, now of Marion and Deane. Frank O'Brien, J. P. Hill, Edw. Barnell, of Edwin and Lauretta Barnell. That well known couple of old time favorites of operatic sketch fame, manager and producer, Charles and Minnie Burroughs. Griff Williams, formerly Williams and Lewis, and Williams and Molburn, is now manager for one of Gus Hill's shows. Charles L. Alton and Bill Baker, formerly of Baker and Randall, wants to be remembered.

Joe Fox's early partner was Charles Atkinson.

Charley West is dead.

Matt Wheeler is still active.

Danny Mann's first wife, Dolly, is dead.

Chas. K. Harris is in the movies on the Coast.

Steve Sarsfield has quit the business.

Ella Wesner is in the Home for Incurables at Fordham, N. Y. Her sister, Maggie Bernard, is dead.

Harry Watson began as a blackface song and dance man in 1859.

Charley Fostelle has given up the restaurant business.

Chas. Sutton died in 1904.

Dan Collyer is living on Staten Island.

Thompson and Kerns separated before 1870.

John Healy has left the Al. G. Field Minstrels.

Jack Sheehan is the oly survivor of the "Four in Hand." Harry Talbott died in 1887.

Lenora St. Felix died in 1880.

Billy Clifford's theatre is located at Urbana, Ohio.

Charley Loder's home is at Collegeville, Pa.

Harry Lansing was shot accidentally Feb. 10, 1887.

John Blackford, of the Four Emperors of Music, died in 1903.

Mr. Fostelle received over a thousand letters from readers of THE CLIPPER, commending his masterly review of the Old Days of Tony Pastor. All inquiries concerning some that he did not mention in the article can be answered by the statement, that he confined it almost entirely to those who are still in the land of the living.

Among the many who complimented Mr. Fostelle for compiling this masterpiece, and THE CLIPPER for presenting it to its readers are:

Frank Dumont—"You have certainly knocked them off their pins with your vaudeville article."

James Madison—"Permit me to congratulate you on the very valuable contribution you have made to the annals of variety history."

Harry W. Cortles—"Twenty-one columns—some job. Very interesting, and the talk of the profession."

Judge Horlon—"Fine. No one could do better. The big noise was a wonder."

Geo. L. Gregory—"I read the great write-up with keenest interest."

Jas. A. Reilly—"Precise, interesting and enjoyable. Justice to all."

W. H. McGown—"Astonished! How was it possible? One of the world's wonders."

Major Burke—"I thank you and THE CLIPPER. You got that. It's on record, and how it has made our old playmates sit up."

Chas. H. Allen—"Sat up all last night going through it. 'A masterpiece by Al. Fostell' is the proper term."

Billy S. Garvie—"It will go down in history for future generations to consult."

Fox and Ward—"A surely great article. Correct, and will be read and kept by thousands."

John N. Phillips—"No man could duplicate your excellent write-up. Brought to me many happy memories of the good old days."

Will S. Beecher—"Christmas Number, all right! Article had a punch in it that knocked all the stuff in the other papers."

Edmund R. Lyon—"Most correct and careful writing. Made me see them all, as if they were in front of me, doing their turns."

Jeppe Delano—"Al. Fostell is some writer. You mention people we had forgotten. A grand article."

Herbert S. Renton—"A mighty fine stunt. You speak from the heart nut."

Jack Donohue—"Article puts you in the Hall of Fame. Congratulations. While under its magic spell I saw the finest variety show I ever saw."

W. J. Sheridan—"Most prized piece of dramatic literature. Most complete of its kind that has ever appeared in print."

Senator Frank Golden—"This CLIPPER beats them all. The leading show paper always. Article is a fine piece of work."

A limited number of copies of the Christmas Number of THE CLIPPER, published Dec. 10, 1914, which contained the article, can be supplied at the publication office of THE CLIPPER, at fifteen cents each, by mail.

CHAMBERLAIN BROWN NOTES.

Blanche Yurka is rehearsing under Frank Reicher for his series of plays, that will open in New York in a fortnight.

James Duncan is with Rosalind Coghlan in her new vaudeville act, at Baltimore this week. He was formerly in stock with Vaughn Glaser, and is one of the coming juveniles.

Jane Salisbury assumed the lead in "The Sea Wolf" in a few days' notice. The piece is at the Tremont Theatre, in Boston, now.

Frances McLeury is seen as Ethel Granger Simpson, in "The Man from Home," at the Boyd, in Omaha, this week.

Joseph C. Smith left last week to join Joan Sawyer as her dancing partner. Frances Demarest, his wife, is touring with a Winter Garden show.

Beatrice Harron and Livia Nye have left to join the Leftwich Players, in Savannah. Miss Nye was formerly with Jessie Bonstelle.

Carl J. Brickert closed in Springfield on Saturday, and on Sunday signed a five year contract with Chamberlain Brown to let him act for him exclusively. As a leading man for Poli he is considered one of the best.

Warda Howard, of the Wadsworth company, in the Bronx, received an offer the past week to head a stock in Montreal, but her many New York admirers persuaded her not to leave them, so she remained.

Neil Pratt is to put on a production of "The Time, the Place and the Girl," at once. Laura Jaffrey, the well known prima donna, will be in the cast. Mr. Pratt has staged all the Cohan pieces with success.

Bert Wilcox, Ethel Huyler Gray and Jules Epailly opened in their new vaudeville act on Sunday, and from present reports Mr. Wilcox will get the Orpheum time on the act. As a headliner Mr. Wilcox is one of the biggest drawing cards.

BIG THEATRE FOR LYNN, MASS.

On the site of the old Sagamore Hotel, in Lynn, Mass., Mitchell Mark and his associates will erect a magnificent theatre on the lines of their successful New York House, the Strand. The house will be built on similar lines and will have the same kind of entertainment. The theatre will seat 3,500 and will open on Labor Day. Al Newhall of the Comique in Lynn, will manage the new house.

HARRIS KEEPS OPEN.

Unless Selwyn & Company change their plans, their theatre, the Harris, will be open all Summer, with, possibly, "Twin Beds" as the attraction.

RITA JOLIVET will head a No. 2 "War Brides" act for the Keith Circuit.

"TABARIN GIRLS" NOTES.

Sixteenth week for Greenwood and no end in view. Looks as though we would have to work all Summer.

Met Joe Jackson, Cleveland's great out-fielder, with his own show in Winston-Salem. He has 'em all guessing. A queer boy, but a fine fellow.

Laid off Monday, 8, for a one-nighter at Auditorium, Winston-Salem, and we all caught "Lady Luxury."

After three months in the cotton belt, we are now in the land of tobacco. This week Prince Albert and Mecca, with Durham only two weeks ahead. That ought to be a "Bully" week.

Sent the manager of the house himself out for a can of green steam in Spartanburg, S. C. Guess that's going some!

Lots of fans down here and they all read THE CLIPPER, so regards to them all.

March 6 was Gussie Vernon's (Mrs. Jack Lord's) birthday. Her husband got a new suit.

Probably ninety-nine out of every hundred New York performers and musicians, in the burlesque and musical comedy line, especially, know Dave Newman by his first name, but I wonder how many of them know what I know about him. Sh! Ask his barber! He keeps a tonsorial outfit in the pit and nurses the few he has left between numbers.

"THE ARGYLE CASE" AGAIN.

Robert Hilliard has evidently tired of living a life of leisure, for he is going to star again in his successful play, "The Argyle Case," opening in Brooklyn, on March 22. In his support will be Stella Archer, Olive Oliver, John Beck, Albert Bruning, William Clark, Arthur Shaw, Agnes Evarts, Walter Thomas, Edwin Holland. George Summis will be ahead of the show. The show plays Jersey City for a week, Philadelphia, two weeks; Baltimore, one week, and then it comes to the Standard, New York for one week.

SIP TEA AFTER MAT.

A new feature at the Orpheum Theatre, in Portland, Ore., is the "complimentary tea" given patrons, following the regular performance every Wednesday afternoon. This service should increase the popularity of Portland's leading vaudeville house.

T. P. U. BALL.

Theatrical Protective Union gave its entertainment and ball at New Amsterdam Opera House, New York, 13. A splendid bill was given, including, among others: Bernard Granville, a good singing quartette, and a wonderful one legged dancer. The dancing was also enjoyed by the big crowd.

NEW CORPORATIONS.

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Venus Film Corporation, New York.
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C. E. O. Theatre Corporation, New York.
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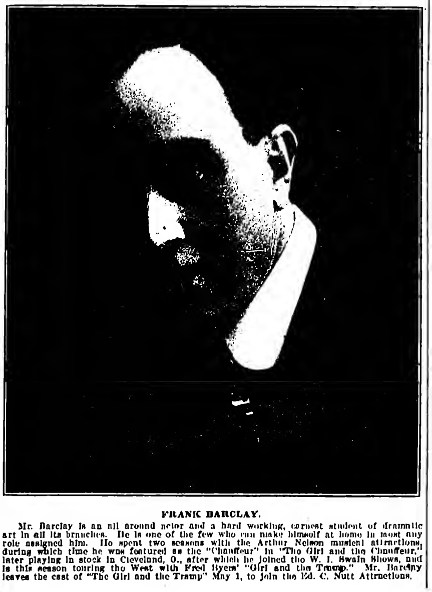

FRANK BARCLAY.

Mr. Barclay is an all around actor and a hard working, earnest student of dramatic art in all its branches. He is one of the few who can make himself at home in most any role assigned him. He spent two seasons with the Arthur Nelson musical attractions, during which time he was featured as the "Chauffeur" in "The Girl and the Chauffeur," later playing in stock in Cleveland, O., after which he joined the W. I. Swain Shows, and is this season touring the West with Fred Byers' "Girl and the Tramp." Mr. Barclay leaves the cast of "The Girl and the Tramp" May 1, to join the Ed. C. Nutt Attractions.

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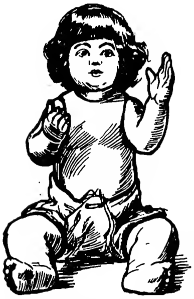

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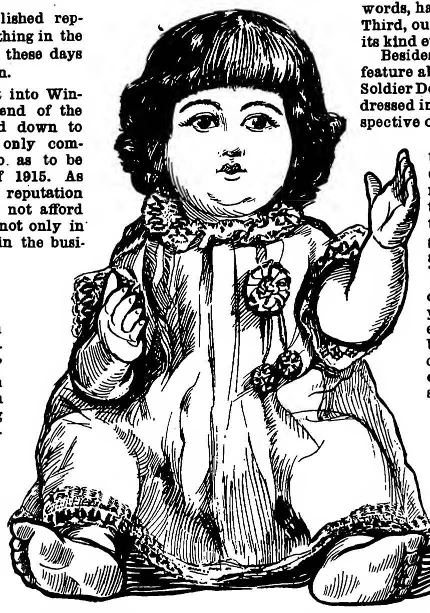
When the Carnivals went into Winter headquarters at the end of the season of 1914, and settled down to a well earned rest, we only commenced our real work, so as to be ready for the season of 1915. As stated above, we had a reputation to uphold, and we could not afford to let anyone steal a march on us. And here we are, not only in the swim, but far ahead of all our friends and foes in the business with our latest creation

"BILLY BOY"

The birth of this doll baby will be marked down in the annals of doll history as epoch making, and something never heard of in the "ALL COMPOSITION DOLL" business on the American continent. The assassination of an Austrian archduke started the greatest war in history, and it will prove that we can make everything in America as well as they can in Europe, especially dolls.

It is our honest belief that we have accomplished something in the manufacture of our new doll that we may well be proud of, and something we need not be ashamed to label: "MADE IN AMERICA." There are several points we wish to bring out.

Firstly, our doll is lighter than anything heretofore made in this country. Approximately four pounds (think of the saving in express rates). Second, our doll is, commercially speaking, unbreakable; or in other words, hard to break under ordinary usage. Third, our doll is cheaper than anything of its kind ever produced in this country.



Besides our new Baby Doll, which we feature above, we have added a full line of Soldier Dolls of all nations, 32 in. high and dressed in the correct uniforms of their respective countries.

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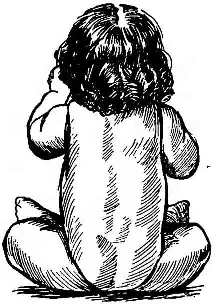

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J. O. McCAFFREY will anounce his plans in full very shortly. Rumors have it that he will have a number of exclusives with an exposition company now being organized in St. Paul.

JOE WEINBERG has six concessions with Harrington's Great Southern Shows.

More than twenty-five concessions were at the George Washington birthday celebration recently held at Laredo, Tex. Paul Hunter being in the lead.

CHAS. E. MEYERS promises some stores all in a class by themselves this season. He is capable of doing it. Since we come to think of it he is not far behind any of them in the punch board line. It will be remembered that he originated the Persian Rug wheel.

GOSS AND CO. of Detroit, according to Felece Bernardi are hard to beat when it comes to tops for concessions. He bought fifteen of them last season. Maybe more this.

You cannot buy a Clock hoopla on tick.

HARRY WITT recently closed contracts with Irv. J. Pollock, general manager of the Rutherford Shows, for eight first class concessions. All red, white and blue tops, all uniform. He also signed up with Meyerhoff & Levitt Shows for seven concessions of the higher order. Mark Witt, assisted by Louis Rathbum, will manage the latter stores.

MARK WITT has been opening stores of all sorts in the New England country this Winter.

WHAT do concession people do in the Winter time?

HARRY WITT operates the Witt Novelty Co., with headquarters in Dorchester Mass. Last season he was with the Joseph G. Ferari Shows, with some wheels and quite a number of other concessions.

COLORED TOPS, colored side walls and a new color for seats, poles and stakes will help to drive originality and distinction to the appearance of any midway.

ALARM clock wheels should wake the natives up. Ha, ha! Denoting chagrin.

CHAS. BARTHEL will leave Kansas City very shortly for Chicago, where he will make his headquarters until the opening of the Great R. L. Carroll Carnival, with which company he will have several concessions.

PERCY COURT will probably "pop-it-on" at some stands when things get in motion for the season. Great Berlini is requested to note.

LEWIS.—You write first from San Francisco.

VERNA STEVENS will have one of the Gauthier knife racks with the Ed. A. Evans Shows.

CARNIVAL.—The Hempstead Fire Department will conduct an open air carnival in connection with the Convention and Tournament of the Southern New York Firemen's Association, during the week of June 7-12. For concessions and all information apply to WILLIAM L. POWERS, 36 Terrace Ave., Hempstead, N. Y.

In answering ads. please mention CLIPPER.

PARKS AND FAIRS

STATE MEETING OF FAIR ASSOCIATION.

The annual State meeting of the Pennsylvania Association of County Fairs was held March 9, at the Bolton House, Harrisburg, Pa., at which the following officers were elected:

President, Wm. G. Murdock, Milton.

Vice presidents: Walter R. Buckman, Byberry; T. W. Pielette, Towanda; Geo. H. Fowler, Stoneboro; A. J. Hinrichs, Washington; all of Philadelphia.

Secretary and treasurer, J. F. Seldomridge, Lancaster, Pa.

Executive committee: John A. Bollman, Lebanon; F. H. Marvin, Mansfield; Jos. E. Einstein, Carlisle; R. M. Wilson, Milton; W. Wake Morgandage, Corry.

This association had prepared and have now introduced in both the Senate and Legislature, a bill asking for a larger State appropriation for county fairs, also passed a resolution that hereafter any fair association having trouble in regards to payment for concession or privileges, not paid in full, or bills not paid by horsemen, to said association, such association shall at once report to the secretary, and he immediately send notice thereof to all the secretaries of their association. The meeting was well attended, being the largest attendance at any annual meeting held by the association.

THE DELAWARE STATE FAIR 1915.

The decision of the directors of The Delaware State Fair, at Wilmington, Del., to hold the fair at nights, as well as day, has met with the unqualified approval of the citizens of Wilmington, because Wilmington, being essentially a manufacturing city and of more than 100,000 population, thousands of mechanics having steady employment have been unable to attend the fair during the day.

This decision to hold the fair at night was made out of deference to this vast army of good spenders and it should prove a harvest for the Midway shows and concessions who thus will have a double chance at the money here.

As the Midway will be one of the special features of the fair, all good, clean attractions will want to include this live wire fair on its circuit for 1915.

J. Leonard Johnson, who again has charge of the attractions and concessions, will assure all of locations where they will be sure to get the money. Address him at No. 1 West Fifth Street, Wilmington, Del.

FRED MARDO has changed his address to the Orpheum Theatre Building, Boston, Mass. He is now booking the Loew acts in New England parks and fairs.

RESERVOIR PARK, Paris, Ill., opens season Sunday, May 10. Boating, bathing and band concerts are the attractions Wednesdays and Sundays.

SMITH'S PARK, Clinton, Ill., will open May 30, with free moving pictures as the attraction.

EAGLES PARK, Brazil, Ind., which opened last season is being dismantled and will be offered for sale for residence purposes. Poor street car service is cause given for closing.

LAUGHTER'S PARK, Seelyville, Ind., opens May 9. Roller skating, dancing and moving pictures are the attractions every night, with band concerts Sundays.

CO. B. ARMORY, Terre Haute, Ind., is being converted into a roller skating rink.

C. D. KETCHUM has opened a new rink at North Terre Haute, Ind.

SEELYVILLE, IND. new rink opened March 7.

YOUNG'S GARDEN, Sam Young, manager, will open season May 15.

FOREST PARK, five miles North of Terre Haute, Ind., was laid out several years ago by a stock company, with the assurance when completed a car line would be constructed from Terre Haute, but the line was never built, consequently the park was closed, and has only been used for picnic purposes since, and last season proved a popular resort. Edgar Coffey has leased the park and will open May 30, an up-to-date amusement resort, including a bathing beach. Band concerts every evening and Sunday, with hourly auto service from Terre Haute.

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Carnival Tents

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DETROIT, MICH.

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1 CENT PER PACK
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CINCINNATI, OHIO."

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245 New High St., Los Angeles, Cal.

Side Show Curiosities FOR SALE

Big Special Features, with or without Paintings, for 5, 10 or 20 in one Show. Strange, remarkable. Animal or human. Illustrated price list free.
WM. NELSON, 514 E. 4th St., So. Boston

ED. W. BUFORD has leased twenty acres in residential section of Nashville, Tenn., and will open an amusement park.

NORWOOD PARK, Clarksburg, W. Va., opens May 29.

THE VICTOR AMUSEMENT CO. will open their park near London, Ont., on May 2

CYCLE PARK, Dallas, Tex., opens May

LUNA PARK, Mansfield, O., opens May

ELYSIAN GROVE, Tucson, Ariz., opens April 25.

ORANGE LAKE PARK, Newburgh, N. Y., will open May 30.

COOK'S ELECTRIC PARK, Evansville, Ind., will open May 10.

GENTLEMEN:—
"Unaccustomed, as I am, to public speaking—"
Aw! Forget that stuff—(Red Onion.)
THE ORIGINAL
PLAY BALL MACHINE
Is now $60.00 Net, F. O. B. Aurora.
THE CONCESSIONAIRE'S MINT—NOW READY FOR YOU
Write for special illustrated literature—FREE.
THE PLAY BALL MACHINE CO., Fox Theatre Bldg., AURORA, ILL.

THE PARKER PORTABLE JUMPING HORSE CARRY-US-ALL

THE PARKER PORTABLE JUMPING HORSE CARRY-US-ALL will be the star money-getter with the great majority of carnival organizations during the season of 1915.

More than 77 per cent. of them used Parker machines exclusively last year. There are good reasons for this, which I will be glad to explain.

The "Parker" is the only real portable machine. It has imitators but no competitors. Its distinguishing features are fully protected by letters patent, and infringers will be prosecuted to the full extent of the law.

The name "Carry-Us-All" is now copyrighted. It will be a guarantee of the best obtainable in a riding device.

PRICES AND FULL PARTICULARS MAILED UPON APPLICATION

C. W. PARKER, Leavenworth, Kansas

CARNIVAL CONVERSATION

By WILLIAM JUDKINS HEWITT,
("Red Onion.")

WHILE you are alive be a live one.

HERBERT A. KLINE is said to have made a very extensive trip through some of the Southern States recently, around Montgomery and so on. Wonder what is up?

MANAGERS.—Get your route straightened out right.

CHAS. VAN NORMAN, of incline bicycle high diving fame, was seen in Chicago recently. He was with Wortham & Allen some two seasons ago.

WALTER K. SIBLEY'S diving queens must like the big water show. They are all signed up for another tour with the redoubtable Walter K.

"HERMAN Q. SMITH, press agent World at Home." 'Tis well.

AMORITA (Mrs. Baba Delgarian) had a lay off week in Chicago last week. She is still with the burlesque. She opens her carnival season April 12, in Leavenworth, Kan., with Delgarian & Zinney's Garden of Allah.

A WISE IRISHMAN once said: "Many men speak twice before they think once." How true.

JAMES PATTERSON AND FRED BECKMAN were visitors on business in Chicago last week.

R. L. LOHMAR has been chosen to be among the big ones in days to come. Now he is general agent for Tom W. Allen.

JIMMY WALTERS is in Chicago. Has been there for some time.

WHERE is Blondy Baskin?

BABA DELGARIAN AND MIKE ZINNEY have been very busy in Chicago for the past two weeks on the committee that has been getting funds for the Armenian Relief Association. They are said to have been very successful in raising several thousand dollars.

K. NEIMY will have one or more shows with Nat Reiss when he opens in or near Chicago some time in May.

ARTHUR DAVIS.—Welcome to the fold of general agents. We predict much success for you as the general advance manager of the Famous Nat Reiss Shows. Arthur, thought you would finally fall in line.

IF YOU are a "grouch" don't be sore at anyone else but yourself if the world don't notice you. You don't belong in the carnival game where real fellows are.

T. M. WARREN AND FRANK J. NOETHEN have received a cordial welcome as auditors of The Showmen's League of America.

CON T. KENNEDY and Wortham & Allen and Rice & Dore have the right idea. Spread the paper and splash the printers' ink.

JAKE FENN returns to the Nat Reiss fold as secretary and treasurer. How many years has he been serving Nat in that capacity, you say? We answer oh, many, many.

HE MAY have been a clea-ver boy in the butcher shop, but in the carnival business? We won't reply now. He may grow up to be all right. Gee, that hit him square in the eye.

JOHN P. MILLER will have a carry-us-all and big Eli wheel with the Famous Nat Reiss Shows, if you please. John P. came from Indianapolis to Chicago recently to confer with the genial Nat.

FRANK ALLEN, formerly with the Great Clifton-Kelly Shows, claims he is retired from the carnival game. He is at his home in Pittsburgh, Pa., according to our friend M. A. Stice, who just returned from there to Chicago.

THE Standard Engraving Co. of New York, says: "Make good. Don't make excuses." That's good stuff. How many do? All should.

MORAL.—Why worry? Even the matches loose their heads.

E. R. BENJAMIN will have his show with Heinz & Beckman and not with L. J. Heath's United Shows, as heretofore announced.

GEORGE R. STEVENSON will have a big musical comedy with L. J. Heath's United Shows to be known as the Tipperary Girls. Ten female and three male artists to comprise the roster. Looks good from here. George R., are you from Boston town?

BEN ROSENTHAL is dead. It is sad news. We are sorry to lose him. He was one of the real popular "bookers." His many friends in the fair and carnival world will mourn their loss. May he rest. He played a square game. "Big Ben" they called him.

YOU can smile more out of a man than you can "bawl" out of him. Remember this.

COL. E. O. SKIFF is in Chicago.

MAX GAUDER'S big animal act is among the features booked for the Herbert A. Kline Shows. Some acts. You know them.

K. G. BARKOOT.—How many State fairs are you going to play? Al. F. Gorman says at least three.

CHAS. S. HATCH won't say yet. We hardly think he will leave us this season. Chas. S. is still enjoying home life in Chicago. Nothing like a nice home. Boys, think of that this Summer when you are on the road. Save up a little. Never mind what the "Onion" does.

MANY of the stars and dancing queens of the carnival world have lent their services to burlesque this past Winter. Some very successfully, we are told.

LESTER ROSE is a carnival press agent now. Wonder if we will get Harry F. Both of them were connected with the Western Bureau of THE NEW YORK CLIPPER some time back. That Western office of THE OLD RELIABLE is some good school to graduate from.

BARNEY S. GERETY came from San Antonio to Danville, Ill., and thence to Chicago, some days ago to be with those present in the windy town. Barney S. makes his headquarters at the Grand Pacific Hotel, and seems to enjoy its hospitality. He is due back in the Alamo City soon to take up the work of handling the coin with the C. A. Wortham Shows. That proficient one declares there is really no limit to the "Little Giant's" cleverness, and that his present season's offerings will for one real fact startle the carnival world at the opening at the Battle of Flowers. It must be so. Look who is with it.

HARRY E. THURSTON closed his museum in Indianapolis, March 1, and came to Chicago, where he is making his present headquarters. While in Chicago he is very busy placing the "Tango Waltz Ride," of which his brother Howard (Thurston, the great magician) is responsible. Harry says: "One of them will be in Riverview, Chicago, when it opens for the season." He expects to leave shortly for New York and Eastern points to place that ride in some of the leading resorts patronized by amusement seekers during the Summer.

THERE they go again. "Remained over the second week at the request of the mayor and city officials thing." Please do not do it, you make it bad for the carnival business in general, and the others that come after you. One week in any town and city, and the natives are ready for you to go hence. We are right on this, too. Yes, we know it.

D. C. MCDANIELS made up his mind to go with the Tom W. Allen Shows, we are told. He is due in Webb City, Mo., about now. D. C. spent nearly all of the Winter in Leavenworth, Kan., making trips to Kansas City ever so often. He will have a show and some other things with Tom W.

BERT WARREN will manage the carry-us-all with the A. B. Miller Greater, opening in Moberly, Mo., or was it the big Eli?

W. A. SPENCER AND MRS. W. A. are now making their home in Leavenworth, and with W. R. Rea Nar are getting the Temple of Mirth framed-up to be with the Jarvis-Seeman organization when it opens in Sedalia, Mo., in April. Guess that is the opening stand. Am be right? Yes, Harry.

TWO or more of the large carnivals will take a stand or two in Kansas City, Mo., in the early part of the season. They will handle them like big city propositions. Bound to be successful, if so promoted.

R. F. TREVELLIC, of the Western Vaudeville Managers' Association fair department, says he is one of THE NEW YORK CLIPPER'S best boosters. He likes the way it handles the outdoor business news. R. F., thanks for the good things you have to say for THE OLD RELIABLE.

WHO knows what the carnival of to-morrow will be? It grows and grows.

THE INTER-STATE PRESS SERVICE, of Chicago, is putting over some great publicity for some of the carnivals. It is a good system. Yes, system.

C. H. ARMSTRONG is growing as a big showman. Watch him at the Riverview Exposition this Summer and at the fairs this Fall.

THE WORLD AT HOME closed about nine fairs and celebrations during the fair managers meeting in Chicago. Some of the big, big State fairs.

C. P. ESLICK has engaged James F. (Col. or Doc.) Barry to do the talking on the front of his ChuChu Girls with the World at Home this season. He starts in at Davenport, Ia., we are told.

MORAL.—If you have the goods deliver them. Never mind substitutes or "bunk."

J. S. BAGLEY is still in Chicago. He says he has not fully decided yet. Wonder why?

LUMAN C. MANN, once in the East as a talker and lecturer, is now in and around Chicago. He is one of a few successful lecturers on moving pictures. He was given some strong endorsements by the press of Milwaukee during a recent engagement there.

TALKERS.—Read W. X. MacCollins' words to talkers in this issue. Mac knows whereof he speaks. He is still in Chicago waiting for the call.

"HE DID NOT GO in the carnival business to be a p-i-k-e-r." Moral.—A-d-v-e-r-t-i-s-e.

W. D. PARKER, of the Co-operative Acts, is making Chicago his home, as usual.

RHODA ROYAL'S statue horses will be featured in the society horse show with C. A. Wortham. You knew that before. Oh, well, that's all right.

ARTHUR HODKIN, son of M. S., will be with the C. A. Wortham Carnival when it opens in San Antonio. Arthur is at present at his home in Chicago.

MANAGERS.—You must have a press agent. All live managers have. Get a good one and get him now. Moral: If you expect your picture to hang in the "Hall of Fame" you must have a literary agent.

BUCKSKIN BEN.—Do you put out your own carnival or do you take out the Wild West Dog and Pony Show? Let's hear from you. How were things in Cambridge City, Ind., this Winter.

FRANK REED.—Where are you now? Frank, when we begin to get ready to open we always think of the former members of the lots. Are you with us now?

NAT REISS expresses himself as highly pleased at the results obtained from his recent ad. in THE OLD RELIABLE. Nat reports that he is framing up in great shape.

THE lookers and bookers were very busy during the recent gathering of the fair managers. Which is the better of the two, the "looker" or the "booker"?

AL. F. GORMAN at this writing is in Chicago. He reports things in the routing line of the K. G. Barkoot Carnival as going along fine. The route shows that Al. F. must have done some fast stepping since joining the K. G. forces.

LEO CUMLEY will be one of Felice Bernardi's agents when he opens. Leo has been in Chicago nearly all Winter.

JAMES J. FORD.—Heard you had retired. How is the Pacific Coast? What about the big sparkler?

MAUDE JAMESON will have a concession again with the C. A. Wortham Carnival. Probably something like a hoop-la.

JACK SLOTKIN, of the big bird store, is still around among the boys in Chicago.

AL. LATTO is due to leave Chicago about now for Webb City, Mo., the opening stand of the Tom W. Allen Shows. See Al's ad. in another column of this issue. He wants agents. He is all well again. He never looked better.

SAMUEL GLUSKIN AND CHAS. E. MEYERS have joined hands for a short tour. They are due to leave Chicago shortly, for San Antonio, Tex., to play the Battle of Flowers, at which stand Myers has some ex'a. Some jump. But some concessionaires. You can always reach either of them by addressing NEW YORK CLIPPER.

IKE FRIEDMAN'S experience should serve him well as director of concessions with the Rice & Dore River Exposition.

D. J. O'BRIEN, the candy manufacturer, of Omaha, is coming out shortly with an announcement that will no doubt prove interesting to candy wheel men. They do tell us it is a dandy package.

CONCESSIONAIRES, AGENTS AND ASSISTANTS.—Don't call every man that comes up in front of the "store" a "chump" if he does not happen to take to your wares. Said "chump," as you are wont to call him, may be the man that owns the town. We know lots of so-called "chumps" that can buy and sell some near wise "guys." Harken until this.

IKE LEWIS is in Chicago. Has been for some time. He did not remain long in San Francisco.

WHAT some of them will have this season—but where? Jan. Owens, dolls; A. C. Jenson, big lien alarm clocks; Sam Burt, plate boards; Harry Filmore, cat rack; J. A. Smith, dart gallery; C. E. Levine, high striker; H. A. Millbone, cane rack; Chas. R. Love, swinging ball; Harry Jack ?, Ike Faust ?.

JOE HARRIS is still in Chicago. He may be getting out soon. We wonder where?

IKE FAUST is still in the Windy City. He will be out on the road soon. Ike is a great NEW YORK CLIPPER booster.

CHAS. E. MEYERS has been suffering with a sore finger. It did look as though it would keep him from working for a while. It is better now.

COME here, boys, and rack these canes.

JOE END, of the Fair Amusement Co., did step around very lively during the recent fair managers meeting in Chicago. Step in and see him in his Chicago office. He is a live one.

O. M. HUNT writes from Iowa City, Ia.: "The most successful tabloid musical comedy on the road to-day, 'The Whirl of Mirth,' plays three days, March 18 to 20, at the Globe Theatre, Kansas City. Have the band and committee to meet me. I am a busy man. I do at least twenty-five minutes' work in three days. Give my best regards to the Mayor of K. C. and THE OLD RELIABLE. We are at the Orpheum, Lincoln, Neb., for the first half."

C. W. PARKER, from Leavenworth, Kan.: "What's a good name for a crazy house? Ed. A. Evans wants to call his 'A Long Way to Tipperary.' Charles Andress is delighted with his new machines. Plenty of news, but no time to write now."

HOWARD FOGG, from Los Angeles: "I have contracted for the coming Summer with Foley & Burk. I bought the entire show of Don Carlos and Howard Fogg, and will continue it under that name. Howard Fogg and W. J. Williams, owners; Mr. Fogg, manager, and Mr. Williams, treasurer; Bobby Killiam, producer; Jon Brown, props; John Walker, cage attendant, and Tom Williams, hostler. The show has been in Winter quarters since Jan. 20, when we took charge. It has all been built over new and re-painted. We have added five monkeys and one baboon, as well as adding to and improving the famous monkey hotel. Have new banners. With a strong frame-up we feel certain of a most successful season. Open with Foley & Burk, at Fruitvale, Cal., on April 6. I have been for years a reader of THE NEW YORK CLIPPER, and think it one of the best of its kind ever published. Foley & Burk will have ten strong attractions. Write me the prices of page ads., and size of spaces."

HARRY G. MELVILLE

Is the Western manager of the New Toy Manufacturing Company, with headquarters in Chicago. He is a member of The Showmen's League of America, and one of the most popular and aggressive individuals in the outdoor amusement field.

MR. AND MRS. WALTER BAXTER, from Platina, Nev. Dear Pal, "Onion." "This is some place; seven houses and seventeen tents. A fifteen room frame hotel. It is a new town, just starting up. There are some wonderful places. So far they have found gold, silver, zinc, copper and platinum. From the latter the town derives its name. We have a one-room cement house and burn wood and oil lamps. The nearest railroad is at Jean, Nev., twenty-three miles away. You have to come or go from there by stage. I get THE CLIPPER every week. There are about five hundred miners here. We seldom see a paper. We are raising chickens and expect to have a garden in three weeks. Drop us a line for old times' sake, care Ripley P. O., Platina, Nev. Regards to all."

WM. DONNESON, manager the Jack Kline attractions from New York. Dear Mr. Hewitt.—"Wish to thank you for all courtesies extended. Wish you every success."

SAMUEL AND JOE EDER represented the Eder Manufacturing Company, Milwaukee, at the fair managers meeting in Chicago.

AL. HEATH is a carnival manager now. He makes his headquarters in Chicago.

HARRY C. HUNTER, president of the Harry C. Hunter Shows, from Youngstown, O.: "I have my show about completed. Wish you every success with your big issue. I will remember THE NEW YORK CLIPPER."

RODNEY N. KRAIL, from Leavenworth, Kan. "Dear Friend 'Onion:' Am through building. Now painting. My ad. for the Spring number goes in with S. W. Brundage."

EARL ENOS, from Danville, Ill. "Friend 'Onion:' I am sorry I did not see you before leaving Chicago. Am as ever."

A. A. PILGRIM, from Comanche, Tex. "Dear Sir: I wish to state that I will not be with any carnival this season. I see it published in THE CLIPPER that I might be with C. A. Wortham and also Doc. W. Y. Turner. Am sorry that I cannot make a half dozen out of myself, but it is impossible. Will not be with any carnival this Summer. Will either be with the Golmar Bros. Circus or the 101 Ranch Wild West. My wife and children send best."

PRICES ALWAYS THE SAME.
STEIN'S MAKE-UP
NO WAR PRICES
SOLD EVERYWHERE.

ILLIONS' CARROUSEL WORKS

THE ILLION CARROUSELS have been recognized as THE LEADERS by every showman of note the country wide.

We manufacture the latest and most improved type of CARROUSELS suitable for either park or portable purposes.

PRICES RIGHT at a saving of 30 to 40 per cent. We sell horses separately, and have a large stock on hand ready for delivery. Catalogue Free. Address M. C. ILLIONS & SON, Coney Island, N. Y.

F. E. PILBEAM MIKE GOLDSMITH
PILBEAM & GOLDSMITH AMUSEMENT CO.
WANT MOTORDROME AND SHOWS

Plantation, Dog and Pony, Animal, Crazy House or anything that's new.

PRIVILEGES—All Paddle Wheels still open; Hoop-La, Cook House, Palmistry, Ball Game, Knife Racks and Jewelry Game.

WANT Party to furnish and run Seven-in-One Show. We have complete outfit. Want People for Pit Show, Freaks, Novelty Acts, Animals, etc. Musicians for Band or Organized Band, Free Acts, Net High Diver with Outfit, Advance Man. This Company showed 15 weeks in Detroit last season. Address

PILBEAM & GOLDSMITH AM. CO.
DETROIT ADDRESS: 60 West Montcalm St. MIDDLEVILLE, MICH.

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TENTS TO HIRE. FLAGS AND ALL CANVAS WORK
296 East 157th Street. Under the Personal Supervision of MAX KUNKELY

CARNIVAL NEWS

THE BRUNDAGE SHOWS.

LEAVENWORTH, Kan., March 20.—With no detail left undone, and after months of preparation, two carnival companies will fly the banner of S. W. Brundage, the No. 1 company on its sixteenth annual tour, and the No. 2 company on its "initial tour."

S. W. Brundage's announcement for the coming season that he would send on tour two shows caused considerable flurry when first learned, as many who have been looked upon as the persons who "knew about everything which was to come off" learned for the first time that they were acquainted with but few facts of what Mr. Brundage's future plans were to be.

Mr. Brundage will be general manager of the No. 1 show, and Homer V. Jones, for the past several years associated with Mr. Brundage as assistant manager and treasurer, general manager No. 2. The shows could be assembled in three days in their entirety.

M. T. Clark is general agent; Ed. F. Feist, special agent; Ben S. Benson and J. J. Todd, promoters; W. J. Richards, auditor; W. Clark McClurg, publicity, and H. C. ("Dad") Jones, lot superintendent. Merl Evans, chief musician, will have charge of the bands on each show.

The combined shows will be transported on twenty-four cars, of which eight are standard Pullmans, two baggage and fourteen flat cars.

Each show will play three day stands in a city, and whenever a large city is contracted the shows will be combined and play as one. From present indications, whenever the shows combine it will make one of the largest carnival companies assembled.

"Marshall's Happy Days in Dixieland" will be managed by Leon W. Marshall, a prominent producer of high class minstrelsy, with thirty-five high class entertainers and special band of twenty pieces. A daily street parade, which will be elaborately prepared. Harry Earle's Famous Dog, Pony and Monkey Circus will be featured again this season. There will be the Fox Trot Girls, a big musical revue, Schooac & Gibson, managers, leaving nothing undone to make this attraction one of the best on the road; Teske's Model Working Farm, Joe Teske, manager, will be a mechanical offering; the Crawfish Boy, J. J. Todd, manager; The Miracle, Earl Stanfield, manager; Krall's Kongress of Wonders, R. N. Crall, manager; Morgan's 15-in-1, F. E. Morgan, manager; the animal show, Rodney Crall, manager; Trip to Mars, Willis Guillory, manager; The Submarine, Len Crouch, manager, and several others.

Each show will have one of the largest Parker carry-us-alls and a Ferris wheel. Autodromes under the management of H. S. (Tubby) Snyder will be with each show, with young women drivers.

The combined shows will open the season in Leavenworth, week of April 10, under the auspices of Abdullah Temple, Nobles of the Mystic Shrine. A big week is anticipated.

AMERICAN AMUSEMENT CO.

The busiest place in El Reno, Okla., is the Winter quarters at El Reno, Okla. Everything will be ready for March 27. We play seven days, including two Saturdays, under the Firemen, and with a $100,000 pay-day, it looks like a big one.

Our General Manager H. A. De Vaux's private car will arrive about March 20.

J. F. Murphy will arrive in a few days from New York with his new $8,000 Mangels carrousel. Prof. Lepore's fifteen piece concert band in rehearsing. Mrs. Boyd, sister to Mrs. J. F. Murphy, is here for a few days' visit.

Under the supervision of J. Sullivan, our new panel fronts and immense twenty-four foot electric lighted arch are nearing completion.

Mr. Murphy's Ferris wheel and Busy City and all of the company's paraphernalia are receiving two new coats of paint.

Charles Sumner, general agent, made a flying trip to headquarters, after closing several good contracts in the wheat belt.

We will carry eight shows, two riding devices, twenty concessions, three free acts, and Lepore's and a fifteen piece band.

Executive staff: H. A. De Vaux, general manager; J. W. Bratt, assistant manager; Charles Sumner, general agent; Miles S. Reamer, secretary; Doc Collins, special advertising promoter; Prof. Martin, trainmaster.

MR. AND MRS. HARRY C. HUNTER and Mrs. Hunter's brother, Richard H. Bucklin, and wife, of the Hunter Shows, were in West Philadelphia, O., recently, to attend the funeral of Mrs. Hunter's brother, Seth, who died of pneumonia March 2. The deceased lost his wife a few weeks ago and, when attacked by the dread disease, apparently made no effort to rally. Seth had many friends who will hear of his demise with sorrow. He was forty-two years of age.

ALPINE, the Florida fat girl, and her husband, Louis H. Aiken, have signed for the 1915 Summer season with the Hill Aiken Amusement Co., opening in Defiance, O., about May 1.

THE Great Rutherford Shows, under direction of Harry and Irv Polock, will again be in the field with a bigger and better organization than heretofore. Many new shows have been added, and it is said that all new fronts are being made ready.

HARRY DUNKLE and his Great Arena Shows will again be to the front. Harry has the route thing done to a turn. He claims to have the best of his career this season.

THE NEW TOY MANUFACTURING CO.

Makers of the "LIGNUMFIBRO" DOLLS, Stuffed Animals, Toys and Novelties

THE KINGS OF 'EM ALL

Main Office and Factory: - 143 BLEECKER ST., NEWARK, N. J.

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OUR "LIGNUMFIBRO"
GUARANTEED
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OUR 30 IN.
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Including
Scotch Laddie, Jockey,
Baseball, Sailor, Soldier,
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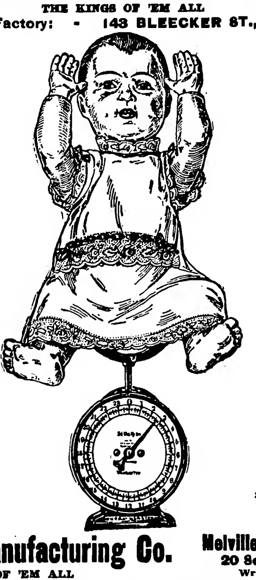
Foreign Soldiers
In Regulation Uniforms

REMEMBER--Our Guarantee with
Each and Every Doll

The New Toy Manufacturing Co.
THE KINGS OF 'EM ALL



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CELEBRATION MANAGERS

Do You Want CONCESSIONS That Will Satisfy Your Patrons

and not conflict with Goods handled by your local Merchants.
I have those kind of Concessions. STRICTLY FIRST CLASS.
Let me hear from you.

SAMUEL GLUSKIN
Care O'Brien Candy Co., Omaha, Neb.

WANTED DELAWARE STATE FAIR
WILMINGTON, DEL., Sept. 6, 7, 8, 9, 10
DAY AND NIGHT

MIDWAY ATTRACTIONS and Concessions of every description, (except wheels and "Girlie" Shows.) Can get big money here, day and night. Attendance 150,000 Only Fair in the State. Write, wire, call.

J. LEONARD JOHNSON, Concession Manager,
No. 1 W. 5th St., Wilmington, Del.

☞ FEW EXCLUSIVES TO RESPONSIBLE PEOPLE

A. A. POWERS is general agent of the Rico and Dore River Exposition Co.

ARTHUR DAVIS is general agent of the Famous Nat. Reiss Shows.

THE Commercial Amusement Co. will open in Minnesota, on May 9.

THE Wm. Gause Shows open May 1, at Fort Wayne, Ind.

THE World at Home Shows open at Davenport, Ia., May 8.

THE American Amusement Co. Shows open March 22, at El Reno, Okla.

THE Cotton Carnival will be held at Galveston, Tex., July 22 to Aug. 1.

THE Big Bridge dedication at Ford City, Pa., will be held April 1-3.

THE Great American Shows play on the streets at Hot Springs, Ark., March 20-27.

THE C. A. Wortham Show opens at San Antonio, Tex., April 19, at the Battle of Flowers.

PARKS AND FAIRS.

CHANGE OF DATES.

The Southeast Texas Fair Association has changed the date of their fair, at Beaumont, Tex., to Nov. 12 to 20, inclusive. See ad. on page 35.

THE Valley Theatre, Syracuse, N. Y., will have musical comedy and light opera for the coming Summer season. The Valley Amusement Co. will operate the theatre. The company will be organized through the Witmark Music Library.

THE Choctaw Railway and Lighting Co., having discontinued Lake Park at Dow, Okla., as a resort, and have moved all the buildings to San Souci Park, located about one mile east of the city of McAlester, on the line of the interurban, running from McAlester to Hartshorne, which line reaches the towns of North McAlester, Krebs, Alderson, Bache, Dow, Hulleyville and Hartshorne. At San Souci Park will be erected in time for opening of the season, dance pavilion, skating rink, airdome, shooting gallery and swimming pool, which will be managed by Stanley Dewtre. The park which contains several hundred acres and much natural scenery, including a creek of running water, will accomodate several thousand people, will be managed by Richard Gill, traffic manager of the Choctaw Railway and Lighting Co. The base ball park lays adjacent to San Souci Park, and will be equipped with grand stand and contain fine racing tracts. The managements of both parks are sparing no expense and will make the entire premises as attractive as possible.

CAYUGA LAKE PARK, ten miles from Geneva, N. Y., by direct trolley line on Cayuga Lake. When opened for the coming season it will have a much more attractive appearance than heretofore. The entire pavilion is to be built over, the exterior painted and the dancing floor enlarged. George Bachman and George Hagar, both of Auburn, who have been conducting the Temple Theatre in Canandaigua, and who have had charge of the Pavilion's orchestra for several years, will have charge of the amusement features of the park for the next three years. The dancing floor will be at least half as large again, the North porch on the pavilion will be twenty-five feet wider, the entire grounds are to be re-furnished, and the "amusement zone" is to have some brand-new features. Work on the pavilion began March 17, and will cost $5,000.

RIVERSIDE PARK, Agawam, Mass., a few miles below Springfield, on the Connecticut River, is to open its Summer season, Memorial Day. Since the closing last Fall, all the old buildings have been brightened up and many new and surprising features will greet the public at the popular resort when it opens the last of May.

PLANT AWAKE

PLANT ASLEEP

$1,362.75 Profit
In 3 Weeks

is the record of one of our salesmen in Pennsylvania, who sold 15,000 of these plants at 10c. each—$1,500; cost him $127.35.

PROFIT $1,362.25

This is no fairy story. This wonderful

Mexican Resurrection Plant

(or Rose of Jericho) is Nature's greatest novelty and biggest money-maker for agents, salesmen, mail-order men and premium users. Looks dead, but placed in water bursts in half hour into beautiful, living, green plant, the pride of every household. "Goes to sleep" and "resurrects" at will. Lasts for years, light in weight, easy to ship. Retails 10 to 25c. As we are the world's largest gatherers and importers, we quote these rock-bottom prices: **12 by mail, prepaid, 40c.; 100 prepaid for $2; 500 prepaid for $7.50; 1,000, not prepaid, $10.**

Write to-day for FREE SAMPLE and wholesale price list of other rare novelties.

FRANCIS E. LESTER COMPANY
DEPT. OX3, Mesilla Park, N. M.

SNAKES CHOICE PYTHONS, ALL SIZES. ALSO PINK OR TURTLE HEAD SNAKES. 4 TO 6 FT. LOWEST PRICES. HOPE, 35 N. 9TH ST., PHILA., PA.

SHOWMEN'S LEAGUE OF AMERICA ADOPTS RESOLUTION ENDORSING C. O. M. A. FIGHT AGAINST SOUTHEASTERN PARKING CHARGE.

(*Special to* THE NEW YORK CLIPPER.)
CHICAGO, Ill., March 20.

At a meeting of the Board of Governors of The Showmen's League of America, held at the Grand Pacific Hotel, Chicago, this afternoon, a resolution endorsing objections made by the Car Owning Managers' Association, which is fighting the parking charge and increase in party-rate instituted by the Southeastern Passenger Association, was adopted and A. H. Barkley, general agent of the Con T. Kennedy Shows, was appointed, as a committee of one, to represent the S. L. of A. in conferring with Wm. Todd, representing the C. O. M. A.

Resolution as adopted, reads as follows:

Whereas, the Southeastern Passenger Association has agreed to levy a parkage, or demurrage, charge of Two Dollars ($2.00) per car per diem upon all private cars.

And Whereas the Car Owning Managers' Association has, after due consideration, seen fit to object to the same as being contrary to all business rules and rights governing show-owned cars as prohibitive.

Now Therefore Be It Resolved by The Showmen's League of America, that we heartily endorse objections made by the Car Owning Managers' Association, per William Todd, Fayetteville, N. C., their repentative.

And be It Also Further Resolved that The Showmen's League of America, individually and collectively, make every effort to have the ruling abrogated or amended in such form as to be uniformly fair to the interests of traveling showmen using private cars or trains.

And Be It Further Resolved that a copy of this resolution be forwarded, by the secretary of The Showmen's League of America, to the Southeastern Passenger Association; William Todd, representative of the C. O. M. A.; A. H. Barkley, appointed by the S. L. of A. as its representative in co-operating with the C. O. M. A.; *The Billboard* and THE NEW YORK CLIPPER, and to all interested.

President John B. Warren presided at the meeting of the Board this afternoon and the following members of the League were present: E. C. Talbot, Lew D. Nichols, C. H. Armstrong, John Miller, M. S. Bodkin, W. J. Sweeney, J. T. Clyde, Edward P. Neumann Jr., Warren A. Patrick, William Judkins Hewitt, Jack Beach, Arthur Davis and Al. Latto.

The next meeting of the Board of Governors of the Showmen's League of America, to which all members of the organization will be urgently invited to attend, will be held in Chicago during the Ringling Bros. Circus engagement in April, the exact date to be announced by the President, at which meeting will be discussed the advisability of raising the initiation fee, Aug. 1, 1915, and the inauguration of life members at One Hundred Dollars each. Signed, WARREN A. PATRICK, Secretary.

CARNIVAL MEN HUSTLING.

The Carnival Men's Association continues to gain in membership, and many prominent carnival showmen are joining. Among this week's list of new members are: H. A. De Vaux, C. W Parker, George Reynolds, Punch Wheeler, Jack Benson, Max Zeidin, Jack Gavett and Fred Muller, of THE CLIPPER.

The initiation fee of $2 will be raised to $5 after April 1, and all carnival showmen and concessioners are requested to send in their applications without delay to the Secretary C. M. A., 1431 Broadway, N. Y.

THE SYDNEY WIRE MODEL MIDWAY.

Shows are fast growing, and Sydney "Live" Wire reports that he has already signed four shows and ten concessions. Wire is now out booking towns, but is spending two or three days a week at his office. Peerless Pendleton will have a hypnotic and second sight show with the Sydney Wire outfit.

STEVE MULCAHY spent a day in New York last week. The National Exposition opens in Southern O., shortly.

JACK BENSON left New York, Monday, after joining the C. M. A.

HARRY WITT has seven concessions with the Rutherford Shows and eight with the Levitt-Meyerhoff Shows.

WORTHAM & ALLEN INTERESTS.

BY DICK COLLINS.

(*Special to* THE NEW YORK CLIPPER.)
SHREVEPORT, La., March 18.

TOM W. ALLEN SHOWS.

Almost the entire outfit of the Tom W. Allen Shows is now ready for the road, with but little to do. The attractions will be shipped North from Shreveport to Webb City, Mo., the opening stand, March 26, where the shows that have been built here will be augmented by several others from San Antonio, which will go on direct, A. J. Cooksey's Ferris wheel and McLaughlin's merry-go-round, which has been Wintering in Austin, Tex.

Capt. Ament arrived to-day from Los Angeles, and will take charge of the London Ghost Show, which is nearly completed, under Joe Conley's supervision, elaborate banners having been painted by Manuel, the celebrated Brazilian artist.

Ed. Latto is here attending to his brother's concessions and busy building and painting in Winter quarters. Latto must be going into the wholesale business as a full car load of merchandise arrived here this morning for him.

Master mechanic Fisher with his assistants have completed a splendid job on the tableaux wagons and band wagon, and the calliope is resplendent with new gold and paint.

Taken altogether, Tom W. Allen, with his mile of shows and equipment has about as near an ideal carnival organization as it is possible to imagine and is framed in the most up-to-date manner throughout.

C. A. WORTHAM SHOWS.

Word comes from San Antonio from Mr. Wortham that he is all ready for the opening at the Battle of Flowers, in that city, April 19 and week. The last finishing touches are being made and all that there is to do at present is to wait for the big date.

Mr. Wortham will attend the opening of the Tom W. Allen Shows at Webb City, April 5, when the two partners will separate, each going their different way, Mr. Wortham to open his aggregation, and Mr. Allen on his way North.

THE Moose Lodge is to give a Spring carnival and efforts are being made to book the Con. T. Kennedy Shows. The Kennedy Shows made their initial appearance here last season and offered the best line of attractions ever seen here with a carnival company.

THE Sibley Superb Shows open May 8, near New York.

THE Great Sutton Shows open at Madison, Ill., April 10.

THE Landes Carnival Co. opens April 12, at Abilene, Kan.

A. B. MILLER SHOWS open April 20, at Moberly, Mo.

THE [illegible] Beckmann Shows open April 10, at East St. Louis, Ill.

THE National Exposition Shows open April 21.

SMITH GREATER SHOWS.

With the announcement of the opening, April 12, an atmosphere of real hustle has settled over the quarters in Augusta, Ga.

The organization reflects great credit upon the three Smiths, "Pop," Chris. and E. K., for their capable and efficient management.

E. W. Weaver is to be the general agent.

Attractions include: John H. Cullen's Minstrel Show, augmented by a ten piece colored band.

T. E. Kinhead "Ten-in-One Show," Tom Ellis, "Freddy, the Armless Wonder," Muw Tate, midget show; the Art Mystery, hippodrome and vaudeville show, Smith's Hurdlers, Henry Hart's Ely Ferris wheel.

There are about thirty concessions, including Vandivere's wheels. Prof. Seeisel and his Italian Concert Band will furnish the music.

The first appearance of the shows will be on Broad Street, Augusta, during week April 12, under the auspices of the Eagles.

EVANS PREDICTS PROSPERITY.

Dick Evans, general manager and major domo of Evans & Co., Chicago, paints a rosy picture of the future for the concessionaires on the circus and carnival lots this season when he says: "Sizing up the situation from all its angles, I can see nothing but prosperity in store for the boys with the dolls and novelties. They will be stocked up with a line of goods such as they have never had before, and good times are coming back with a bang in the very near future. Our firm is alive to the ever growing demand for wares that are novel and attractive, and we will have some surprises to spring this Spring and Summer season.

LOOKS FOR BIG PARK SEASON.

C. H. Armstrong will have a great line-up of shows at Riverview Exposition, Chicago, this season, and he is very much impressed with the belief that 1915 will prove a banner year for this famous amusement resort. Mr. Armstrong will also have three feature attractions with the World at Home, which opens at Davenport, Ia., May 1.

ZEIDMAN & POLLIE are busy making ready for the big opening. As usual, it is expected they will have one of the best, as they are always looking spic and span. Lots of new things will be presented.

G. R. O'CONNOR has not yet decided as to just what he will do the coming season.

E. F. ETHIER will no doubt go out with the Maxwell Shows this season, operating a ball game. He was with the same trick last season.

GEORGE HARKINS reports everything ready for the grand opening of his concessions with the Greater Anthony Shows. George will have about five games, all good. Among those who will be with George this season are: Dave Little, treasurer; Dave Edwards, assistant treasurer; Carl Northhurt, transportation man; Billy Coulter, advance and press man.

REAL
FIREWORKS
CONTINUE TO BE
The Main Feature at Every Great State Fair, Exposition and Celebration Throughout the United States
THE IDEAL ENTERTAINMENT FOR ALL SUMMER NIGHT FUNCTIONS

OUR GREAT SPECTACLES and DISPLAYS
Will Again Be Seen in a Blaze of Glory Across the Entire Continent

COUNTY FAIRS Are Putting on Our Fireworks Features with Tremendous Success

DAYLIGHT FIREWORKS Wonderful Novelties. The Most Pleasing Attraction for Afternoon Programs

WE ARE NOW CONTRACTING THE FOLLOWING GREAT SPECTACLES
"THE WAR OF NATIONS" "OPENING OF THE PANAMA CANAL"
"THE BATTLE IN THE CLOUDS" "OLD MEXICO"
"THE LAST DAYS OF POMPEII"

SPECIAL DISPLAYS FOR ALL OCCASIONS
WRITE FOR PROGRAMS AND PROPOSITIONS OUR MOTTO: "QUALITY-SERVICE"

THEARLE-PAIN FIREWORKS DISPLAY CO.
CHAS. H. DUFFIELD, Gen. Manager JAMES CUNLIFFE, Superintendent
Executive Offices: Suite 1110, NORTH AMERICAN BUILDING 30 SOUTH STATE ST. CHICAGO, ILL.

Sciatica,

Its Cause and Cure

"Sciatica," according to Dr. Twittey of Columbia, "is a disease due either to pressure of tumors on the sciatic nerve, somewhere in the pelvis or in the nerve trunk or to neuralgia, and it is characterized by severe pain. It very often follows lumbago: some cases are caused by impacted feces pressing upon the nerve. Sciatica attacks women more often than men, children being very seldom affected, and between the ages of 30 and 50 the disease is most common. Gout and rheumatism seem to be the active causes of the disease, which is therefore called sciatic rheumatism.

The treatment is varied and many remedies have been tried without success. Rest is the best thing for the trouble, and the more profound it is, the better, and if possible have the limb encased in a splint, so as to prevent any motion. The pain is the most important thing to relieve. Counter irritants, mustard plasters, iodine, etc., have been tried with more or less temporary benefit. Cold applications have proven of value. However, I have found Anti-kamnia Tablets to give the most prompt and lasting relief. Two A-K tablets every three hours is the dose which has proven satisfactory in the most severe cases." These tablets may be obtained at all druggists. Ask for A-K Tablets. They are unexcelled for headaches, neuralgia, and all pains.

NEXT WEEK'S BILLS

U. B. O. CIRCUIT.

March 29-April 3.

ATLANTA—FORSYTH: Will Ward & Girls—Robins—Paul Gilmore & Co.—Lydell, Rogers & Lydell—Frank Mullane—Ower & Ower.

BROOKLYN, N. Y.—ORPHEUM: Boland & Holtz—Ben Welch—Hermine Shone & Co.—Belle Baker—Cantor & Lee—"Neptune's Garden." Three to fill.

BROOKLYN, N. Y.—BUSHWICK: Harry & Eva Puck—Duffy & Lorenz—Meyakos Trio—Harry Green—Adeline Francis—Mrs. Leslie Carter & Co. Two to fill.

BROOKLYN, N. Y.—PROSPECT: Weston & Leon—Primrose Four—Milton & De Long Sisters—Evelyn Nesbit & Co.—Rialto—Kirk & Fogarty—John Hymer & Co. Two to fill.

BALTIMORE—MARYLAND: Bert Fitzgibbon—The Volunteers—Le Grohs—Franklin & Mordaunt—Gardiner Trio—Clara Morton & Co.—Ward & Cullen—Nelson & Nelson.

BUFFALO—SHEA'S: Moran & Wiser—Claire Rochester—Kaufman Bros.—Morrissey & Hackett—Five Satsudas—Jack Devereux & Co.

BIRMINGHAM—LYRIC: Raymond & Heider—Geo. Felix & Barry Girls. To fill.

BOSTON—KEITH'S: Flanagan & Edwards—Marion Littlefield & Co.—Lucille & Cockie—Frank Fogarty—Catherine Calvert & Co.—Keane & Window—El Rey Sisters—Grace De Mar—Rajah.

CLEVELAND — KEITH'S: Hymack—Houdini—Lottie Collins—Rayno's Dogs—Three Johns—Farrell-Taylor Trio.

CINCINNATI—KEITH'S: Paul Conchas—Edith Taliaferro & Co.—Le Hoen & Dupreece—Three Leightons—Helen Trix—Henry E. Dixey—Frank North & Co.

COLUMBUS — KEITH'S: Britt Wood — Eva Tanguay— J. C. Nugent & Co.—Four Antwerp Girls. To fill.

CHARLESTON, S. C.—VICTORIA. First half: Stoddard & Hynes—Bissett & Scott—Trevitt's Military Dogs—Laird & Thompson—Si & Mary Stebbins. Second half: Billy & Edith Adams—Carman's Minstrels. To fill.

DETROIT—TEMPLE: "School Playground"—Van & Schenck—Chas. F. Semon—Jackson & Mac—Montgomery & Moore—Regina Connelli & Co.—Bondini Bros.—Five Florimonds.

ERIE—COLONIAL: Bernard & Scarth—Pelletier & Co.—Kramer & Morton. To fill.

FORT WAYNE—KEITH'S: Burns & Fulton—Claude Roode—Mme. Herman & Co.—Dave Ferguson—Whitfield & Ireland Co.—Crouch & Welch—Norelly Clintons—Hines & Fox—Lady Sen Mei—Jane Connolly & Co.

GRAND RAPIDS—EMPRESS: Elsie Fay & Co.—Frank Terry—Schwartz Bros.—Cole & Denahy—Nine White Hussars—John & Mae Burke—Elida Morris.

HARRISBURG—ORPHEUM: Swor & Mack—Henrietta Crosman & Co. To fill

INDIANAPOLIS—KEITH'S: Raymond & Caverly—Mcclan's Dogs—Mang & Snyder—Ball & West—Hal Stephens & Co.—Lai Mon Kim—Caroline White—Chas. E. Evans & Co.

JACKSONVILLE—ORPHEUM: Mack & Williams—Carter & Waters—Al. Abbott—Kirksmith Sisters—Dr. Herman.

LOUISVILLE—KEITH'S: The Berrens—Andrew Kelly—Lohse & Sterling—Leonard & Russell—Hawthorne & Inglis—Mrs. Gene Hughes & Co.—McCormack & Irving—Smith, Cook & Brandon—Hanlon Bros.—International Polo Teams.

LONDON, CAN.—MAJESTIC: Aubrey & Riche. To fill.

MONTREAL, CAN.—ORPHEUM: Kurtis' Roosters—Ryan & Lee—Cardo & Noll—Bessie Clayton & Co.—Le Roy Lytton & Co.

N. Y. CITY—HAMMERSTEIN'S: Rosie Lloyd—Staley & Birbeck—Stewart & Donohue—Riggs & Witchie—Ben Welch—Norton & Nicholson. To fill.

N. Y. CITY—COLONIAL: Jack Wilson & Co.—M. & W. Cutty—Nazimova & Co.—Lightner & Jordan—Six Water Lilies—Byal & Early—Dancing La Vars.

N. Y. CITY—ALHAMBRA: La Milo—"The Lawn Party"—Toney & Norman—Bert Wheeler & Co.—The Misses Campbell—Ernest Ball—White & Jason.

N. Y. CITY—ROYAL: Willie Ritchie & Co.—Marie Dorr—Geo. MacFarlane—"Eloping"—Stuart Barnes—Matthews, Shayne & Co.

NORFOLK—ACADEMY. First half: Cecelia Wright — Zenda Troupe — James Cantwell. Last half: Ahearn Troupe—McCloud & Carp—Josephine Dunfee.

OTTAWA, CAN.—DOMINION: Toyo Troupe—Herman Timberg—Cameron Girls—Cowboy Minstrels — Edwin Holt's Players — Chas. Black & Co.

PITTSBURGH—GRAND O. H.: Geo. N. Brown & Co.—Will Rogers—Lyons & Yosco—Olga Petrova—Hearn & Ely.

PROVIDENCE—KEITH'S: Schooler & Dickinson—Edwin George—Ruth Roye—Scotch Players—Henry Lewis—Howard & Syman—Long Tack Sam & Co.—Hayward, Stafford & Co.

PHILADELPHIA—KEITH'S: Chief Caupolican—Lellow — Gertrude Hoffmann & Co. — B. Holmes' Pictures—Barry & Wolford—Morris Cronin & Co.—Jordan Girls—Rice & Cohen.

RICHMOND — LYRIC. First half: Ahearn Troupe—McCloud & Carp—Josephine Dunfee. Last half: Cecelia Wright—Zenda Troupe—James Cantwell.

ROCHESTER — TEMPLE: Miller & Lyle — D'Amour & Douglas—Ethel Green—Sam Mann & Co.—Imhoff, Conn & Coreene—Seven Bracks—Toby Claude & Co.—Mascony Bros.

SYRACUSE—GRAND: Leander De Cordova & Co.—Ismed— Salyl Fields—Al. Herman—Diamond & Brennan—Soretti & Antoinette—Lorraine & Burks—McConnell & Simpson.

SCRANTON—POLI'S: Comfort & King—"The Fashion Shop"—Norton & Nole—Harry Bouton & Co.—Will Milton & Co.

SAVANNAH—BIJOU. First half: Billy & Edith Adams—Carmen's Minstrels. To fill. Last half: Stodard & Hynes—Bissett & Scott—Trevitt's Military Dogs—Laird & Thompson—Si & Mary Stebbins.

TOLEDO—KEITH'S: Burr & Hope—Collins & Hart—"Song Revue"—McLallan & Carson—Harry L. Mason.

TORONTO, CAN.—SHEA'S: Arnaut Bros.—Bert Errol — Nonette—Ryan & Tierney— Claude Gillingwater & Co. To fill.

UNION HILL, N. J.—HUDSON: Mabel Fonda Troupe—Mullen & Coogan—Olympic Trio. To fill.

WASHINGTON—KEITH'S: Jos. Jefferson Co.—Roches's Monks—Five Annapolis Boys—Josie Heather & Co.—Willie Bros.—Orville Harrold—Jed & Ethel Dooley.

ORPHEUM CIRCUIT.

March 29-April 3.

CHICAGO—PALACE: Franklin & Green—Fannie Brice—Billy B. Van & Co.—Maryon Vadie & Co.—Adler & Arline—La France & Bruce—Dainty English Trio—Brown & Rochelle.

CHICAGO—MAJESTIC: Lulu Glaser & Co.—Adelaide & Hughes—Moore & Littlefield—Connelly & Wenrich—Dorothy Toye—Haveman's Animals—Milton Pollock & Co.—Mayo & Tally—The Blondys.

COLORADO SPRINGS—ORPHEUM. Last half: "Woman Proposes"—Elinore & Williams—Elsa Ruegger—Haviland & Thornton—Marie Fitzgibbons — Loyal's Animals — Newhouse, Snyder & Co.

DES MOINES—ORPHEUM: Davies Family—Brown Fletcher TrioMme. Jomelli—Mercedes—Mason, Wilbur & Jordan—Gertrude Long & Co.—Little Nap.

DENVER—ORPHEUM: Mr. & Mrs Douglas Crane—Chas. Grapewin & Co.—Rae Eleanor Ball—Milt Collins—Louis London—Terada Bros.

KANSAS CITY—ORPHEUM: Clayton White & Co.—Kremka Bros.—W. C. Fields—Elizabeth Murray—Ella & French—Stanley & Norton—Hoey & Lee—Marie Nordstrom.

LOS ANGELES, CAL.—ORPHEUM: Ray Samuels—Bertish—Cerro—Chas. Weber—Ma Hello & Ballet—Melville & Higgins—Hussey & Boyle—"Edge of the World."

LINCOLN—ORPHEUM. First half: "Woman Proposes"—Elsa Ruegger—Newhouse, Snyder & Co.—Elinore & Williams—Haviland & Thornton—Marie Fitzgibbons—Loyal's Animals.

MINNEAPOLIS—ORPHEUM: Brenner & Wheeler—Bell Family—Cheerbert's Manchurians—Mr. & Mrs. Gordon Wilde—Bankoff & Girlie—Tom Lewis & Co.—Hopkins Sisters.

MEMPHIS—ORPHEUM: Jose Collins—Travilla Bros.—Nan Halpern—Rebla—Fritz & Lucy Bruch—Costa Troupe.

MILWAUKEE—MAJESTIC: Joan Sawyer & Co.—Walter C. Kelly—Farber Sisters—Brunelle Girls & Stephens—Fisher & Green—Alfred Bergen.

NEW ORLEANS—ORPHEUM: Kitty Gordon & Co.—Reine Davies & Co.—Bill Pruitt—Three Keatons — Chinko — Minnie Kaufman—Ben Deeley & Co.

OAKLAND, CAL.—ORPHEUM: Howard & McCane—Hanlon & Grohs—The Cromwells—Hardella Patterson—Jack Kennedy & Co.—Boulla & Hearn.

OMAHA—ORPHEUM: Four Romanos—Rives & Harrison—Ernie & Ernie—Fred V. Bowers & Co.—Mr. & Mrs. Carter De Haven—Brent Hayes—Mr. & Mrs. Jimmy Barry.

PORTLAND, ORE.—ORPHEUM: John Higgins—Lew Hawkins—Hursley Troupe—"The Bride Shop"—Lucille & Lucas—F. J. Ardath & Co.—Ridley & Fleming.

SALT LAKE CITY—ORPHEUM: Alexander McFayden—Hanlik Troupe—Bronson & Baldwin—Harry Watkins—"The Wall Between"—Creighton Bros. & Belmont—Hugh Herbert & Co.

SIOUX CITY—ORPHEUM: Harris & Manion—Four Amaranths—Jack E. Gardner Co.—Geo. Schindler—John R. Gordon & Co.—Frances Nordstrom & Co.—Four Danubes.

SAN FRANCISCO, CAL.—ORPHEUM: Parillo & Frabito—The Sharrocks—Hyams & McIntyre—Lambert—Kremolina & Darras—Creasy & Dayne—Bonita—Blanche Ring & Co.

SACRAMENTO, STOCKTON & SAN JOSE CAL.—Split week: Prelle's Dogs—Big City Four—Wright & Dietrich—Wood & Wyde—Maria Lo—Moore & Jenkins.

SEATTLE, WASH.—ORPHEUM: Bowers, Walters & Crooker—Abe Attell—Alan Brooks & Co.—Ridley & Fleming—Geo. Damerel & Co.—Morton & Moore.

ST. LOUIS—COLUMBIA: Charlotte Walker & Co.—Doyle & Dixon—Five Sullys—Salti Duo—Nellie Nichols—Cantwell & Walker—Lawrence & Hurl Falls—Kolb & Harland.

ST. PAUL—ORPHEUM: Cross & Josephine—Louise Galloway & Co.—Ideal—Alice Lloyd—Hal & Francis—Stone & Hughes—Jas. Thompson & Co.

WINNIPEG, CAN.—ORPHEUM: Mme. Yorska—Two Carletons—Carus & Randall—Lee & Cranston—Tracey & Stone Co.

LOEW CIRCUIT.

(WESTERN).

March 29-April 3.

BUTTE, MONT.—EMPRESS: Von Cello—Bryan, Sumner & Co.—Johnson & Deen—Joe Welch—Cook & Rothert.

BILLINGS (BABCOCK) & (C. H.) MILES CITY, MONT.—Split Week: Leonard & Louie—Margaret Farrel—Mrs. Louis James & Co.—Nitrem—Ned Nestor & Girls.

DENVER—EMPRESS: Juggling DeLisle—Stuart Black & Co.—Crawford & Broderick—"Ye Olde Time Hallowe'en"—Tom Mahoney—Ergotti & Lilliputians.

KANSAS CITY, MO.—EMPRESS: Parise—Moore & Elliott—Bell Boy Trio—Oasch Sisters. Three to fill.

LOS ANGELES, CAL.—EMPRESS: Frevoli—Chas. & Sadie Dunbar—Elsie Gilbert & Co.—Bessie Count—Beddington & Grant.

MINNEAPOLIS—UNIQUE: Moss & Frey—Franklyn Ardell & Co.—Maude Tiffany—Kanazawa Japs. To fill.

OGDEN—ORPHEUM: WOLGAS & GIRLIE—Schroder & Chappelle—Philippi Four—Anderson & Burt—Morris & Allen—Frank Stafford & Co.

PORTLAND, ORE.—EMPRESS: Ben & Hazel Mann—Gypsy Countess—Owen McGiveney—Rockwell & Wood—Bob Tip & Co.

ST. PAUL — EMPRESS: The Kennedys — Sylvester & Vance—"The Auto Bandit"—Madge Maitland—Fanton's Athletes.

SPOKANE, WASH.—LOEW'S: Beth Challis—Klass & Bernie—Tower & Darrell—Macart & Bradford—Clarence Wilbur.

SEATTLE, WASH.—EMPRESS: Arno & Stickney—Ray Snow—Warren & Francis—"Honey Girls"—Marie Russell.

JUGGLING DE ARMO AND SANBERG AND BENDE replaced Tirelli and Lovell and Lovell, on Proctor's One Hundred and Twenty-fifth Street, New York, bill after the second show Monday, March 15.

HUGH J. EMMETT AND MRS. EMMETT will sail for Europe on April 3.

HALLEN AND FULLER put over their new act, "The Corridor of Time," at the Nixon, Atlantic City, N. J., last week, as a big hit.

NAT WILLS starts on the Orpheum Circuit April 5, at Kansas City.

OUR TRADE MARK

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JAMES K. HACKETT, it is reported, is discharging all his old debts, from which he had been relieved by bankruptcy procedure some years ago.

PRINCESS TURKIA, an Algerian dancer, was shot on the stage of the Zone Theatre, San Francisco, March 18, by her brother.

A. H. WOODS is arranging for the production of "Common Clay."

JAS. F. LEE will be connected with the B. S. Moss enterprises.

"TRILBY" opens April 5 at the Shubert, New York.

WALLIS CLARK is with the Wm. Faversham "The Hawk" Co.

"A CELEBRATED CASE" will be revived at the Empire, New York, April 5. How about "Rosedale," "My Partner" and "Hoodman Blind?"

"A MODERN EVE" will have William Norris, Georgia Drew Mendum, Lelia Hughes, Ernest Glendenning, Alexander Clark, Cyril Chadwick, Flossie Hope and Hazel Cox in the cast.

"THE REVOLT" cast will include: Vincent Serrano, Alan Belwin, Jessie Ralph, Sam Edwards, Edwin Mordaunt, Craig Miner and Beth Franklin in the cast, that opens at the Maxine Elliott, New York, April 8.

PAUL GILMORE will offer condensed versions of his plays in vaudeville.

MAYOR CURLEY, of Boston, has stopped the production of "The Natural Law" at the Cort.

THE Actors' Fund benefit at Chicago, March 18, drew over $9,000 at the box office.

ROY ATWELL will be with the Joseph Santley revue at the Garrick, Chicago.

VICTOR MORLEY AND CAROL PARSON will appear in a condensed version of "My Best Girl," in vaudeville.

THE mother of Harry and Herman Weber died March 20.

MAUDE LAMBERT will shortly leave the Winter Garden show.

JOHN AND WINNIE HENNINGS sail April 10, for London.

"THE BLUE ENVELOPE," Richard Lambert's production, closed Saturday night, March 20, in Philadelphia. It will go on tour early next season.

JOHN TRACY, scene builder, died March 20 at St. Vincent's Hospital, New York.

LILLIAN GOLDSMITH has joined the Annette Kellermann show.

GEORGE ZARROW was arrested at La Porte, Ind., on a claim for unpaid salaries held against Zarrow & Lange by Bert Bright, Ada Gibson, Frederick Andrews, Bessie Merry, E. F. Martin, James and Kitty Brady.

R. C. KELLEY AND WIFE, of Chicago, are stopping at the Hotel Breslin, New York.

ROBERT WHITTIER will give special matinees of "Ghosts" at the Longacre, New York, beginning April 8.

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All hail. Al. G. Fields, he's the Minstrel King.
Everywhere you'll hear his praises ring.
For twenty-nine years this title he has owned,
And twenty-nine more he'll keep it and never be dethroned.

His palaces, his cars, that run on wheels galore,
He's monarch of all he surveys, and more and then some more.
A small item I will mention that won't cause any harm,
He's got a tidy country seat, in historic *Villa Farm*.

Is he a member of the Elks you ask? Well I should answer rather,
He rose so high in that there club, he can't rise any farther.

His musicians can play, they're something grand
And Billy Bush leads this golden band.
For the instruments they play are all of gold,
By C. G. Conn they're made and also sold.
The uniforms they wear when on parade they glitter,

When the sun strikes them, flash, dang it, how they glitter.
When the band strikes up and their music they play,
It makes all the people feel happy and gay.
And at the night show, when the curtain does rise,
The people do smile and gasp with surprise.
For his singers can sing and his dancers can dance,

You should hear them sing and watch them prance.

His principal comedian's name is Bert,
On the stage he's bright, clever and pert.
His face looks so good, dont' be mistaken, I implore,
No matter how his face looks, he a man that's always *Swor*.

His style is droll he just makes you yell,
When he mops up the floor of his first-class hotel.
There's Eddie Conrad, the manager, a jolly nice man,
Who looks after Al. G.'s interest the best that he can.
Joe Coffman is good, has a style that is quiet,
And a laugh that just keeps the house in a riot.
Raymond Wylie is successful in his rendition from Carmen,
Ed. Hughes scores a hit 'cause his voice is so [illegible]
Jack Richards has some voice, puts songs over in great style,
So do Willison and Haberkorn, let that be put on file.
And Kennedy and O'Neil, as Mr. and Mrs. Vernon Castle,
Jehosophat! You ought to see how these two youngsters wrastle.
And John Cartmell as host looks born to command,
And Bonnie Mack as the Queen, makes you say *ain't he grand*.
West Avery's Mississippi Cabaret and plump Harry Shunk,
These boys make you laugh till you think your throat's shrunk.
Then there's Logan and Brellman, Kemmer and La Lond,
The beauty of their voices takes you to the world that's beyond.
Then the act on the Ohio, Murphy and Terrill, they are good,
These boys are two cut-ups, well, that's understood.
And the White Polar Bear played by big Henri Nieser,
Gives you some holy scare and that ain't no lie, sir.
Tom Roper, the trader Argall, Worland and Pickens,
Clerig and Bedwins, together they raise the dickens.
So here's to Al. G. Fields and the boys on his show,
May they have good luck this year and their cheeks with good health glow.
And for the rest of the season, never play a town that's dry,
For the boys like their beer after the show, and believe me, so do I.
May their season be long, and their business so strong,
That the audience will crowd and push
To enter the door,, I can't say any more, but will sign myself, yours, DORA HIRSCH.
So hang out your banners and your praises call,
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CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, WARREN A. PATRICK, WESTERN MANAGER, 505 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

MONDAY, March 22.

Charles Frohman's three-star musical comedy will open a limited engagement at the Illinois Theatre, to-night, March 22. "The Girl From Utah" is the name of the production which exploits the three popular favorites: Julia Sanderson, Joseph Cawthorn and Donald Brian.

"What's Going On" left the La Salle Opera House, Saturday, March 20. "The Lady We Love" opens there Easter Sunday.

At the motion picture houses, the Studebaker enters its last fortnight with the "Wild Life" motion pictures, "The Eternal City" coming to this house on April 2. "Uncle Sam at Work" remains at the Auditorium. Hamburger's Ziegfeld offers two feature attractions for the coming week. The La Salle Opera House will not be dark for the coming week as a film production named "The Fight" will be seen there all this week.

On March 28, Frank Craven will bring his own comedy "Too Many Cooks" to the Princess Theatre for an indefinite engagement.

"Life" comes to the Auditorium on April 3.

On April 4, "Going and Coming" comes to the Cort.

April 5, Elsie Ferguson, in Henry Davies' "Outcast" comes to Powers'. On this date, Robert Mantell will act in a repertoire of Shakespearean plays for two weeks at the Garrick.

LA SALLE OPERA HOUSE (Joseph Bransky, mgr.)—"What's Going On?" fourth week.

POWERS' (Harry Powers, mgr.)—David Warfield, in "The Auctioneer," second week.

ILLINOIS (A. Pitou Jr., mgr.)—"The Girl from Utah," first week.

PRINCESS (S. P. Gerson, mgr.)—"Our Children," twelfth and last week.

GARRICK (John J. Garrity, mgr.)—"The High Cost of Loving," second week.

GEORGE M. COHAN'S GRAND OPERA HOUSE (Harry Ridings, mgr.)—"On Trial," thirteenth week.

CORT (U. J. Hermann, mgr.)—"The New Henrietta," thirteenth week.

OLYMPIC (George C. Warren, mgr.)—"The Crinoline Girl," sixth week.

BLACKSTONE (Edwin Wapler, mgr.)—"Grumpy," third week.

IMPERIAL (J. Pilgrim, mgr.)—Week 21, "Stop Thief."

VICTORIA (H. C. Brolaski, mgr.)—Week 21, "The Girl from Rector's."

NATIONAL (J. P. Barrett, mgr.)—Week 21, "Tess of the Storm Country."

CROWN (A. J. Kaufman, mgr.)—Week 21, "A Fool There Was."

COLUMBIA (William Roche, mgr.)—Week 21, London Belles.

GAYETY (R. C. Schoenecker, mgr.)—Week 21, Girls from the Follies.

ENGLEWOOD (Edw. Beatty, mgr.)—Week 21, Globe Trotters.

MAJESTIC (Lyman B. Glover, mgr.)—Week 22: Eva Tanguay, Mabel Riegelman, James and Bonnie Thornton, James Connelly and company, George Austin Moore, and Hanger.

PALACE MUSIC HALL (Mort H. Singer, mgr.)—Week 22: Gus Edwards' Song Revue, Farber Sisters, William Morris, Walter C. Kelly, Cartmell and Harris, Doyle and Dixon.

GREAT NORTHERN HIPPODROME (F. C. Eberts, mgr.)—Week 22: Steindel Bros., Princess Ziri, James Rose, Bessie Browning, the Ellisons, the Belmontes.

McVICKER'S (J. G. Burch, mgr.)—Week 22: Andrew Mack, Eleven American Whirlwind Beauties, Bob Hall, Franklyn Ardell and company, Klein Bros.

COLONIAL (Norman Field, mgr.)—Week 22: Gertrude Barnes, the Choo Choo Girls, Joyce and West, Meeker and Morris, Bond Morse, Nina Espey, Herns and Preston.

PAT CHAT.

CON T. KENNEDY WRITES RE: RAILROAD LEGISLATION.

LEAVENWORTH, Kan., March 16.

MY DEAR PATRICK: Your favor of the 4 inst. to hand and in reply will say that after a careful consideration of the conditions existing throughout the business and amusement world, I am forced to the conclusion that the greatest barrier to progress in this country during the past two years has been the unjust legislation against the railroads.

Admitting the war to have created an opportunity for the pessimist to get in his annual hard times declamation, and poor crop conditions in many States to have a tendency toward emphasizing a depression, in many cases fictitious, I firmly believe the legislation against the railroads has had much to do with the general business stagnation.

For the past eight years, the expenses of the railroads have been going up and the income down. The railroads are the largest buyers of supplies in the United States and are the largest employers of labor; one man in every seventeen of the country's population being dependent directly upon the railroads, or dependent upon other employers who are dependent upon the railroads. It is clear therefore, that the welfare of the railroads is closely related to the public welfare generally. The railroads have been forced to curtail their expenses in every possible way. This naturally led to reduction in number of employees, supplies were purchased in smaller quantities, in fact a general suspension of every activity not indispensable to actual service. The railroads contend that an increase of one-half cent per mile on their passenger business will assist them greatly in bringing back normal conditions.

SHOWMAN BEST POSTED.

Perhaps the showman, the most constant traveler, is better able to detect the direct results of enforced and necessary curtailment of operating expense by the railroads, and thus is more literally informed as to existing conditions throughout the country than the "Stay-at-home;" the reader of biased political writings or the self-appointed guardians of public safety.

The ignorance of the farmer in matters of public welfare, the quick-witted political designer, the spasmodic demands of the public at lucid periods to change everything and everybody that some new test might be made of an untried remedy for all financial evils, these and many kindred barriers to good times has undoubtedly served to increase the general feeling of unrest and lack of public confidence, and has greatly hampered the railroads, undoubtedly the greatest of all distributors of progress and universal wealth.

The man who has no axe to grind, who seeks no political patronage, who, through this lack of desire for public emulation can speak of the facts as he sees them without voicing the opinions of thousands of prejudiced constituents, would undoubtedly admit that a careful analysis of the causes and effects of hard times may be traced directly to railroad legislation, and that a less unjust demonstration against the railroads would have produced much more satisfactory results.

This may sound rather queer to the showman who demands "an eye for an eye, and a tooth for a tooth," because of the many restrictions and sometimes unjust demands made upon the showman by the railroad, but these hardships are not always the result of corporation prejudice against shows, but a condition sometimes brought about by the showman himself.

SHOWMEN VITALLY INTERESTED.

When we stop to consider where the showman would be without the railroad—that every city would be a hamlet, that where great buildings of stone, and palaces of commercial progress throughout the great West, now monuments of prosperity, would still be the grazing grounds for the long-horned cattle; when we stop to consider that but for the men who risked many millions of dollars in railroad building, to win millions in return, only then can we fully appreciate all that railroad progress and advancement means to the showman.

In addition to the above, taxes on the various roads in the central territory have increased more than double since 1900. Again, the Parcel Post Law has been a great burden to the carriers, as it has practically doubled the tonnage in mail cars without any additional compensation. The railroads are not finding fault with the various improvements that they have made or are about to make, but feel that they should have some returns to justify these enormous expenses.

No one will attempt to deny the fact that all big corporations have liberally watered their holdings, but how many individual business firms or men of finance have not virtually done the same in a less noticeable way.

When we consider the railroads as a consuming corporation, we must admit they are a great factor in local prosperity. How many small towns are now directly affected by the political onslaught against the railroads?

THOUSANDS UNEMPLOYED.

Thousands of men are unemployed, millions of cars are lying on the side track, thousands of families going hungry to-day, and the showman losing millions yearly by the curtailment of expense by the railroads the world over.

To me, the farmer, the business man, the town builder, appears as ungrateful to the railroad promoters as does the borrower of money, who being lifted from poverty and actual suffering to wealth and affluence, dickers and schemes to beat his benefactor out of the interest as well as principal and knocks him because he fails to do so.

As soon as the people who know so little of the risks of financial investments, the man who demands one hundred per cent. profit on his petty mercantile transactions and yet cries against equal earnings of the capitalist, when the farmer, who demands more for his goods than any other dealer in the world's necessities when these men learn that capital will not be coerced into accepting banking interest on risky investments, so soon will prosperity return, the wheels of industry revolve and confidence again be felt throughout the land.

Why should the man with millions invest his all in a risk that in the event of success he will be allowed but eight per cent. on the money, when he can earn the same amount on his money without taking a single risk. Do you think the farmer or merchant would be content to invest with such legislation as exists in many States, and be able to earn only a corresponding interest to his investment. Not likely.

Go back twenty miles from the railroad, where the farmer possesses fertile lands, where he produces wonderful crops—ask this farmer what it costs him to get his products to the market, and deduct the difference from the farmer who is fortunate enough to possess land within sight of the railroad, and then figure what difference of percentage it means to the latter.

Yet it is this man who is yelling the loudest against the accumulation of capital by railroad magnates. You don't hear it from the other fellow. How gladly the former would assent to some corporation making a thousand per cent., if only such a corporation would risk millions to put a railroad through his land, at least he would not yell until he gets it.

PUBLIC OPINION CHANGING.

I am glad to note the recent public expression in favor of a less stringent legislation against the railroads and the cry of "Stop thief" has at least, so far as the railroads are concerned, lulled.

When more definite assurances of protection are offered to the railroad magnate, the great steel and lumber interests will feel a wonderful increase in trade through railroad activities, in view of the fact that twenty per cent of the output of the steel mills and a like percentage of the lumber mills is absorbed in railroad and rebuilding.

So soon as a working agreement is made between the legislators and the railroads, there will be a noticeable increase in activities all over the United States, the shops will open, the passenger service improve, factory wheels will whirl, men by the thousands will be put back to work, soup houses will be closed and business will flourish in spite of foreign wars.

What is true of the textile, packing and grain interests will be realities of all other interests. The cotton market is fast recuperating, and I look for the South, in the Fall, to be back to its normal condition, and the cotton price in keeping with grain, and a great demand for cotton.

While I was in Toronto, three weeks ago, I attended a meeting of business men, and all agreed that business was much better than a year ago. Their factories are all working, and the business outlook unprecendented. Why? Because they have got over their war scare, restored confidence to the people, and everyone is working.

PROMOTE WORTHY ATTRACTIONS.

There is no way on earth for foreign complications to keep us out of at least a good living, and while it is not always a case of the "survival of the fittest" I am confident the showman who spends his time in organizing and promoting a clean, worthy attraction will reap a fair reward for his labors and need fear little from the efforts of those who would spend their time in an effort to keep the other fellow from getting, rather than getting something for himself.

I am striving to make this year's show the best I have yet ever carried, eliminating all minor features and meritless shows and replacing them with more massive and costly attractions though less in number.

We all, no doubt, have reached the conclusion that the public has been educated to better things in all fields of entertainment and this being no less true in the Carnival than other fields of endeavor. I shall try to profit by my recent trips across the country and establish a precedent by offering nothing but the very best to be obtained for public approval.

Thanking you for the opportunity to express my opinion regarding railroad legislation through your most valuable medium, and desiring at all times to co-operate with Showmen who really have the best interests of the business at heart, I am, very truly yours, CON T. KENNEDY.

FRED M. BARNES ELUCIDATES.

To be a successful fair booking agent in the fullest acceptance of the term, it is imperative that the individual aspiring to this honor must not only be a keen judge of talent and know its value, but must, as well, be thoroughly conversant with all the ramifications of the fair he is supplying. In other words, he must constitute himself a working associate with the fair manager, take a hearty interest in the various departments of the fair other than that devoted exclusively to the amusement end of the proposition.

During a recent interview, in Chicago, with a reporter for THE CLIPPER Mr. Barnes said that it was essential that the booking agent does not overload the fair with attractions. He must have the goods to sell, know when and where to place them to the best advantage for all concerned, and see to it that they are delivered on time, and as per contract.

The booking of attractions for fairs and expositions has taken on enormous proportions. An idea of its magnitude is gleaned when it is known that the Chicago agencies placed over $500,000 worth of features with the State fair secretaries during their recent meeting in Chicago, for the fair season of 1915.

DOC. ALLMANN GETS BACK.

W. J. (Doc.) Allmann, of Allmann Bros.' Big American Shows, is in Lancaster, Mo., following his trip through the Northwest, where he surveyed the territory where he will play many return dates this season. The doctor came back East filled with Western optimism. Montana, Wyoming, Nebraska, Idaho, Colorado, Iowa and Missouri all look good to him, and he is some judge of times and territory. His shows this year will be the best he has ever had. The season will open in Lancaster in April. A large contingent will be on hand for the opening from Kansas City, Leavenworth, Chicago and Omaha.

BECKMAN IN CHICAGO.

Fred Beckman tarried a few hours in Chicago this week, and made a call at the Western Bureau of THE OLD RELIABLE on his way to the Winter quarters at East St. Louis, Ill., where the Heinz & Beckman Shows will open April 10. Fred was looking fine. "The Days of Forty-nine" helped to swell the bankroll this Winter, and things look mighty good for the H. & B. Shows this coming season. Mr. Beckman wears his S. L. A. button with pride. "Vive la League" is his slogan. He chimes in with his partner, Heinz, in saying that not a stone will remain unturned to boost the S. L. A. whenever and wherever occasion offers.

TALBOTT WILL BE READY.

H. C. Talbott, general manager of the World at Home, declares that everything will be in tip-top shape for the opening of the 1915 season, at Davenport, Ia., May 1. The machine shops have been turning out new equipment and going over the paraphernalia which created so much favorable comment last year. The World at Home is a title that suggests the bringing together of many things from many lands. The organization this year will carry out that central idea in a manner to evoke the enthusiasm of patrons all along the long and comprehensive route.

In due time and in a fitting manner a waiting carnival world would be made acquainted with a wealth of detail covering the general ensemble of the World at Home. But he was not backward in sending a message of cheer to the readers of the Special Outdoor Amusement Number of THE OLD RELIABLE. "Tell them, for me that never was I so confident of success as I am this year. Bumper crops and high prices and a return of real prosperity is in store, and the World at Home means to share in the good times, and hopes that all in the outdoor amusement field will prosper in great measure."

As second vice president of the S. L. A., Mr. Talbott predicts an ever increasing stride for that organization. He was made a life member at a recent meeting of the League.

ALL ABOARD FOR FRISCO.

The story of the Showmen's League of America special train to the Panama-Pacific Exposition, as exclusively published in last week's issue of THE NEW YORK CLIPPER, had hardly gone the rounds of the various Winter quarters of the country when Con T. Kennedy, the father of the scheme and who will assemble the train, was bombarded in Leavenworth, with letters and telegrams from showmen who desire to make the trip to the Pacific coast. It is a trifle early to outline Mr. Kennedy's plans, but anyone that knows Kennedy will take it for granted that the "special" will be all that and then some. The S. L. A. tourists are sure to be royally entertained at the various stops along the way to Frisco and when the bunch lands in the "Paris of America," Kennedy and his confreres will be handed the keys of the city.

THE OLD FRIENDS' CLUB OF AMERICA is having some important meetings recently, as several changes in the by-laws and constitution have been suggested. The membership is between 500 and 550, to most recent additions to the list being J. W. Harpstride, Jack Montgomery, Victor E. Lambert, Ted Snyder, George H. Sweet, Albert Harland and Richardson Cotton.

MAX ANDERSON, who died in New York recently, leaves two sisters and a brother, all in Philadelphia. His real name was Max Ahrenburg. It was not generally known that he owned four of the Stair & Havlin houses, in Indianapolis, Columbus Dayton and Cincinnati.

THE SAFETY ELECTRIC CO., Chicago, has moved to more spacious quarters, at 537 North Dearborn Street.

CHARLES DUFFIELD OPTIMISTIC.

Charles Duffield is the general manager of the Thearle-Pain Fireworks Display Co., of Chicago. Furthermore he is one of Chicago's greatest optimists. He believes that the year 1915, in spite of contrary conditions that are puzzling the minds of many, will prove a prosperous one for attractions and exhibitions of merit, properly conducted. Duffield is a conservative business man, but a plunger when it comes to giving quality and service. "The War of Nations" will be the newest pyrotechnical spectacle to be produced by the Thearle-Pain forces. The "picture" will be one of grandeur, and woven through the scenario will be a thrilling story of activities on the European battle fields. The bombardment of a city, showing the demolishment of a mighty cathedral will be most realistic. Dropping of bombs from aeroplanes and Zeppelins will add realism to a scene of carnage amidst the thunder of siege guns. Drills and manoeuvers of troops and hand to hand conflicts with cold steel will be brought out in The War of Nations.

BRONCHO JOHN WILD WEST.

J. H. Sullivan, manager of the Broncho John Wild West with headquarters at Valparaiso, Ind., was a recent caller at the Western Bureau of THE CLIPPER, in Chicago, and announced that he was making preparations for a big season in 1915. Broncho John is a well known character in the West and played an important part in early Indian warfare. He is the proud possessor of many war credentials praising his prowess as a fighter and a scout who saved many lives and prevented many battles. His attraction is being booked for fairs, parks, celebrations and free street fairs. The performance is a realistic one and brings into effect all of the Wild West features in an attractive manner.

Mr. Sullivan is a charter member of The Showmen's League of America and will generously participate in "Showmen's League Day," August 5, by sharing a portion of the receipts of Broncho John's Wild West, to help build up the big benefit fund for the League

As manager Sullivan remarked to a CLIPPER representative, "It is simply remarkable the wonderful strides being made by the S. L. A. I am proud to be a member of the organization. I predict a great future for it. Its officers are men of standing in the amusement world. The aims and objects of the League are worthy ones and the membership is sure to grow until the organization will become a great power for the general good of the entire tent show fraternity."

Charles Duffield is a charter member of the Showmen's League of America, and one of its staunchest supporters. He looks for big results on "Showmen's League Day," August 5, when the outdoor shows, large and small, will give a portion of their receipts towards the S. L. A. fund.

Real fireworks are always a welcome attraction and Duffield is ever striving to evolve spectacles at once novel and stupendous.

MAY AND JUNE found themselves in Chicago recently, without work, as a show they had rehearsed with, closed after the first performance, and a physician advised that Miss June must have an operation immediately. They were in a tight place. Friends sent them to Dr. Hubert Miller, the Actors' Fund physician, who diagnosed the case and found an operation was not necessary, and had the team working last Saturday night.

HAROLD BUSHEA WRITES.

MOBERLY, Mo., March 17.

MY DEAR PAT: In my opinion the most valuable asset a circus or carnival possesses is the least used.

The contracting agent goes into a town all smiles, politeness, oozing good fellowship and good cheer; he tells the committee or the city officials of the character of his organization, its sound business policy and that the management and every one connected with the show are fine fellows and gentlemen whom it will be a pleasure to meet. The show comes into town for a week, or a day, and from the minute the train pulls into the railroad yard, each and every member is under the espionage of some of the inhabitants. The small boy that watches the process of unloading forms his opinion, which is retailed at the breakfast table, the folks at home repeat what "my boy says;" it then goes the rounds of the neighborhood and a sentiment "for" or "against" is born. The local freight agent, railway employees, teamsters and every one around the station size up the show people and form their opinions. When the show moves on to the lot there is another crowd to observe every movement. The bread man, the meat man, feed contractor, owner of the lot, or if it be a carnival located on the streets, the adjacent property owners, and in fact every "hanger on" or idle visitor listens to every word, and they are bolsters of sentiment "for" or "against" the show.

Here is where the big asset comes in: "Courtesy," that spells it and covers it all. It costs nothing to be polite, to answer all questions in a kindly and courteous manner. The grocer that delivers supplies to your cook-house is entitled to consideration; he should be relieved of his supplies, his bill properly O. K.'d and told where he can get the money that is due him; it don't hurt to take him to the ticket wagon and introduce him to the cashier; it helps to spend a little time with the lot owner, and incidentally the neighbors surrounding the lot. They may ask for tickets and if you have to refuse them, the refusal can be couched in such terms that they will not feel insulted but that they have made an unreasonable request. Your agent may have written back that some of the city officials, local supply dealers or newspapers are "bad members," or "stick ups" or even worse, but the agent has done business with them and you can be on your guard just as easy with a courteous manner as by starting the trouble with a bawling out. Let the local party be the one to uncover his methods and then meet and parry with a velvet hand even if you have to have a pair of "knucks" inside the velvet cover. I have in my own experience come in contact with people that were not even genteel "highwaymen," "low brows," out and out grafters and by treating them as if I thought they were on the level, made good Indians of them; every man in the business has had the same experience and while it is galling to have to look into a crook's face and smile when your inclination is to smite him "hip and thigh," it must be remembered that every man has his friends and a certain following that are influenced by his version.

The people in any town are your customers, and no good business man will tolerate his employees ruining his trade. We, of the amusement world are too prone to regard every man that hands us his money as a "sucker" and our natural enemy; if he comes on the lot and don't like our goods we feel as though he had insulted us, but we walk out of stores every day in the week without purchasing because the goods offered don't please.

Mr. Owner, try it the coming season; call your staff together and read them a lecture on courtesy and politeness to the public and insist that they set the example to their assistants. The Canadian Pacific Railroad gets out bulletins to all agents and employees dealing with this very subject, and this has its effect.

Try it one season and see how it works. Put up a few signs around the lot, "POLITENESS FIRST." Yours very truly, HAROLD BUSHEA.

[Boys! Cut this out and paste in your note book.—Pat.]

ROOMS WITH PRIVATE BATH $7 WEEK
IN NEW, MODERN FIREPROOOF
NORMANDIE HOTEL
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Within 8 blocks of 10 largest down-town theatres

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WILL FIND A CORDIAL WELCOME AND SPLENDID ACCOMMODATIONS AT THE
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We Cater Only to the Best

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified in this index at the rate of $10 for one year (52 issues). A copy of THE NEW YORK CLIPPER will be sent free to each advertiser while the advertisement is running.

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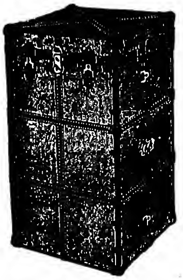

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WILL H. MORSE, Mgr., Kiowa, Kansas.

NEW ORIGINAL SONG POEM
"UNCLE SAM'S REQUEST, DO STOP THE WAR AND LIVE IN PEACE"
Two copies for 5c, Also Ballad Song, "MY MOTHER," 10c per copy; chorus most beautiful. Address orders to
J. C. MURRAY, Sheffield, Mo.

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CAMPBELL STRATTON Leading & Heavy Bus. | EMILY L. LE FEBVRE Second Business
Two First Class Stock People, Fine Appearance, Very Quick Study, Elegant Wardrobe. Address Hotel Clarendon, Clark & Ontario St., Chicago, Ill.

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Young Girl Wanted
For Teeth Act
Address Acrobat, care of Clipper.

"MAGICIANS"
We are the headquarters for Handcuffs, Leg Irons, Mail Bags, Straight Jackets, Milk Cans, and in fact everything in the escape line. Big new illustrated catalogue which also contains a complete line of Tricks, Puzzles, Jokes, Cards, Dice, Ventriloquial Figures and Illusions FREE.

OAKS MAGICAL CO., Dept. 189, Oshkosh, Wis.

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With some experience of FORTUNE TELLING. Salary and percentage. FOR CARNIVAL. Only those in New York or vicinity apply. PROF. HORNMANN, 249 W. 38th St., New York.

JOIN THE ARMY OF HIT SINGERS

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THESE ARE A FEW OF THE ACTS THAT HAVE CONVINCED US THAT

"ALL FOR THE LOVE OF A GIRL"

Lyrics by JOE YOUNG and ED. LESLIE Music by GEO. W. MEYER

Is a Hit Song. Now we want to convince those who are not using this Number to send for it at once and add a real Hit to their Act. Wonderful catch lines. Also a Special Double Version.

A GREAT IRISH MARCH SONG

"I'll Be Back In Me Low Back Car"

A Hit wherever sung. One of those sure fire, real applause getters.

THAT POTASH AND PERLMUTTER SONG

"Put It On, Take It Off, Wrap It Up, Take It Home"

The song you've been looking for. Now released. Very, very funny.

KALMAR & PUCK MUSIC CO., - - - - 152 W. 45th Street, New York City
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MELODY LANE.

BY JACK EDWARDS.

"I DIDN'T RAISE MY BOY TO BE A SOLDIER" GAINING EVERY DAY.

To Leo Feist goes the credit of publishing the greatest hit in the past five years.

Not alone has this wonderful song by Al. Piantadosi and Alfred Bryan been the most sung song in vaudeville, but the general public concede and other publishers proclaim it the greatest song hit ever released in song history. And the strange part of it all is that instead of the sales falling off, as is generally expected of songs of this nature, each week ends with an increase over the last. It's another sample of the wonderful "Feist System," that has as a foundation a policy that should be put in force by other houses.

The professional staff, under the leadership of Phil Kornheiser, has made a record for itself in the last four years that will stand for some time. Phil is deserving of all the success that can be given him. He is always on the job and never fails to grasp an opportunity when it presents itself. The Leo Feist Company are making popular songs as standard as classic numbers.

A new era is forming in the popular song industry, and the Leo Feist Company are the originators.

A WITMARK BOOSTER.

Ed. Slim Pressler is now one of the M. Witmark forces, and is busily engaged demonstrating "Auntie Skinner's Chicken Dinner" and "Sprinkle Me with Kisses," two of the firm's feature songs.

RUBY WITH MILLS.

Herman Ruby, until recently connected with the Abrahams Company, is now associated with F. A. Mills, and is assisting Max Silver in popularizing "Be Careful, Mary" and "When It's All Over."

"VIRGINIA LEE" CLAIMED AS FIRST 1915 HIT.

Mike Morris, general manager of the Joe Morris Music Co., took exception to an article on this page last week announcing "The Little House Upon the Hill" as the first 1015 song hit.

Mike says that "Virginia Lee," Jeff Brennen and Arthur Lange's beautiful Southern song, is being featured by more vaudeville acts than any song now on the market. The sales of the song have already gone over the quarter-million mark, and several weeks more of boosting will send it on its way to the much desired goal of a million copies.

ALL VAUDEVILLE SINGING "I'M ON MY WAY TO DUBLIN BAY."

Only a week old, Stanley Murphy's latest Irish song, "I'm On My Way to Dublin Bay," is sweeping the country from Coast to Coast.

Under the wonderful work of Mose Gumble and his force of assistants, the song is likely to prove as popular as "Tipperary."

A great campaign has been planned by the Remick concern. Such artists as Frank Fogarty, Bessie Wynn, Maggie Cline and hundreds almost as famous, are making the song a feature of their acts, which alone is a guarantee that "I'm On My Way to Dublin Bay" is getting all the required publicity to make it one of the season's greatest successes.

Genial Mose never worked harder on a song since he has been connected with the Remick Co., and he is deserving of much credit for the rapid manner the song has traveled in songdom.

BOTSFORD AGAIN WITH REMICK.

George Botsford, who was announced in these columns several weeks ago to have gone into vaudeville, has abandoned his proposed tour and is again on the job at the Remick office, demonstrating his latest song, "Come Over to Dover," a splendid quartette number.

MUSIC MEN GIVE MINSTREL SHOW.

A dozen or more of the boys connected with the different music houses went over to the Greenpoint Theatre, in Brooklyn, last Friday night, and gave the patrons of that house one of the treats of the season. An entire first part of a minstrel performance was given, and the success scored got them a return engagement for this Friday.

The bunch opened the show walking down the aisle singing "When You Wore a Tulip and I Wore a Rose," that met with instant favor. Then the usual gags and jokes followed, each boy getting his chance to spring an old boy and sing a song.

Sammy Smith, Billy Moran and Billy Vanderveer, from Joe Morris, sang "Virginia Lee." Franklyn Wallace, of the Kalmar & Puck forces, obliged with "All On Account of a Girl." Harry and Murray Bloom, from Mills, rendered "When It's All Over." Harry Horb and Joe Simon, from Feist, gave "There's a Spark of Love Still Burning." Billy Barr and Herbert Cluar, from Shapiro-Bernstein, received an ovation singing "Little House Upon the Hill." and Billy Alberts and Otto Spitz featured Maurice Abrahams' "Rufus Band." Franklyn Wallace was interlocutor. Harry Bloom and Henny Alberts, end men.

"SAN JOSE" GOING OVER.

Leo Edwards, who hasn't had much success since his "Isle D'Amour," can now feel assured that another hit has been added to his large array of songs. "San Jose," his latest effort, published by Chas. K. Harris is rapidly gaining in favor, and before another month is past Chas. K. Harris will be paying the printer some real coin.

Meyer Cohen and Louis Cohn, who made it their business to popularize the Harris songs, are of the same opinion, that "San Jose" will be a sensation in another month.

SHAPIRO-BERNSTEIN'S NEW IRISH SONG.

That Louis Bernstein is always alert to the demands of the singing profession was again shown last week, when he announced Ballard Macdonald and Harry Puck's new Irish rag, "Dancing 'Neath the Irish Moon."

It's the first Irish rag song that has been released in songdom, and the way performers went after it last week gives the impression that it will be another clean-up for the Shapiro-Bernstein Company. Harry Puck has written one of those bewitching melodies that sounds very much like a hit, and the lyrics, by Macdonald, is up to the usual standard of this capable young man.

THOSE IRISH SONGS.

That Irish songs seem to be in demand now is attested by the following list:

"I'm On My Way to Dublin Bay" (J. H. Remick & Co.)
"When It's Moonlight in Mayo" (Leo Feist).
"A Little Bit of Heaven" and "McCarty" (M. Witmark & Sons).
"Dancing 'Neath the Irish Moon" (Shapiro, Bernstein).
"Return in the Springtime, Acushla Macree" (Parke, Daniels & Friedman).
"I'm Thinking They're Making a Monkey of Me" (Maurice Richmond & Co.)

NEW YORK'S FEATURE SONGS.

"The Little House Upon the Hill"	(SHAPIRO-BERNSTEIN Co.)
"Don't Take My Darling Boy Away"	(BROADWAY MUSIC Co.)
"Chinatown, My Chinatown"	(J. H. REMICK & Co.)
"There's a Spark of Love Still Burning"	(LEO FEIST, INC.)
"Virginia Lee"	(JOE MORRIS Co.)
"I Didn't Raise My Boy to Be a Soldier"	(LEO FEIST, INC.)
"Auntie Skinner's Chicken Dinner"	(M. WITMARK & SONS.)
"My Little Dream Girl"	(JOS. W. STERN & Co.)
"When My Ship Comes In"	(HARRY VON TILZER.)
"I'm On My Way to Dublin Bay"	(J. H. REMICK & Co.)
"San Jose"	(CHAS. K. HARRIS Co.)
"When It's All Over"	(F. A. MILLS Co.)

THE NEW ANSWER SONG.

The raft of songs inspired by the European crisis led Casper Nathan and E. Clinton Keithley to write a new number for the McKinley Music Co., the theme of which points to the time when hostilities will be over. It is called "I'll Return, Mother Darling, to You," and tells the optimistic story of a soldier boy's return to his tearful mother "at the end of the Winter of sadness." Keithley has originated a sympathetic march song in his best ballad style, and Nathan's words are so closely welded to the theme of the music that the song is proving an unfailing encore winner wherever sung. John Baxter, generally acknowledged as one of the best song boosters in the West, is winning song contest after song contest with this number in the theatres in and about Chicago. A list of singers who hastened to learn it from speedily prepared pen and ink copies includes: Bobbie Meyers, the popular favorite; Chief Lighthawk, the Texas Indian; Tom Abbott, of "A Nut Sundae" fame; Harry Davis, the Chicago baritone, and many others. E. Clinton Keithley is boosting the song personally, materially assisting in making a rapid-fire hit.

Don't forget the first ball of the
"Popular Song Writers' Association,"
To be held Saturday, May 15,
At Terrace Garden
All songdom will be there.

TEDDY MORSE'S MUSINGS.

Crowds followed—'twas almost a procession,
People gazed as they never had before.
For he was quite unique in his profession,
He didn't write a song about the war!

Said this column in the issue of March 20: "Along will come some simple ditty, go 'right over,' and 'war' and 'peace' songs will be forgotten. Such is the music game." And it's nearly true. Stanley Murphy, worthy president of the "P. S. W. A.," free-lancing one week, has given Remick the goldarndest "song flutter" they've had in some time in his "I'm On My Way to Dublin Bay." The Hon. Altitudinal Alfred Bryan takes a back seat (temporarily, of course) with his "When Mothers Rule the World," and Mose Gumble smiles the first smile seen in weeks. Our only kick is that "Stan" passed up the many poor, starving, unemployed melody writers and "wrote" the melody all by his lonesome, and it's a corker. More power to him, say we.

"Piano beater" we've *been*, and am, no, *are*, "Song Writer" we *is*, and *be*, erstwhile "vodervillian," p'rhaps, but "conductor," emphatically so! Yet, Walt'll, saying some nice things about us, calls us a "Column Conductor!" We would have preferred "Column Motorman," for you see, Walt, me bould burko, the "Motorman" *runs* the darn thing, gaily or viciously bangs his gong, loudly toots his horn, rides right past you, gives you the glassy eye and no one dare dispute him. Oh! for the life of a Motorman! Thanks, Walt, just the same.

Philip Kornheiser, who doesn't like to be called "Mister" and doesn't care a "professional copy" for his name in the papers ('sofact, too,) dashed onto Boston, dashed back to New York, and double-dashed to "Chi.," where he now is "tococobuceling" all over the place. Rather a dashing little fellow, nicht wahr?

Does anybody ever buy a copy of these so-called "Jew," "wop" or "bathing" songs The stock room shelves creak and groan the answer.

Something's gone wrong, surely. Where are those "topics of the moment" writers, with their "Charlie Chaplin" songs? "Oh! You funny Charlie Chaplin," "That giggly, wiggly Charlie Chaplin," and don't forget the "Charlie Chaplin" glide. Of course, "Chaplin" is a little hard to rhyme, but as rhyming is a lost art as far as popular songs are concerned, we suggest a few: "Grapplin," "Saplin," "Baffin," "Laugh-lin," "Maudlin," "Ben Linn," "Scrapple-in," "Javelin," ad lib. And you can tack on "lin" to any of these: "Map," "trap," "dap," "lap," "pap," "gap," etc., etc.

Said the Board of Trade to Mr. Leo Feist: "There's a 'little' spark of love still burning!"

Chauncey Olcott has signed with Cohan & Harris, and George M. is to write a show for him next season. With all due respect to the wonderful George, we doubt if he will excel "Jack" K. Brennan's "Little Bit of Heaven" lyric, sung by Chauncey O. this season. That lyric alone stamps "Jack" as a real poet, and Elizabeth Murray truly said of him: "Shure, Brennan, you've got the soul of Tom Moore!"

Some publishers carry such a virtuous and sanctimonious air, we suggest they drape the legs of their pianos.

Just when everything was moving smoothly, along comes a Russian composer, Schriabine, and gives us "color music, and everybody thought it was here all the time. We certainly have had "blue," "green," "red" and "yellow" songs with us right along, for do you not remember "I Don't Want To," "And Then," "Smother me with Kisses," "When I Get You Alone To-night," "I Love My Wife, but oh! You Kid," "and a few other delectable ditties. But our Russian friend displays a keen sense of humor when he gives "D" flat the color of "Glinted Steel," for he has evidently "free-lanced" or had a "drawing account." "Glinted Steel" comes only from the eye of the publisher when you ask for an "advance," or a larger than usual "touch." Believe us, we've seen it!

Alf. Grant, of Grant and Hoag, grabbed us in the "song zone" recently, and with a recent issue of THE CLIPPER in his hand, exclaimed: "For Heaven's sake, Teddy, tell me where I can get a war song, will you?"

In answer to the many in and out of town inquiries as to the objects, ideas and purposes of the "Popular Song Writers' Association," we repeat: We are organized for the advancement of good-fellowship and sociability among the writers, to do away with unrest and suspicion, and for the betterment of conditions generally. You can now see a group of writers conversing like regular humans, whereas heretofore all they'd give one another would be a perfunctory "Hello," and pass on. Any writer of popular songs, lyrics or melodies, who has had one or more published, and is not a publisher, is eligible. Initiation fee, $5; dues, $10 a year. You can send them to Theodore Morse, treasurer, care of THE CLIPPER, 47 W. Twenty-eighth Street, New York, any time you're ready, but make it soon. There will be a big vaudeville show and ball at Terrace Garden, May 15. Tickets, $1 each, and a souvenir journal containing ads., etc., prices from $5 up, and Seymour Brown, care of Remick, will be glad to hear from you on that. And by the way, all moneys are deposited jointly by the secretary, George Meyer, and the treasurer, and a strict accounting will be made from time to time, so rest easy on that score. The "P. S. W. A." means business and is here to stay.

Near-Funny No. 1—What's got fifty-two white teeth, thirty-six black teeth, groans like a sick whale, tinkles like a sun-fish, barks like a duck, doesn't eat, drink, swear, smoke, sleep, or otherwise mis-behave, leads a life of misery, is beaten all day and never says a word? For the first correct answer will be given a group photograph of all the writers smiling on royalty day.

TAYLOR COMING BACK.

Tell Taylor, who spends most of his time traveling on the Twentieth Century Limited between New York and Chicago, is expected back in New York this week.

NEW KEITH HOUSE.

Negotiations were closed by E. M. Robinson, representative of the Keiths theatrical interests, for the purchase of a site for a new vaudeville theatre, in Paterson, N. J. It is not as yet known where ground will be purchased, but a $200,000 house will be erected, with a seating capacity of about three thousand.

The Keith interests have a lease on the Majestic, which expires about 1921, and it is intended to run stock at the Majestic and popular vaudeville and pictures at the new theatre. Ground will be broken in May, as they wish to have the new theatre ready about December. The house will be called Keith's Palace. It will be managed by W. H. Walsh, now manager of the Majestic.

◆

RISEN FROM THE ASHES.

Last November the Minnelli Bros.' Tent Show was almost totally destroyed by fire at the storage barn, in Delaware, O. Little was saved, and the Minnelli Bros. were obliged to rebuild their outfit at an expense of more than $10,000. As a result the outfit is the most beautiful of any similar attraction traveling. Five hundred additional seats have been added. The scenery is mostly new, the tent is larger and better. Every effort has been made for the comfort of the thousands of friends of this most popular attraction, and the big show will no doubt renew their past successes. All new and better plays have been secured, and the company of actors, singers and dancers is superior in every way ever under the direction of the Minnelli Bros.

The Music Publishers' Official Organ.

NOEL TRAVERS-IRENE DOUGLAS
AND ASSOCIATE PLAYERS
SUMMER STOCK AT THE WIETING OPERA HOUSE, SYRACUSE, N. Y.
OPENS WEEK OF APRIL 5 WITH REBECCA OF SUNNYBROOK FARM

STOCK

WADSWORTH PLAYERS.

Wadsworth, New York.

William Fox might well be proud of the excellent company he has housed in the Wadsworth. There are very few companies like it in or around New York City. A splendid performance on Wednesday evening, March 17, of "The Call of the Heart," was rewarded by a remarkable demonstration from the audience.

"The Call of the Heart" is one of the most interesting plays that has been produced on the stock stage this year. It is full of heart interest, and that counts with stock productions. The story is presented in a different way, and one cannot help but to give his heart out to the wonderful, sacrificing mother. There is not a single fault to find with any member of the cast. They acted remarkably well, and it seemed as though they had been working in the play for the entire season.

What a beautiful woman Warda Howard was as the mother. A picture with her grey wig and her soft, sweet manner. It is as sympathetic a role as has ever been injected in a plot. She was excellent, and there was not a soul in the house that did not love her beautiful character.

John Lorenz, as Arthur the third son, (1) portrayed a very honorable character. His acting was fine. His big scenes in the second and last acts were especially commendable. He is an excellent leading man.

As Lord Everlow, Richard Ogden made a perfect roue. He was a fiend incarnate, instilled with the lust for money. It is a difficult character to portray, but Ogden was a big hit in it.

Isabelle Winlocke, as Mrs. Quackenbusch, the American aunt, who was hunting a title for her neice, was the oasis of the desert of heavy dramatics. As the newly rich Yankee, she was very entertaining and her loud and coarse voice received many laughs. She is an excellent character actress.

Henrietta Goodwyn, as Vivian Forde, her neice, was extremely sweet. She is a charming ingenue and played her role very naturally. She also proved that she had good dramatic talents.

Jerome Renner, as Alfred, was his father's son. He made an excellent genteel heavy, and was hated by the patrons.

Neil Pratt gave a splendid performance as the crippled and degenerate son of the Lord. Eitel is supposed to be the living example of the sins of the father. Each entrance he made was gruesome and sent the cold shivers running up and down your spine.

Doctor Paulson was portrayed by Bert Wilcox. He gave a remarkable performance as the friendly medical adviser to the family. There was not very much chance to prove that he was very funny, but there are not many in the profession who can beat Wilcox as a comedian. He is clever, and that is about the best compliment one can pay an actor.

"Comrade Jim" is a lovable character, and Carroll Daly was excellent as the Westerner, the real father of the third son of the supposedly Lord Everlow.

Edith Spencer was very good as the parlor maid. Joseph Kirkham, as Parker, the old butler, made the role quite important. Jack Doyle was liked as the chauffeur.

This week, "The House of Lies." *Myles.*

BONSTELLE STOCK.

The Bonstelle Stock Co. is fast becoming a recognized feature of Harlem, and the excellent work done by the members has built for them a very good clientele. "Too Many Cooks" was the drawing power, and they could hardly have selected a better one. The work of the cast was remarkable, and the comedy was put across in a fine style.

Corliss Giles, as Alfred Bennet, was very funny, and his droll way of speaking his lines got him many laughs. Giles is one of the best leading men in stock; versatile to the finger tips. His numerous scenes were cleverly handled.

Jessie Bonstelle, as Alice Cook, was sweet and lovable; looked charming throughout the play and made a big hit in the role.

Robert Adams, a clever juvenile, as Frank Andrews, played remarkably well. He has a very neat appearance.

Mabel Mortimer seemed to be just fitted for the character of Ella Mayer. The "Ferret" could not have been played better. Joseph Lawrence was excellent as George Bennett. His diction is perfect and he was very much enjoyed. Simpson was played to perfection by Hugh Dillman. This young man is a comer and it will not take very many more seasons before he will be at the head of a company. Sue Van Duser could hardly have been better as the mother.

Hardie Rickman was enjoyed in the role of the father. Enid Grey, Lola Stuart, R. A. Bressle, William Thomas, John Austin, Lillian Rosewood, Kathleen Comegys, and Selmar Romaine were all liked in their individual roles.

This week, the "Misleading Lady." *Myles.*

EDWARDS-WILSON NOTES.

Ebert Edwards, manager of the Edwards-Wilson Co., writes: "In reply to my ad. in THE CLIPPER the last week in February, I received over three hundred answers, and they are *still coming*. This is a financially solid company, and we have no trouble in getting the best talent for our little cast. In ninety per cent. of the letters which I have received the writers say they are at liberty 'on account of the unexpected closing' of some company. Our cast is small, but our size is our safety, and we have had a very good season, being one of the very few companies that have lasted out the entire season. When we made the necessary change in our cast four weeks ago, we engaged Charles Nowhart and Chester Ray. We have our new repertoire all running smoothly, and are in the midst of our return dates for the Spring, and the managers all agree that the cast is even better than formerly. Our new plays this Spring are all from the pen of Elizabeth Hesket, a rising young Western dramatist, who will be associated with our company hereafter, and we will produce her plays exclusively, as they are written for the personnel of this company, and give each of the cast parts for which they are best fitted.

"Ross and Lola Wilson, two live wire entertainers, are introducing two beautiful new dances, 'The Spring Time' and 'The Wilsonian.'

"Henrietta Wilson's Friday night receptions are a great feature with our many friends.

"Charles Nowhart's dramatic readings and songs are winning him great favor, and also drawing patronage for the company.

"We wish to thank THE CLIPPER for past favors and to express our pleasure at the bountiful returns to our ad. in THE CLIPPER columns."

FRED LANHAM, who has been managing the Horne company in New Castle, Pa., is in Akron, O., to take charge of the Grand for the Feiber & Shea interests until the Summer stock season at the Colonial opens.

THE VAUGHN GLASER PLAYERS will close at the Temple Theatre, Rochester, 27.

LOWELL SHERMAN closed with the Lyric Players, Bridgeport, Conn., 20.

THE Horne Stock Co. will open at Music Hall, Akron, O., 29, with "Seven Days." The cast includes: Alice Clements, W. O. McWatters, Aleah Simms, Victor Fletcher, W. S. Hurley, Lester Howard, Geo. M. De Petit, J. Swift, Leslie P. Webb, Thomas Kreuger, Kenneth Illslee, Dillecher, Elinor Pochelu, Marjorie Dow, Edith Grey, Dixie Dow.

ATTRACTIONS AT THE NEW YORK THEATRES.

NEW AMSTERDAM W. 42nd St. Eves. 8.15. Mats. Wed. and Sat., 2.15.
KLAW & ERLANGER, Managers.
CHARLES DILLINGHAM
Presents a Syncopated Musical Show
WATCH YOUR STEP
Music and lyrics by Irving Berlin. Book by Harry B. Smith. With Mr. & Mrs. Vernon Castle.

B. F. KEITH'S **PALACE**
Broadway & 47th St.
Eve. 25-50-75-$1-$1.50
Daily Mats. 25-50-75.
Sun.Conc'ts 2.15 & 8.15
MRS. LESLIE CARTER
GRACE LA RUE
PAUL DICKEY
Swor & Mack, Charlie Howard, Lunette Sisters, Others.

CORT THEA., 48th St., E. of B'way. Direction of JOHN CORT. Eves., 8.15. Mats. Wed. & Sat., 2.15. Wed. Mat. 50c. to $1.50.
SELWYN & CO. present
UNDER COVER
A melodrama of love, mystery and thrills.
By ROI COOPER MEGRUE.

HUDSON 44th St., W. of Broadway. Eves., 8.15. Matinees, Wed. and Sat., 2.15.
SELWYN & CO. Present
THE SHOW SHOP
By James Forbes, Author of "The Chorus Lady"
With DOUGLAS FAIRBANKS

COHAN & HARRIS **ASTOR** B'way and 45th St. Eves. at 8.15. Mats. Tues. & Sat. at 2.15.
COHAN & HARRIS Present
"HELLO BROADWAY"
With New York's Favorite Comedians
GEO. M. COHAN, WM. COLLIER.

COHAN'S B'WAY & 43d ST. EVES. 8.15. MAT. WED. & SAT., 2.15. Popular Wed. Mat. 50c. to $1.50.
COHAN & HARRIS PRESENT
"IT PAYS TO ADVERTISE"
A Farcical Fact, by ROI COOPER MEGRUE and WALTER HACKETT.

CANDLER THEATRE, West 42d St. near Broadway. Tel. Bryant 6344. Eves. 8.20. Mats. Wed. & Sat. 2.20.
New York's Newest Playhouse. Cohan & Harris present (by arrangement with Arthur Hopkins) a new play by a new young American author
"ON TRIAL"
By E. L. Reizenstein. Seats 8 weeks in advance.

FULTON 46th St. nr. B'way
Evenings at 8.20.
Matinees Wednesday and Saturday 2.20.
SELWYN & CO. PRESENT **TWIN BEDS**
By MARGARET MAYO and SALISBURY FIELD

ELTINGE W. 42nd St. Eves., 8.15. Mats. Wed. & Sat., 2.15.
A. H. WOODS Presents an American Play in 5 Acts.
THE SONG OF SONGS
By EDWARD SHELDON. Based on the novel by HERMANN SUDERMANN, with an All Star Cast.

KNICKERBOCKER B'way & 38th St. Eves. 8.15. Mats. Wed. & Sat. 2.15.
KLAW & ERLANGER'S ENTERTAINERS
In the New Mirthful Musical Medley,
FADS AND FANCIES
Book by Glen MacDonough.
Music by Raymond Hubbell.
Staged by Julian Mitchell and Herbert Gresham.

BELASCO West 44th St. Eves. 8.20. Mats., Thurs. & Sat., 2.20.
DAVID BELASCO Presents
FRANCES STARR
IN **MARIE ODILE**
By EDWARD KNOBLAUCH.

GAIETY B'way & 46 St. Eves. 8.15. Mats. Wed. & Sat., 2.15.
KLAW & ERLANGER......Managers
RUTH CHATTERTON
IN **DADDY LONG-LEGS**
A new Comedy by JEAN WEBSTER.

MURRAY HILL THEATRE
Lexington Ave. and 42d St., N. Y.
This week THE BOHEMIANS

HARRIS THEATRE, W. 42d ST. Evenings at 8.15. Mats. Wed. and Sat., 2.15.
SELWYN & CO. PRESENT
MARGARET ILLINGTON
THE LIE By HENRY ARTHUR JONES.

STRAND B'way & 47th St. Noon to 11.30 p. m.
JOHN BARRYMORE
IN **ARE YOU A MASON?**
Other Superior Picture Attractions. Strand Concert Orchestra and Soloists.
Next week, FRITZI SCHEFF in Pretty Mrs. Smith

WINTER GARDEN B'way & 50th St. Phone 2330 Circle
Eves. at 8. Mats. Tues., Thurs. and Sat., 2.00.
The New Winter Garden Production
MAID IN AMERICA
WITH A GREAT CAST

SHUBERT THEATRE, 44th St., west of B'way. Phone, 6439 Bryant. Eves. 8.15. Matinees Wed. & Sat., 2.15.
LAST WEEK
TO-NIGHT'S THE NIGHT
Shubert Theatre Special—Mon., April 5
TRILBY With ALL-STAR CAST

LYRIC 42d St. W. of B'way. Phone 5216 Bryant. Eves. 8.15. Mats. Wed. & Sat. 2.15.
JOE WEBER'S
Musical Comedy Production
THE ONLY GIRL

44th St. THEATRE, West of B'way Phone, 7292 Bryant. Eves. 8.15. Matinees Wed. & Sat., 2.15.
MLLE. EMMA **TRENTINI**
THE PEASANT GIRL
And CLIFTON **Crawford**

LITTLE THEATRE, 44th St., W. of B'way. Phone 6100 Bryant. Eves., 8.45. Matinees Wednesday & Sat., 2.30
A PAIR OF SILK STOCKINGS
CYRIL HARCOURT'S COMEDY
All Seats at All Performances $2.00.

MAXINE ELLIOTT'S THEA., 39th St., near B'way. Phone 1476 Bryant
Evgs., 8.30. Mats. Wed. & Sat., 2.30.
Last Week at this Theatre
Phyllis Neilson-Terry IN
"The Adventure of Lady Ursula"

89th St. Thea., nr. B'way. Phone 418 Bryant Eves. 8.30. Mats. Wed. & Sat. 2.30.
The MESSRS. SHUBERT announce
LOU-TELLEGEN
IN **TAKING CHANCES** New Farce

CASINO B'way & 39th St. Phone 3846 Greeley Eves. 8.20. Mats. Wed. & Sat., 2.20.
THE MOST WONDERFUL PLAY IN NEW YORK
EXPERIENCE

COMEDY 41st St., East of B'way. Phone 5194 Bryant. Evgs., 8.15. Mats., Tuesdays & Sat., 2.15.
The White Feather
THE SUCCESS OF NEW YORK AND LONDON

HIPPODROME
6th Ave., 43d-44th St.s Direction Messrs Shubert.
Semi-Continuous. Daily, Including Sunday.
12.30 Noon and 7 P. M.
PICTURES DE LUXE—Water Spectacle
Musical Novelties. Prices 10c, 15c, 25c, 50c.

COLUMBIA THEATRE
BROADWAY, 47th STREET, N. Y.
This Week, THE HAPPY WIDOWS

BRONX STOCK CO.

The patronage of the Bronx is very large. The principal reason for the popularity of the company is excellent actors and good plays. "To-Day" made a big hit with the afternoon audience and met with approval from all sides. It was portrayed in true Broadway fashion, and every intense situation was well brought out. Excellent direction was prominent throughout the entire performance. R. G. Edwards has worked wonders with the company and has made artists out of many in the cast.

Bowden Hall was very fine as the husband, took his situations naturally and gained the sympathy of the audience.

Lilly, Frederick's wife, was admirably played by Julia Herne. It requires intense acting in almost all the scenes. Miss Herne is one of the youngest and cleverest leading women on the stage. The quarrel scene with the mother-in-law, was excellent.

Mollie Revell was remarkable in the character of the mother. She captured the audience from her first lines by the wonderful mother love.

Fred C. House relieved the tension with his good natured performance of the father. It is a quaint character and no one was ever better suited to it. The lines were put across in good old German fashion and not a laugh was lost.

Luella Morey, as the hard hearted friend of the wife, Mrs. Garland, gave a clever heavy performance. She is a good actress and although she had a part that made the audience turn against her, she also through her personality made them like her.

Russel Parker was liked as the butler. Margaret Fielding looked charming as the maid. Marshall Fuller made good as the police officer.

This week "The Story of the Rosary." *Myles.*

WRAY'S COAST COMPANY.

The John H. Wray Stock Co. is appearing at the Empress Theatre, San Diego, Cal., which is now under new management, John Maclao being lessee and T. Mosimeri, manager.

Mr. Wray has an excellent company headed by Virginia Brissac and himself, supported by Ferdinand Munier, Frank Harrington, Arthur Whitting, Allyn Lewis, Irvin Bacon, Myrtle Vane, Katherine Koe, Gene Yarborough, Edna Inglis, Charlotte Treadway and Marie Nelson. The executive staff is: F. L. Burkhard, manager, Irvin Bacon, stage manager and Claude Wehsler, musical director.

BACK AT THE BAKER.

Dorothy Shoemaker, leading lady at the Baker Theatre, in Portland, Ore., last season, opened a return date March 15.

Edmund Elton began an engagement at the same house, same date, as new leading man.

TWO WEEKS' LAY OFF.

The "Bought and Paid For" company playing Toronto, Can., March 15-20, will lay off from March 20 to April 5.

THE William A. Brady Stock Co. closed, March 16, their engagement at the Playhouse, Wilmington, Del., after seven continuous weeks of poor business. The San Carlo Grand Opera Co., which followed, encountered the same lack of box office receipts.

THE Bert Lytell and Evelyn Vaughn Players opened at Harmanus Bleecker Hall, Albany, N. Y., last week, in "Man and Superman." The support includes: Ethelbert Hales, Phillip Teed, Ben Hendricks, John Elliott, Margaret Armstrong and Ida Goldsmith. This week, "The Yellow Ticket."

AT LIBERTY
COMPANY CLOSING APRIL 1st
CLYDE ARMSTRONG Age, 36. 6 ft. Weight, 145 lbs. STRONG CHARACTERS and HEAVIES
GRACE FINE Age, 18. Blonde. 5 ft., 5 in. 140 lbs. LEADING INGENUE Strong Enough to Feature
MAY ZUCK Age, 34. Brunette. 5 ft., 4 in. 125 lbs. CHARACTERS and GENERAL BUSINESS
Wardrobe, quick study, reliable, A No. 1. Summer Stock or High Class Repertoire. Responsible Managers only. Positively "make good" with the best. No Company too fast. Join on wire. Write or wire. CLYDE ARMSTRONG, Amazonia, Missouri.

CRESCENT STOCK CO.

Crescent, Brooklyn.

Following the great success made by "Disraeli," the Crescent Players put on Edgar Selwyn's farce, "Nearly Married." The large audience, matinee March 10, laughed long and heartily throughout the entire performance. The big hit made in this house warrants the presentation of farce at the other Keith stock houses.

Leah Winslow, as Betty Lindsay, was capital. She is a clever actress and takes light and strong dramatic roles equally well. Her acting in the third act was especially good.

Robert Gleckler as the abused husband, Harry Lindsay, was excellent, and not once did he get away from the character and not once did he lose a laugh.

Chas. Scofield, as Tom Robinson, was responsible for more real laughs than any of his co-workers. He has a style of his own and this combined with his awkwardness and his peculiar manner of delivery lines, go to make him one of our best comedians now in stock.

Specialists on divorces are scarce, and Clara Mackin as Hattie King, was a big hit in the character. Miss Mackin is an attractive woman and a clever actress, a combination which is responsible for her deserved popularity.

Isadore Martin was successful in the ingenue lead, Gertrude Robinson, as the role gave good opportunity for the display of her talent.

Chas. D. Wilson as Dick Griffon, was exceptionally clever. He is a very fine actor and as a juvenile, shown to advantage.

It seemed strange to see Ainsworth Arnold in the character role of the Prince Banjobulle, the hotel keeper who holds the key to many funny situations. Arnold successfully unlocked every one.

Norah, his wife, was ably portrayed by Beatrice Moreland, a very good character woman, who did some clever acting.

William Evarts, as Justice of the Peace Doolin, caused many laughs and gave the role additional importance.

Albert Gebhardt was very good as the taxi driver.

Arthur Mack doubled in two parts and was very good in both of them. Chas. Meech was liked as the foreman. Paul Rinufos pleased as the bell boy. Eleanor Bennet passed as the hotel maid.

This week "Rebecca of Sunnybrook Farm," with Isadore Martin in the female lead. *Myles.*

GRAND OPERA HOUSE PLAYERS.

Grand, Brooklyn.

The acting of the Grand Opera House Players in "Innocent" was remarkable, for a stock organization. Every member worked to make the last play of this company's season, at this house, an absolute success. The applause after the first and third acts sounded like the roar of battle.

Innocent is a drama that requires good acting on the part of the leads and for that reason it will be popular in stock.

Bela Nemetti, the Hungarian, whose craze for gambling and love for Innocent, finally drives him to suicide, was very artistically portrayed by Noel Travers. There are several scenes that require the strongest of acting. In these Travers excelled.

Mary Hall, as Innocent, looked and acted charmingly throughout. The seductive woman, beautiful and always preying upon men, was made a remarkable role by her. Her gowns were beautiful and the one worn in the last act made them all sit up and take notice.

Horace Irving, Bela's friend, was well acted perfectly by George Carleton. His big scene in the third act was very well handled.

Oskar Von Herggen, the underlying cause of all the misdoings of Innocent, was admirably portrayed by William H. Elliott. The genteel heavy character requires good acting and Elliott was excellent.

Reynold Williams was excellent as Peter McCormick. His work in the first act was impressive.

Jack Matthews was funny as the Chinaman and very good as the waiter. Charles Hogan as his Excellency was excellent. Irene Douglas gave a good performance as the maid. Earl Simmons was liked in both his characters.

Ralph Simone was very good as both the Chinaman and the second waiter. Kenneth Grattan was liked.

"The Trail of the Lonesome Pine," with Charlotte Walker and many of the original company, this week. *Myles.*

THE ALCINE-GATES PLAYERS opened an engagement March 8, at the Cleveland Theatre, Cleveland, presenting "Old Heidelberg." Clippings from the Cleveland papers sent in to us speak highly of the players. The date also marked the sixth anniversary of the two stars first joint appearance in Salt Lake City, at which time "Old Heidelberg" was also the offering.

THE Billy Bryant Players concluded a very successful eight weeks' engagement at the Broadway, Logansport, Ind., March 13, the attendance being unusually good, on not a few times it being necessary to close the box office before the curtain's rise. Billy Bryant will open up his river boat the latter part of April, offering repertoire and vaudeville, the initial engagement being at Point Pleasant, West Virginia. Mr. Bryant will play three night engagements and looks forward to a very successful Summer, as he has engaged a splendid company and will produce an array of good bills. Owing to the very favorable impression the Bryant Players created in this city, they expect to return for an extended engagement at the Broadway in the Fall.

WILLIAM A. BRADY'S STOCK COMPANY, at his Wilmington, Del., Playhouse, completed the engagement there March 18, after playing to empty seats. The company was an excellent one. Richard L. Scott, who played leads, will go with William A. Brady's production of "Life," and Edna Hibbard is with the Poli Stock, at Baltimore; Tom Emory has gone to Rochester, N. Y., for stock. All other members of the company signed, with the exception of Warren Munsell and Jean Newton.

THE GILLIS STOCK CO. got started on its Spring and Summer tour, opening March 15, at Rahway, N. J., playing both matinee and evening to satisfactory audiences. Marcell Gerard is being featured. Roster: Francis Mead, Marcella Gerard, Ethel W. West, Matilda Clark, Leon Bennett, Richard Watson, A. O. Henderson, Joe H. Lee, Bert McComb, Robert J. Gillis, manager, and Ian Keenan, advance agent.

LOVELL ALICE TAYLOR will be leading woman in a Texas stock company.

LEAH WINSLOW
LEADING WOMAN
CRESCENT STOCK CO., BROOKLYN.

CHAS C.
WILSON
CRESCENT STOCK CO., BKLYN

CLARA
MACKIN
CRESCENT STOCK CO., BKLYN.

ROBERT GLECKLER
LEADING MAN
CRESCENT STOCK CO., BKLYN.

CORLISS GILES
LEADING MAN
With MISS JESSIE BONSTELLE
West End Theatre, New York

BERT WILCOX
COMEDIAN
At the Wadsworth Theatre
New York City

WANTED FOR
PHIL. MAHER STOCK CO.
Repertoire People
Address as per Route, or care CLIPPER Office

THE New Davis, Pittsburgh, Pa., which opened two weeks ago, already boasts of a very large following, and the highest class plays are presented by The Davis Stock Co., regarded as one of the best of its kind in the country. Playing the leading parts are Florence Malone and Charles Gunn, and both are favorites. Other well-known players round out an excellent company. This week, "Maggie Pepper." Edwin Curtis, formerly of Poli's, Washington, D. C., is producer. Dan Eager, stage manager, Pete Conrad, props, Will Chappelle, carpenter, and electrician Sherlock, one of the best known boys in the city, is in charge of the switchboard. Harry Israel and Andy Miller are assistant electricians. Dennis A. Harris is manager of the theatre and the Davis Players.

THE Horne Stock Co. will open at Music Hall, Akron, O., March 29.

THE Colonial Stock Co. (Providence, R. I.), presenting "Maggie Pepper," March 8 and week, played to excellent business. Much favorable comment was heard relating to the work of the company.

MELVILLE'S COMEDIANS No. 1 NOTES.—This company opened its regular Spring and Summer season, at Jacksonville, Tex., under the big white top. Some real weather for the opening stand, and business to capacity. All people reported on time and ready for work. Frank D. Moore and wife joined the company in Jacksonville. Prof. Eddie will be "tickled" to see his "Lad" around. We will now have some artistic developments. Roster: Bert Melville, Eddie Moore, Paul Maxwell, Richard Watson, Happy Jack Vinson, Joe Jacobs, Harry Layton, John Sumner Garver, Whitey Rose, K. Davis, Mr. Harry, James Walker, Robert Cook, Frank D. Moore, Bob Jones, Lillian De Armond, Irene De Armond, Sadie De Armond, Little Dorothy Vinson, Dorothy Primrose, Mrs. Frank D. Moore, W. S. Freed. Executive staff: Bert Melville, owner and manager; Paul Maxwell, secretary; Mrs. Sadie De Armond, treasurer; W. S. Freed, advance representative; "Happy" Jack Vinson, stage manager; Whitey Rose, boss canvasman; Little Dorothy Vinson, our mascot and company's only pet, and Eddie Moore, our teacher and musical director.

DUBINSKY BROS.' STOCK CO. NOTES.—This company, which has been playing to capacity at the Colonial Theatre, Sioux City, Ia., since Nov. 1, 1914, is the first stock company in the West to play "The Yellow Ticket," "To Day" and "The Trail of the Lonesome Pine." The production of these plays stamps the company as a first class organization in every respect. Other plays that have been produced are: "Madame X," "The Lure," "The Third Degree," "The Lion and the Mouse," "The Wolf," "Paid in Full," "The Shepherd of the Hills," "The Man on the Box," "Brewster's Millions," "The Fortune Hunter," "The Broken Rosary" and "Alias Jimmy Valentine." Other plays of this calibre are in preparation. $20,000 is to be expended on improvements for the theatre for next season. Irene Daniel and Ed. Dubinsky are playing the leads, and are extremely popular.

RHODA ROYAL

DIRECTOR OF PERFORMANCE, NOW WITH SELLS-FLOTO-BUFFALO BILL SHOWS

HAS TO OFFER FOR SEASON OF 1915-16 INDIVIDUAL ANIMAL ACTS

for Vaudeville, Indoor Circus, etc. MUGGINS, the Elephant Act, 4-HORSE ACTS, HIGH SCHOOL, MENAGE, COMEDY CIRCUS, 64 HORSES, HIGHLY TRAINED, 12 PONIES, 14 MULES, 5 OF THE SMALLEST BABY ELEPHANTS in the world, all doing individual acts with stock. All well broken. In fact, anything in the trained animal line.

Address all communications to RHODA ROYAL, Permanent Address, 2471 Vermont Avenue, Toledo, Ohio.

VAUDEVILLE ROUTE LIST

NOTICE—When no date is given, the week of March 22-27 is represented.

Abbott, Al., Victoria, Charleston, S. C., 25-27.
Acadia Trio, Bijou, Boston.
Arno Four, Lyric, Richmond, Va., 25-27.
Act Beautiful, Hudson, Union Hill, N. J.
Adler & Arline, Empress, Grand Rapids, Mich.
Adas Troupe, Grand, Phila.
Agousta, Les, Keith's, Cincinnati.
Ahearn, Chas., Forsyth, Atlanta, Ga.
Alvin, Yankee Rube, City Point, Mass., indef.
Alpine Troupe, Keith's, Boston; Keith's, Providence, R. I., 29-April 3.
Allman & Stone, Keith's, Providence.
Alexander Kids, Keith's, Washington.

ALOHA TWINS —THE— HAWAIIANS
In their Wonderful Barefoot Hula-Hula Dances
Featured With the "Mischief Makers"

Alrose Trio, Proctor's, Elizabeth, N. J., 25-27.
Alvin & Kenny, Delancey St., N. Y. C., 25-27.
Alex (3), Empress, Cincinnati.
Amaranths (4), Orpheum, Kansas City, Mo.
Annapolis Boys, Prospect, Bkln.
Anderson & Goines, Delancey St., N. Y. C., 22-24; Orpheum, N. Y. C., 25-27.
Arnaut Bros., Shea's, Buffalo.
Armento, Angelo, Trio, Shea's, Toronto, Can.
Armstrong & Clark, Fulton, Bkln., 25-27.
Argent, Steve, Globe, Phila.
Asahi Quintette, Majestic, Chicago.
Ashley & Canfield, Emery, Providence, 25-27.
Australian Woodchoppers, Temple, Rochester, N. Y.
"Auto Bandit," Unique, Minneapolis.
Avolos, Musical (4), Boulevard, N. Y. C., 22-24; Fulton, Bkln., 25-27.
Asemna, Whirling, Proctor's 58th St., N. Y. C., 22-24.
Ball, Ernest, Orpheum, Bkln.
Barnes, Stuart, Prospect, Bkln.
Baker, Belle, Alhambra, N. Y. C.

CLARA BALLERINI
THE I DON'T CARE OF THE AIR
UNITED TIME

Barry, Mr. & Mrs. Jimmy, Orpheum, Des Moines, Ia.
Barnold's Dogs, Empress, St. Paul.
Barry & Wolford, Grand, Pittsburgh.
Barlow, Billy, Proctor's Schenectady, N.Y., 25-27.
Banjo Phiends, American, N. Y. C., 22-24.
Balalaika Orchestra, Delancey St., N. Y. C., 22-24; Bijou, Bklyn, 25-27.

LEE BARTH
STILL IN DIALECT

Baker, Ethel & Lucy, Empress, Cincinnati.
"Bark to Montreal," Cross Keys, Phila., 25-27.
Beverly & Markey, Griffin Circuit, indef.
Benway & Dayton, Vode, Fayetteville, N. C.; Todd's, Fayetteville, 29-April 3.
Bendix Players, Majestic, Dallas, Tex.; Majestic, Houston, 29-April 3.
Berrens, The, Keith's, Indianapolis.
Beaumont & Arnold, Royal, N. Y. C.
Bergen, Alfred, Columbia, St. Louis.
Bell Family, Orpheum, St. Paul.
Best, Mabel, Proctor's 23d St., N. Y. C., 25-27.
Beers, Leo, Colonial, N. Y. C.
Bernard & Harrington, Orpheum, N. Y. C., 22-24; American, N. Y. C., 25-27.
Belle & Jones, 7th Ave., N. Y. C., 22-24; Bijou, Bkln., 25-27.
Belle & Caron, St. James, Boston, 25-27.
Bessie's Cockatoos, Lyric, Hoboken, N. J., 25-27.
Bernard & Meyers, Grand, St. Louis.
Bissee & Baird, Orpheum, Peoria, Ill., 25-27.
"Behind the Footlights," Howard, Boston.
Big City Four, Orpheum, Oakland, Cal.; Orpheum, Sacramento, 29-April 3.
Birkel & Watson, Keith's, Boston.
Bissett & Scott, Academy, Norfolk, Va., 25-27.
Bhadys (3), Grand, Pittsburgh.
Black Sheep, Proctor's 125th St., N. Y. C., 22-24; Proctor's, Troy, 25-27.
Black & White, American, N. Y. C., 22-24; National, N. Y. C., 25-27.
Blerl & White Revue, Orpheum, Altoona, Pa., 25-27.
Bowers, Walters & Crooker, Seattle, Wash., 29-April 3.
Bowen, Fred V., Orpheum, Des Moines, Ia.
Boothby & Everdeen, Proctor's 23d St., N. Y. C., 22-24; Proctor's, Mt. Vernon, 25-27.
Bolger Bros., Orpheum, Bkln.
Bogart & Nelson, Columbia, Bkln., 25-27.
Booth & Leander, Orpheum, Grand Rapids, Mich.
Brown, Billy, Orpheum, Grand Rapids, Mich.
Brown Bros., Montgomery & Stone, N. Y. C., indef.
Brown, Geo. & Co., Keith's, Cincinnati.

FRED & MINITA BRAD
First Vacant Week, May 3rd, 1915
Mgr. Chas. A. Pouchot, Pal. Theatre Bldg., N. Y. C

Brockbank, Harrison, & Co., Keith's, Cleveland.
Brunelle Girls & Stephens, Empress, Grand Rapids, Mich.
Bruch, Frita & Lucy, Keith's, Louisville.
Breen, Harry, Orpheum, Montreal, Can.
Brown & Rochelle, Orpheum, Des Moines, Ia.
Brown & Jackson, Empress, Kansas City, Mo.
Brice, Fanny, Shea's, Toronto, Can.
Brennan & Wheeler, Orpheum, St. Paul.
Breton, Ted & Corinne, Proctor's, Portchester, N. Y., 25-27.
Brown & Burrows, Proctor's, Elizabeth, N. J., 25-27.
Bradley & Norris, Prospect, Bkln.
Brower, Walter, Columbia, Bkln., 25-27.
Brady & Mahoney, Globe, Boston, 25-27.

LOUISE and GRETE **BRUNELLE & STEPHENS** HARRY
YE OLDEN DAYS AND PRESENT WAYS
BOOKED SOLID ON BIG TIME

Brooks & Lorella, Palace, Phila., 25-27.
Bradley, Chas., Bowdoin Sq., Boston.
Brown & McCormack, Globe, Phila.
Brads, The, Grand, St. Louis.
Bruce, Morgan & Betty, Grand, St. Louis.
Burns, Kilmer & Grady, Keith's, Cleveland.
Burke, John & Mae, Keith's, Ft. Wayne, Ind.
Buds, Aerial, Dominion, Ottawa, Can.
Burr & Hope, Grand, Syracuse, N. Y.
Burke & Harris, Flatbush, Bkln., 25-27.
Ballard, Daisy, Bijou, Boston.
Burns, Paul, & Co., Wm. Penn, Phila.
Burt, Wm. P., & Co., Nickel, Lawrence, Mass., 25-27.
Burnham & Grant Co., Orpheum, Milwaukee.
Casad & De Verne, Dayton, O., indef.
Casinos, The, Hammerstein's, N. Y. C.
Carr, Eddie, & Co., Alhambra, N. Y. C.
Campbell, Misses, Royal, N. Y. C.
Cartmell & Harris, Palace, Chicago.
Cantwell & Walker, Majestic, Milwaukee.
Calvert, Catherine, Keith's, Providence.
Case, Charley, Keith's, Phila.
Castellane, Daredevil, Lyric, Richmond, Va. 25-27.
Cantor & Lee, Grand, Syracuse, N. Y.
Carletons (2), Orpheum, Sioux City, Ia.
Carus & Randall, Orpheum, St. Paul.
Casmlos, Leo, Hipp., St. Louis.
Carlos (2), Proctor's, 58th St., N. Y. C., 25-27.
Carson & Willard, American, N. Y. C., 22-24; Bijou, Bkln., 25-27.
Camille's Dogs, Delancey St., N. Y. C., 22-24; Lincoln Sq., N. Y. C., 25-27.
Calts Bros., Lincoln Sq., N. Y. C., 22-24; Warwick, Bkln., 25-27.
Cameron-De Witt & Co., Greeley Sq., N. Y. C., 22-24; Fulton, Bkln., 25-27.
Caplin, Mr. & Mrs. Arthur, 7th Ave., N. Y. C., 22-24.
Cabaret Trio, Academy, Fall River, Mass., 25-27.
Canaris & Cleo, St. James, Boston, 25-27.
Carriel, Gladys, Colonial, Logansport, Ind., 25-27.
Carrington, Vivian, Nixon, Phila.
Castello Bros., Grand, St. Louis.
Caron, Musical, Orpheum, Grand Rapids, Mich.
Capital City Trio, Orpheum, Grand Rapids, Mich.
Chip & Marble, Bushwick, Bkln.
Cheebert's Manchurians, Orpheum, Des Moines, Ia.
Chinko, Orpheum, Memphis.
Chef, Musical, Proctor's 125th St., N. Y. C., 22-24; Proctor's 23rd St., N. Y. C., 25-27.
Chapman Bros., Proctor's, Mt. Vernon, N. Y., 25-27.
Chain & Templeton, Grand, Phila.
Clinton & Beatrice, Brennan & Fuller, Australia, indef.

THE GIRLS BEHIND THE GUNS
CLINTON AND BEATRICE
BRENNAN & FULLER, Australia, indefinite

Clark & Turner, Rose Sydell's Co., indef.
Cliff, Laddie, Royal, N. Y. C.
Clayton, Lesle, & Co., Keith's, Cleveland.
Clintons, Novelty, Keith's, Columbus, O.
Claude, Toby, & Co., Temple, Detroit.
Claudius & Scarlet, Hammerstein's, N. Y. C.
Clark & Verdi, Palace, Chicago.
Claremont Bros., Keith's, Phila.
Clayton, Una, & Co., Grand, Syracuse, N. Y.
Clifford, Edith, Proctor's, Plainfield, N. J., 25-27.
Cotton Lolo, San Diego, Cal., indef.

RAY CONLIN
Direction MORRIS & FEIL

Colburn, Jenny, Billy "Swede" Hall & Co., indef.
Corson's, Cora Youngblood Co., Pantages, Winnipeg, Can.; Pantages,' Edmonton, 29-April 3.
Conradini's Animals, Orpheum, Bkln.
Cooper & Smith, Bushwick, Bkln.
Coghlan, Gertrude, & Co., Maryland, Baltimore.
Collins & Hart, Keith's, Cleveland.
Conroy, John, & Models, Keith's, Columbus, O.
Comfort & King, Hammerstein's, N. Y. C.

WILL CONLEY
The Billy Sunday of Vaudeville
United Time Direction JOE HARRIS

Conlin & Steele Trio, Majestic, Milwaukee.
Connelly & Wenrich, Majestic, Milwaukee.
Conchas, Paul, Grand, Pittsburgh.
Collins, Jose, Columbia, St. Louis.
Coombs & Aldwell, Greeley Sq., N. Y. C., 22-24; Loew's, Newark, N. J., 25-27.
Cook & Hennessy, Bowdoin Sq., Boston.
Cook, Joe, Globe, Phila.
Conley & Webb, Grand, Phila.
Cotter & Cotter, Orpheum, Grand Rapids, Mich.
"Concealed Bed," St. James, Boston, 25-27.
"Cop, The," American, N. Y. C., 25-27.
Cressy & Dayne, Orpheum, San Francisco, 22-April 3.
Crossman, Henrietta, & Co., Bushwick, Bkln.
Cressman & Stewart, Majestic, Chicago.
Cronin, Morris, & Co., Keith's, Providence.
Crouch & Welch, Orpheum, Altoona, Pa., 25-27.
Cumalu & Seaham, Pantages', San Diego, Cal.
Cutler, Harry, Proctor's 23d St., N. Y. C., 25-27.

EVELYN CUNNINGHAM
IN VAUDEVILLE

Cunningham, Cecil, Hammerstein's, N. Y. C.
Cutty, Elizabeth, Loew's, Toronto, Can.
Cumming & Gladyings, Howard, Boston.
D'Arville, Jeanette, Phila.
D'Amour & Douglas, Temple, Detroit.
Davies Bros., John Vogel's Minstrels, indef.
Danubes (4), Orpheum, Kansas City, Mo.
Dainty English Trio, Majestic, Milwaukee.
Davies, Reine, & Co., Orpheum, Memphis.
Daly & Kennedy, Garrick, Wilmington, Del.
Davies Family, Orpheum, Sioux City, Ia.
Davis, Helen, American, N. Y. C., 22-24.
Davis & Matthews, Loew's, Rochester, N. Y.
Davis, George C., Grand, Phila.
Derkin's Animals, Keith's, Boston.
De Haven, Mr. & Mrs. Carter, Orpheum, Kansas City, Mo.
Deely, Ben, & Co., Orpheum, Memphis.
De Serris, Henrietta, Academy, Norfolk, Va., 25-27.
De Voy, Emmett, & Co., Keith's, Toledo, O.
Desmond Sisters, Proctor's 125th St., N. Y. C., 22-24; Proctor's 58th St., N. Y. C., 25-27.
Delmar Trio, Proctor's 23d St., N. Y. C., 22-24; Proctor's 125th St., N. Y. C., 25-27.
Demarest, Carl, Greeley Sq., N. Y. C., 22-24; Delancey St., N. Y. C., 25-27.
De Alma, Geo., American, N. Y. C., 25-27.
De Gascogne, Cadets, 7th Ave., N. Y. C., 25-27.
Deairs, The, Flatbush, Bkln., 25-27.
De Winters, Grace, Loew's, Toronto, Can.
De Mar, Grace, Wm. Penn, Phila.
Diaz's Monks, Majestic, London, Can.
Dixey, Henry E., Keith's, Columbus, O.
Diamond & Brennan, Keith's, Indianapolis.
Dixon & Dixon, Loew's, Newark, N. J., 25-27.
D'Lorn, Maud, Proctor's, Albany, N. Y., 25-27.
Dooley & Rugel, Columbia, St. Louis.
Dorr, Marie, Bushwick, Bkln.
Dooley, Jed & Ethel, Keith's, Indianapolis.
Dockstader, Lew, Keith's, Indianapolis.
Donahue & Stewart, Alhambra, N. Y. C.
Dolce Sisters (3), Orpheum, N. Y. C., 25-27.
"Do You Get Me?" Boulevard, N. Y. C., 22-24; Lincoln Sq., N. Y. C., 25-27.
"Don't Walk in Your Sleep," Proctor's, Schenectady, N. Y., 25-27.
"Dream Girl, The," Grand, St. Louis.
"Dream Pirates," Shea's, Buffalo.
Dunbar's Bell Ringers, Orpheum, Bkln.
Dupree & Dupree, Keith's, Boston.
Dunfee, Josephine, Orpheum, Jacksonville, Fla.
Dunedin, Queenie, Colonial, N. Y. C.
Du Val, Viola, Unique, Minneapolis.
Du Bois, Wilfred, Proctor's 23d St., N. Y. C., 22-24; Proctor's 58th St., N. Y. C., 25-27.
Dunn & Stevens, Proctor's 58th St., N. Y. C., 22-24.
Dugan & Raymond, Lincoln Sq., N. Y. C., 25-27.
Dyer, Herbert, & Co., Colonial, Logansport, Ind., 25-27.
Earl & Curtis, National, N. Y. C., 22-24; Greeley Sq., N. Y. C., 25-27.
Edna, Ruthe, Olean, N. Y., indef.
Edmonds, Leo, Abilene, Tex., 22-April 3.
Eslinger & Cooke, Bradentown, Fla.
Edwards' "Song Revue," Palace, Chicago.
Edwards Bros., Lyric, Hoboken, N. J., 25-27.
El Rey Sisters, Orpheum, Bkln.
El Cleve, Hipp., St. Louis.
Elliott, Broomstick, Proctor's, Albany, N. Y., 25-27.
"Eloping," Alhambra, N. Y. C.
Errol, Bert, Shea's, Buffalo.
Evans, Billy & Clara, Gaiety, Chicago, indef.

HARRY—**EVENS & SMITH**—DAVE
Presenting "BETWEEN BATTLES"
Special Scenery & Effects. Playing U. B. O. Time

Evelyn & Harriet, Alhambra, Phila., 25-27.
Everett, J. Wm., Orpheum, Milwaukee.
"Everybody," Loew's, Toronto, Can.
Fay, Eva, Prospect, Bkln.
Fay, Elsie, & Co., Keith's, Ft. Wayne, Ind.
Farber Sisters, Palace, Chicago.
Fanton's Athletes, Unique, Minneapolis.
Farrell, Margaret, Empress, St. Paul.
Fadin, O'Brien Trio, Howard, Boston.
"Fashion Shop, The," Orpheum, Harrisburg, Pa.
Ferguson, Dave, Keith's, Toledo, O.
Fern, Harry, & Co., Prospect, Bkln.
Fields, Sally, Keith's, Columbus, O.
Fisher & Green, Dominion, Ottawa, Can.
Fitzgibbon, Bert, Keith's, Washington.
Fiske, Miles, Empress, Cincinnati.

B. KELLY FORREST
PRESIDENT OF THE HOBO'S UNIONS
DIRECTION - BILLY ATWELL

Flanagan & Edwards, Colonial, Erie, Pa.
Flynn, Proctor's, Troy, N. Y., 25-27.
Fletcher, Chas. Leonard, Orpheum, N. Y. C., 22-24; Fulton, Bkln., 25-27.
Ford & Hewitt, Bushwick, Bkln.

EDDIE FOY
AND SEVEN LITTLE FOYS
Direction HARRY FITZGERALD

Fogarty, Frank, Keith's, Providence.
Fontaine, Azelia, Proctor's 125th St., N. Y. C., 22-24.
Franklin & Green, Empress, Grand Rapids, Mich.
Friganza, Trixie, Keith's, Toledo, O.
Frazier, Jean, & Co., Proctor's, Albany, N. Y., 25-27.
Freeman, Maurice, & Co., Proctor's, Albany, N. Y., 25-27.

MAE FRANCIS
THE FASHION PLATE GIRL
IN VAUDEVILLE

Francis, Kitty, & Co., 7th Ave., N. Y. C., 22-24; Delancey St., N. Y. C., 25-27.
Friends (2), Bowdoin Sq., Boston.
"Fun in a Cabaret," 7th Ave., N. Y. C., 25-27.
Garcinetti Bros., Proctor's, Plainfield, N. J., 25-27.
Gardner, Jack E., Orpheum, Kansas City, Mo.
Grundschmidts, The, Orpheum, New Orleans.

THE GARDEN OF MELODY
WATCH FOR OUR OPENING

Griffith's Monkeys, Keith's, Providence.
Gardner-Vincent Co., Proctor's, Mt. Vernon, N. Y., 22-27.
Gardner & Leonard, Proctor's, Troy, N. Y., 25-27.
Garden, Geo. & Lily, 7th Ave., N. Y. C., 22-24, Boulevard, N. Y. C., 25-27.
Gallagher & Carlin, National, N. Y. C., 25-27.
Gardiner Trio, Grand, Phila.
Geina & Brown, Orpheum, Milwaukee.

GILMORE & CASTLE
UNITED TIME. Direction, PETE MACK

Gillingwater, Claude, & Co., Shea's, Buffalo.
Gillette, Lucy, Bijou, Savannah Ga., 25-27.
Gilbert, Allen, & Co., Loew's, New Rochelle, N. Y., 25-27.
Gilmore, Barney, Nickel, Lawrence, Mass., 25-27.
"Girl from Macy's," Orpheum, Boston, 25-27.

CHARLES GILLEN
With GRACE LA RUE
UNITED TIME

Glaser, Lulu, & Co., Orpheum, Montreal, Can.
Gleasons & Houlihan, Temple, Rochester, N. Y.
Goldsmith & Pinard, Majestic, Chattanooga, Tenn.
Gordon, Kitty, & Co., Orpheum, Memphis.
Gordon, John R., & Co., Orpheum, St. Paul.
Golden, Morris, & Sweetie, Proctor's 58th St., N. Y. C., 22-24.
Gordon, Harry & Burt, Proctor's 125th St., N. Y. C., 25-27.
Golden & West, Emery, Providence, 25-27.
Gossans, Bobby, So. Sixth St., Columbus, O.
Green, Ethel, Temple, Detroit.
Grady, James, & Co., Hipp., St. Louis.
Gray, Ed., Proctor's 58th St., N. Y. C., 22-24; Proctor's 125th St., N. Y. C., 25-27.
Gray & Graham, Orpheum, Boston, 25-27.
Graham & Moffatt Players, St. James, Boston, 25-27.
Gygi, Ota, Bushwick, Bkln.
Hart, Marie & Billy, Maryland, Baltimore.

Jack **HALLEN AND BURT** Vera
Direction JOSEPH R. SMITH

Harmony Four, Forsyth, Atlanta, Ga.
Haywood-Stafford Co., Bushwick, Bkln.
Halperin, Nan, Maryland, Baltimore.
Harrold, Orville, Maryland, Baltimore.
Hawthorne & Inglis, Keith's, Cincinnati.
Hal & Francis, Orpheum, Minneapolis.

EFFIE AND BILLY HALL
YALE STOCK CO. BROCKTON, MASS., Indefinite

Haveman's Animals, Majestic, Milwaukee.
Hallen & Hunter, Keith's, Toledo, O.
Harris & Manion, Orpheum, Sioux City, Ia.
Hardeen, Proctor's, Mt. Vernon, N. Y., 25-27.
Hardy, Doris, & Co., Proctor's 125th St., N. Y. C., 25-27.

The Haywards
A NOVELTY IN MUSIC
Pm. address, WHITE RATS. Booked solid 40 weeks.

Hall, Vera, Proctor's 58th St., N. Y. C., 25-27.
Henson, Alice, Delancey St., N. Y. C., 22-24; Greeley Sq., N. Y. C., 25-27.
"Haberdashery, The," Globe, Phila.
Herrmann, Adelaide, Empress, Grand Rapids, Mich.; Lyric, Ft. Wayne, Ind., 29-April 3.
Helen, Baby, Forsyth, Atlanta, Ga.
Hennings, John & Winnie, Orpheum, Bkln.
Hearn & Ely, Hammerstein's, N. Y. C.
Heather, Josie, & Co., Alhambra, N. Y. C.
Herman, Dr., Bijou, Savannah, Ga., 25-27.
Hegyi, Leona, Proctor's 23d St., N. Y. C., 25-27.
Herman, Al., Bushwick, Bkln.
Hendler, Herschel, Orpheum, Peoria, Ill., 25-27.
"Her Name Was Dennis," Orpheum, N. Y. C., 25-27.
Hickey Bros. (3), Orpheum, Bkln.
Hines & Fox, Orpheum, Harrisburg, Pa.
Hill, Murray K., American, N. Y. C., 22-24; Boulevard, N. Y. C., 25-27.
Hildebrand, Fred, American, N. Y. C., 25-27.
Hogan, Gus, Ernie Marks Co., indef.
Houston, Henry, Touring Australia, indef.

Mae Holden
THE ELECTRIC SPARK
GAIETY GIRLS CO.

Howard & Syman, Keith's, Cincinnati.
Houdini, Keith's, Louisville.
Hoffmann, Gertrude, & Co., Colonial, N. Y. C.
Holmes & Holliston, Empress, Kansas City, Mo.
Hong Fong, Proctor's, Mt. Vernon, N. Y., 25-27.
Holmes & Riley, American, N. Y. C., 25-27.

HURST, WATTS & HURST
PLAYING WESTERN VAUDEVILLE TIME.
Direction HARRY W. SPINGOLD.

Hodge, Robt. H., & Co., Keystone, Phila.
House & La Vell, Orpheum, Grand Rapids, Mich.
Hunting & Francis, Empress, Grand Rapids, Mich.
Hughes, Mrs. Gene, Keith's, Indianapolis.
Huston, Arthur & Co., Proctor's, Portchester, N. Y., 25-27.
Hunting, Lew & Mollie, Globe, Phila.

NICK HUFFORD AND LOCKHART GIRLS
UNITED TIME
Direction - - - - PAT CASEY

Hymack, Keith's, Toledo, O.
Imhof, Conn & Coreene, Temple, Detroit.
Irwin, Flo. & Co., Keith's, Boston.
Irwin & Herzog, Proctors, Schenectady, N. Y., 25-27.
Johns (3), Keith's, Columbus, O.
Jacob's Dogs, Keith's, Ft. Wayne, Ind.
James, Mrs. Louis, & Co., Empress, St. Paul.
Jackson, Thos. P., & Co., Delancey St., N. Y. C., 22-24; Bijou, Bkln., 25-27.
Jordan's Models, Greeley Sq., N. Y. C., 22-24; National, N. Y. C., 25-27.
Jefferson, Jos., & Co., Forsyth, Atlanta, Ga.
Jenkins & Covert, Delancey St., N. Y. C., 25-27.
Johnstons, Musical, Empire, Newport, Eng.; Argyle Birkenhead, 29-April 3; Hipp., Belfast, Ire., 5-10; Hipp., Plymouth, Eng., 12-17; Empire, London, 19-24.
Johnstone, Chester B., & Co., Keith's, Toledo, O.
"Just Half Way," Loew's, Rochester, N. Y.
Kaufman, Minnie, Orpheum, Memphis.
Kelmar & Brown, Orpheum, New Orleans.
Kalisch, Bertha, & Co., Hudson, Union Hill, N. J.
Kathleen, Loew's, Newark, N. J., 25-27.
Kruszewa Trio, Loew's, Rochester, N. Y., 25-27.
Kalma & Co., Globe, Phila.
Kellogg, Chas., Keith's, Ft. Wayne, Ind.

KELLY AND GALVIN
Direction HARRY SPINGOLD

Kelly, Walter C., Palace, Chicago.
Keatons (3), Orpheum, Memphis.
Kelsey, Joe, Empress, Kansas City, Mo.
Kennedy's, The, Unique, Minneapolis.
Kenne & Window, Keith's, Providence.
Keenan, Frank, & Co., Temple, Rochester, N. Y.
Keefe-Langdon & Wheeler, Proctor's, Troy, N. Y., 25-27.
Kennedy & Melrose, Boulevard, N. Y. C., 22-24; American, N. Y. C., 25-27.
Kearney, Jos. L., & Co., Nixon, Phila.
Kennedy & Burt, Orpheum, Grand Rapids, Mich.
Kirk & Fogarty, Keith's, Boston.
Kolb & Harland, Orpheum, New Orleans.
Kramer & Morton, Temple, Rochester, N. Y.
La Vine & Inman, Colonial, Lancaster, Pa., 25-27; Taylor, Trenton, N. J., 29-31; Halsey, Bkln., April 1-3.
La Milo, Bushwick, Bkln.
La France & Bruce, Orpheum, Des Moines, Ia.
La Vier, Empress, Kansas City, Mo.
Langdons, The, Lyric, Richmond, Va., 25-27.
Lanton, Lucier & Co., Keith's, Toledo, O.
Laurenze, Bert, Victoria, Steubenville, O., 25-27; Altmeyer, McKeesport, Pa., 29-31; Gordon Sq., Cleveland, O., April 1-3.
Lampe, Wm., & Co., American, N. Y. C., 22-24; Boulevard, N. Y. C., 25-27.
La Rue & Gresham, 7th Ave., N. Y. C., 25-27.
Lavine, Arthur, & Co., Keystone, Phila.
La Valla, Aerial, Orpheum, Milwaukee.
La Toys, Mlle., Dogs, Orpheum, Milwaukee.
"Last Hope," Loew's, Newark, N. J., 25-27.
"Last Issue," Columbia, Bkln., 25-27.
Le Hoen & Dupreece, Keith's, Cleveland.

BESSIE LE COUNT

Leonard & Russell, Poli's, Hartford, Conn., 25-27.
Leightons (3), Keith's, Louisville.
Leslie, Bert, & Co., Royal, N. Y. C.
Le Grohs, The, Grand, Pittsburgh.
Lewis, Henry, Temple, Rochester, N. Y.
Lester, Harry B., Hudson, Union Hill, N. J.
Lewis, Al., & Co., Proctor's 125th St., N. Y. C., 22-24; Proctor's 58th St., N. Y. C., 25-27.
Leonardi, Proctor's, Elizabeth, N. J., 25-27.
Leroy & Lane, Proctor's 125th St., N. Y. C., 25-27.
Leslie, Blanche, 7th Ave., N. Y. C., 22-24; Lincoln Sq., N. Y. C., 25-27.
Leander, Harry, Proctor's, Albany, N. Y., 25-27.
Leever, Leroy & Davis, Wm. Penn, Phila.
Levan, Paul, & Dobbs, Orpheum, Peoria, Ill., 25-27.
Lightner & Jordan, Keith's, Phila.
Little Darlings (7), Keystone, Phila.
Lloyd & Britt, Empress, Grand Rapids, Mich.
Lloyd, Alice, Orpheum, Minneapolis.
Lloyd, Rosie, Temple, Rochester, N. Y.
Lloyd, Pearl, Proctor's 125th St., N. Y. C., 25-27.
Long, Chapron & Green, Majestic, Chattanooga, Tenn.; Colonial, Logansport, Ind., 29-31.
Lorraine & Dudley, Keith's, Louisville.
Lorraine, Lillian, Hammerstein's, N. Y. C.
Long Tack Sam, Royal, N. Y. C.
Lozetta Twins, Keith's, Phila.
Lowe & Devere, Proctor's, Troy, N. Y., 25-27.
Louise & Ferrera, Proctor's 125th St., N. Y. C., 25-27.
Lorettas (8), 7th Ave., N. Y. C., 25-27.
Loyal, Sylvia, & Pierrot, Orpheum, Peoria, Ill., 25-27.
"Lonesome Lassies," Shea's, Toronto, Can.
"Love in a Sanitarium," Empress, Kansas City, Mo.
Lucille & Cockie, Keith's, Providence.
Lukens (4), Poli's, Scranton, Pa.
Ludwig, Amelia, Bijou, Boston.
Lydell, Rogers & Lydell, Lyric, Birmingham, Ala.
Lyons & Yosco, Shea's, Toronto, Can.
Lyons & Cullen, Proctor's 23d St., N. Y. C., 22-24.

FRANK MACKEY
DOING "DUTCH" WITH
CHAS. ROBINSON'S CARNATION BEAUTIES

Maliere, Laura, Carroll, Rome, N. Y.
Macauley & Walsh, Keith's, Boston.
MacCurdy, James Kyrle, & Co., Sheridan Sq., Pittsburgh; Colonial, Haverhill, Mass., 29-31; Portland, Portland, Me., April 1-3.
Madden & Fitzpatrick, Orpheum, Bkln.
Mack & Orth, Orpheum, Bkln.
Marie, Dainty, Prospect, Bkln.
MacFarlane, Geo., Keith's, Boston.
Mann, Sam, & Co., Temple, Detroit.
Mang & Snyder, Keith's, Ft. Wayne, Ind.

PRODUCER
VIOLET MASCOTTE
Per. add., "The Bungalow," Randolph, Mass.

Mack, Chas., & Co., Orpheum, Montreal, Can.
Matthews, Shayne & Co., Keith's, Phila.
Mark & Williams, Bijou, Savannah, Ga., 25-27.
Mack, Albright & Mack, Proctor's 58th St., N. Y. C., 22-24; Proctor's 23d St., N. Y. C., 25-27.
Mack & Pingree, Proctor's, Plainfield, N. J., 25-27.
Mralera & Chace, Proctor's, Albany, N. Y., 25-27.
Mary Ellen (Elephant), Proctor's, Schenectady, N. Y., 25-27.
Marshall, Ed., Alhambra, N. Y. C.
Marathon Comedy Four, Orpheum, N. Y. C., 22-24.

ARTHUR MAYER
GERMAN COMEDIAN
JACOBS and JERMON

Mackenzie, Ian, Bijou, Boston.
Mallia & Burt Co., Globe, Phila.
Marshall & Chesalier, Globe, Phila.
Marco Twins, Pantages', San Francisco; Pantages', Oakland, 29-April 3.
Mayfair Sisters, Nickel, Lawrence, Mass., 25-27.
"Man in the Dark," Emery, Providence, 25-27.
McCloud & Carp, Orpheum, Bkln.
McGreevey, Mr. & Mrs. Jack, Hammerstein's, N. Y. C.
McMahon & Chappelle, Dominion, Ottawa, Can.
McDermott, Billy, Poli's, Scranton, Pa.

The McNutts
"NUTTY McNUTTS"
Comedy Acrobatic Cyclists. Direction Frank Bohm

McCabe, Levee & Pond, American, N. Y. C., 22-24; Loew's, Newark, N. J., 25-27.
McKinley, Neil, Greeley Sq., N. Y. C., 22-24; Loew's, New Rochelle, 25-27.
McNutts, Cycling, Orpheum, Boston, 25-27.
McRea, Mae, Flatbush, Bkln., 25-27.
McClure & Dolly, Loew's, Newark, N. J., 25-27.
McMillan, Lida, & Co., Hipp., Baltimore.
McIntosh & Maids, Emery, Providence, 25-27.
McHugh, H. Bart, & Co., Keith's, Cincinnati.
McCowen & Gordon, Nixon, Phila.
Meehan's Dogs, Keith's, Louisville.
Meyakos Trio, Alhambra, N. Y. C.
Melodious Chaps (4), Royal, N. Y. C.
Mercedes, Orpheum, Kansas City, Mo.
Merle's Cockatoos, ominion, DOttawa, Can.

TWO BOYS AND SIX TABLES
MENNETTI & SIDELLI
Those Ludicrous Acrobats Booked solid

Melville, May, Proctor's 125th St., N. Y. C., 22-24; Proctor's, Elizabeth, N. J., 25-27.
Merritt, Hal, Proctor's 125th St., N. Y. C., 22-24.
Mersereau, Le Claire & Mersereau, Crystal, Sapulpa, Okla., 22-April 10.
Miles, Homer, & Co., Orpheum, Bkln.
Miller & Lyles, Temple, Detroit.
Milton & De Long Sisters, Temple, Rochester, N. Y.
Mischief Makers (7), Proctor's 23d St., N. Y. C., 25-27.
Millo, Orpheum, Altoona, Pa., 25-27.
Military Dancers (6), Poli's, Scranton, Pa.
Moore & Young, Maryland, Baltimore.
Moore & Hunger, Majestic, Chicago.
Morris, Wm., & Co., Majestic, Chicago.
Montgomery & Moore, Majestic, Milwaukee.
Moran & Wiser, Shea's, Buffalo.
Morton, Ed., Shea's, Toronto, Can.
Morton, Clara, Prospect, Bkln.
Monarch Comedy Four, St. James, Boston, 25-27.
Moss & Fry, Loew's, Toronto, Can.
Montrose & Sardell, Liberty, Bkln., 25-27.
Mori Bros. (8), Grand, St. Louis.
"Mother Goose in Switzerland," Cross Keys, Phila., 25-27.
Mullane, Frank, Keith's, Columbus, O.
Murphy & Foley, Lyric, Hoboken, N. J., 25-27.
Mullen & Coogan, Wm. Penn, Phila.
Mullen & Fitzgerald, Cross Keys, Phila., 25-27.
Musical Maids (3), Cross Keys, Phila., 25-27.
Mystic Bird, Hipp., Baltimore.
Nazimova & Co., Keith's, Phila.
Nap, Little, Orpheum, Sioux City, Ia.
Naesses, The, Orpheum, N. Y. C., 22-24; Flatbush, Bkln., 25-27.
Nesbit, Evelyn, Keith's, Boston.
Nelson & Nelson, Orpheum, Harrisburg, Pa.
Nestor, Ned, & Girls, Empress, St. Paul.
Needham & Wood, Keith's, Jersey City, N. J.
Nelson Comiques (4), Nixon, Phila.
"Neptune's Garden," Alhambra, N. Y. C.
Nichols, Nellie, Keith's, Ft. Wayne, Ind.
Nichols-Nelson Troupe, Hipp., Baltimore.

(Continued on page 25.)

REMINISCENCES OF THE SHOW BUSINESS COVERING HALF A CENTURY.

(Written Expressly for THE NEW YORK CLIPPER.)

BY MAJOR JOHN M. BURKE.

Editor's Note: Major Burke has given considerable thought to this article, and it should appeal to those still living of the "Old Line," and be preserved by those of the new!

MAJOR BURKE.

Shades of Frank Queen! Memories of dear old Colonel T. Allston Brown, and that debonair dramatic editor, Harry Ashley and Will Davis, who was your envied correspondent in that 'way West city, Chicago—when it was fifty cents admission in daytime just to visit and inspect the grandeurs of Crosby's Opera House, Wallace Hume's architectural model, excursions daily from the surrounding country; when on tour, the itinerant acquiring the acquaintance of THE CLIPPER man, and a good report sent in, felt as great a joy and triumph as was given him by financial success. They would all join me in protesting that you should give me such a latter-day kid career as *"forty years,"* thereby cutting off *twelve* of the years that elapsed since my debut in the atmosphere of the theatre; for it was FIFTY-THREE YEARS AGO, after a history too long to be related here, covering some tumultuous experiences at the theatre of the Civil War of quite an adventurous kind, at a time when all was not "quiet on the Potomac," that I entered the theatrical world. In fact, as an orphan boy, the war had put me in the category of what would be called the "Irregulars."

Leaving a chapter behind and making a cut across fields for reason, I would state that I knew and admired a young actor named

Frank Bangs.

Frank had been playing in Richmond; became a captain in the Confederate Army, and was captured in 1863. Being a Washington boy, and possessing considerable dramatic ability and a personality that was very attractive, with a family to support, on being paroled he joined the stock company of the old National Theatre. The petty prejudice of mankind at that time equalled in intensity now evidenced among the profound professors of progressive civilization at present raising double-decker war-cataclysm howls on this now "distracted globe." This resulted in the rallying of pro and anti-Bangsite factions, and for a short time the theatre was the scene of demonstrations against the Southern actor, fully equalled by those in his favor. My personal friendship for him, spurred by the enthusiasm of youth, caused me to espouse nightly the cause of a man whose name dramatic history will perpetuate for his characterizations—such as "Old Storkey," "The Silver King," and his truly classic "Mark Antony," excelling, as it did, in vigor, action and eloquence.

This brought me into close communion with the great, capable, versatile *entrepreneur* who held the managerial reins in the realm of the drama,

Leonard Grover,

On whose staff I enlisted. He was then a dominant factor in the dramatic, operatic, and in the, at that time, primitive variety, now vaudeville, line of entertainment: a man rarely equipped for the times—in fact, astonishingly so for one so young—with an energy and a discernment really marvelous when one considers the scope of his enterprises. He had the National Theatre, in Washington, playing stock companies and stars; the Alexandria war-camp Theatre, the Pagoda, in Baltimore; the Chestnut Street Theatre, in Philadelphia; the Olympic, New York; seasonable rentals of the Academies of Music of Philadelphia, New York and Brooklyn, and the Boston Theatre, with Max Maretzek's Italian Opera Company and a German operatic company, with such stars as Hubelman, Hermann and Ronconi; and Max Strakosch's concert tours; a linguist that could talk to contraltos, sopranos, bassos, tenors, agents, with a suavity of manner and a managerial diplomacy that achieved a tranquility surpassing the proverbial pouring of oil upon the waters. He could lead an orchestra, detect a falsetto, in voice or instrument, besides employing the pen successfully as a dramatist, evidenced by his "Treasure Trove," "Our Boarding House" and other plays.

At that time it meant something to make casts by telegraph, transfer actors and actresses from city to city, from play to play, when the repertoires were of one-night demands; besides the occasional spectacular productions, with such stars as Edwin Forrest, Charlotte Cushman, Lucille Western, E. L. Davenport, Mrs. D. P. Bowers, J. W. Wallack, Dan Setchel, John Wilkes Booth, Avonia Jones, Charles Matthews, John E. Owens, James E. Murdock, Julia Deane Hayne, Ned Adams, a bright light in legitimate comedy (Merentio), tragedy (Hamlet), or the romantic (like Enoch Arden); the Bateman Sisters, Mrs. Farren, Mrs. John Wood, lately deceased at eighty-four years of age; Mr. and Mrs. Barney Williams, in Celtic roles; Billy Florence and wife, rival family geniuses, in Yankee portraiture; later, the original Bob Brierly and Oppenheimer; the Logans, Olive and Cecil; the pre-eminent John Drew, and Mrs. Drew, legatees of hereditary dramatic gifts; Dan, patriarch of the Marble family of histrionics; the petite Lotta, the Maddern Sisters, Laura Keene, "American Cousin," of historic tragic memory; such author-actor-producers as Dion Boucicault, and a host of others who carved their names indelibly in the history of the drama. Such stock actors in his employ as Wm. E. Sheridan, James McCollum, Frank Bangs, Frank Lawler (the greatest of "Softies"), J. Lamb, Joseph Whiting, Gus Fenna, A. D. Bradley, and a bouquet of beautiful and talented actresses, led by Emily Jordan, Agnes Perry (Mrs. Agnes Booth, who startled Washington as "Ogarita, the Wild Flower of Mexico," in that spectacle), besides ranking with the greatest of her sisters in the standard—Mrs. German, dear Aunt Louisa Eldridge, then as fascinating as any—the Newton sisters—in fact, an aggregation with as many idle as employed; then a sensational organization which was, indeed, a little world in itself. This little world was so big that I almost forgot to mention that our dear friend, Willie Crane, was nationally famed as a basso in the Holman Juvenile Opera Company, and Signor Perugini, the boy tenor (Johnny Chatterton), Harry Murdock and Claude Burroughs were among the younger members who graduated from the school of this wonderful director, whose geniality and liberality were of a nature that created the cognomen of "Old Fell."

Starting on this I could write a book. I should cut this short, but I think it important to state that one of Mr. Grover's familiars was that predominant figure in national history, the lamented President Abraham Lincoln, who often sought a few hours of escape from the hurly-burly of conditions by dropping in to see "Old Fell," and in a big easy-chair in the office hide himself from the cares of state in social converse or an hour or so's quiet nap.

I might mention here that my adventurous spirit generally attracted me to the firing line, to view the real war spectacles. I had the honor of being one of three civilians that were present at the Battle of Fort Stevens, on the occasion when President Lincoln himself was under fire. It was the occasion when Washington was surrounded and attacked, and he exposed himself upon the outer fortifications, and was sternly commanded by General McCook to retire from his exposed position.

In company with a friend, I was on horseback, close up to the White House porch, when President Lincoln, the night before his assassination, spoke on reconstruction in a most conservative way. This was the night of the big illumination of Washington, celebrating the fall of Richmond.

Naturally, during the last few years at the theatre I had the pleasure of meeting socially the greatest celebrities of that time, military and political, and I witnessed the Grand Review, in which, for two days, from dawn to moonlight, in solid phalanx, from curb to curb of wide Pennsylvania Avenue, passed the flower of the United States veterans, with their seried ranks and tattered battle flags, then the most experienced, tried and efficient army in existence, numbering several hundred thousands over a million men.

At the close of the war in 1865 I started West, with the same spirit of adventure instilled by the conditions then existing, with the intention of accompanying General Clay Green Smith, of Kentucky, appointed governor (to succeed Thomas Francis Maher) of the new territory of Montana. A very active Indian war rendered such a trip impossible, and it was there and then that I began to imbibe the Western interests with which I have been associated for many years, at a time when the most prominent men on the frontier—the Great American Desert—were Generals Sheridan, Custer, *et al.*, on the one side, and Red Cloud, the terror of the plains; Sitting Bull, Spotted Tail, Tall Bull, Reindeer, etc., on the Indian side, and the pathfinder for the one and the trailfinder of the other was that remarkable, picturesque and effective scout,

"Buffalo Bill" (Col. W. F. Cody),

And it was then that I became imbued with an interest in the Western subject and the personality of a leader with whom I am proud to have been identified for so many years.

With an appreciation of the limitations of space, and a terror of the blue pencil, I will, as briefly as possible, explain the connection of this early atmosphere with the fact that, in company with my side pard, Bison William, I have visited, not once but several times, and in such detail as to locality, in Europe, that we are familiar with every country, kingdom, principality, capital city and town, the officers, as well as the royalties, and nearly all the military leaders, that are now figuring in the colossal, hell-raising war now disarranging the social conditions of the Continent, and disarranging the future careers of many young men, as did the tremendous strife and struggle that affected my own boyhood career, and I can now look back to it in contrast and sympathize with those whom the present unfortunate affair may create young nomads.

Ned Buntline, famed as a novelist, and an adventurous character himself, had quietly visited the Western military posts, and had measured and fitted a real character, W. F. Cody ("Buffalo Bill"), probably for the first time in history, associating a living personage and actual hostilities, surroundings and conditions, with romantic story. This was dramatized and was a sensational success, making Bill phenomenally popular. The Grand Duke Alexis' hunt, the victory in the battle of Summit Springs, and the deadly duel with Tall Bull, the James Gordon Bennett hunt, and an invitation for a visit East as the journalists's guest at the Union League Club, New York, transformed a distant frontier character into a positive, existing personality, a human fact, creating a popularity eclipsing anything in history.

As Gus Thomas' old-time prototype, Bill Shakespeare, has said, "there is a divinity that shapes our ends," smoothly, "hew them as we may," so my Western ambitions and short dramatic experience acted to attach me to the following of the grand work of educating the East in the dawning possibilities of the then vanishing Wild West—first, through the stage and the drama for seven or eight years, and since, for thirty-two years, have I been associated with *The Man and the Subject.*

In the early stage, Billy was playing in the Winter and intermittently scouting, fighting or hunting in the Summer, joining every campaign, winning exceptional honors in that of Custer in '76, guiding scientists, such as Professor Marsh, to such remote corners as was the Big Horn Basin, in geological and bone-hunting research, touring Europe several times, from Barcelona and Naples, Laibach and Agram on the South, from Bordeaux to Belgrade, and Cracow on the East, and to Inverness and Glasgow on the North, and nearly every city and town thus encircled, and in America, from San Diego, Galveston, New Orleans and Jacksonville, to Quebec, Winnipeg, Edmonton and Vancouver, and nearly every intervening city and town (many founded since his perambulation started). While entertaining and educating all nations and peoples of Europe and America in our great frontier history, now past, and impressing its present unexampled and increasing prosperity upon them, have I toured, following the White Ranger of once Redland, as Professor Emeritus—Colonel Cody ("Buffalo Bill")—and by returning at immense expense from Europe for the last of all Indian wars, that of 1890-91, when our old companion, Sitting Bull, was killed, and had the pleasure of being in at the finish forever of all strife between the red and the white race, also the honor to be one of the two last possible Indian Peace Commissioners (the other being the distinguished veteran of four wars, Major-General Jesse M. Lee), when Major-General Nelson A. Miles closed the last chapter and the last page and the last paragraph of three hundred years of Indian war. May none other ever sully the civilization of which we now claim possession.

This connection brought me in association as a by-product manager, for many long years, with the "profession" of the stage and its devotees—years so long, friends so many, that, in the fumes of a dreamy reverie, I will endeavor to recall a few of the lovely

People Who Contributed to Make Mankind Happy.

In the smoke wreaths I am making I can see the dim, past managerial days of genial Dave Bidwell, James McVicker, John Norton, George McManus, Charley Pope, Charley Spalding, George Deagle, Pat Short, Barney MacAuley and Louisville Brother John (of the Chile-con-Carne Club); John Duff, John Selwyn, Bob Miles, Lester Wallack, Theodore Morse, Poole and Donnelly, C. D. Hess, John Ford, Tom Hempel, George Goodwin, Tom Hall, Frank Aiken, the Conways, Sheridan Shook, A. M. Palmer, Jim Hall, Henry Abbey, John Schoeffel, and Jack Haverly's times of minstrelsy and drama; Bill Henderson, manager of the Pittsburgh Old Drury, with a stock company ready to jump in and support William and Effie in "The Lone House On the Bridge" and "Millie of the Milking Pail;" Matt Canning, John Albaugh, in Albany; Bill Von Arnim, in Troy; old Tom Carr, in Rochester; old man Meech and sons, successors, at Buffalo, with Tom Davy, in Detroit, and old man Whitney (Fred's pa) to split the percentages or play the Michigan Peninsular Circuit.

The smoke curls frame the Pacific Coast, when you were greeted by, "Ah, just from the States?" the days of Tom McGuire, McCullough and Barrett's great Ralston-backed theatre and star company, creating an atmosphere that fed inspiration to David Belasco, Bill Brady, Joe Grismer and other skilled dramatic connoisseurs in art values—when Marcus Mayer was a popular California State legislator—a local political factor to the extent that it seemed he sidetracked presidential possibilities for the drama; John Piper, who was the John Stetson of the mining camps of Nevada, with Virginia City as a centre, when it was a real "goldfield;" Joe Proctor, then the theatrical nabob of Sacramento, Marysville and *Yuba Dam*, with Shakespearean standards, and the "Jibbenainosay" as standbys, and Seldin Irving (with Louise Dillon and Harry Rainford and aunt in the company), touring from the towns of Rockford, Joliet, Racine, Madison, La Crosse, Fond du Lac, Prairie du Chien, Dubuque and river cities, 'way back to Sioux City, vieing with old Plunkett, the Northwest manager, in prevailing on the citizens of the isolated prairie to "hold the fort" till "civilization on her luminous wings" should aviate to their neighborhood, and Jack Langrish founding and making Denver a marvelous dramatic centre, accumulating so much wealth as to invade the Far East, than slowly retreat to the then frontier resort of disappointed forty-niners, the gold camps of the Black Hills and Deadwood. When on a visit, in 1866, to Los Angeles, its evident natural gifts were voted valueless on account of the predominance of the Spanish "'dobe dweller," old Pico, the last of the Spanish alcaldes being still a local factor. But what a transformation scene now, eclipsing anything that the older Voegtlin and Charley Getz ever produced, but that the present Michael Angelo of the stage, young Voegtlin, could possibly surpass.

On and on—until the smoke pictures tell of the days when the little world of players became broader—aye, colossal, and then the days of the Frohmans (Dan and Charley), of Al. Hayman, Klaw & Erlanger, the Harrises, the Lieblers, Joe Weber and Lew Fields, creators of a special style of infectious hilarity; Fiske, Cort, Pitou, Dillingham, the Shuberts, Fred Zimmerman, my juvenile confrere and companion *en cheval, et al.* Eschewing consecutiveness, in these dreamy pictures I can descry scenes among the fumes when the actors' rendezvous centred around the old Bowery Theatre, Atlantic Garden, the Spring Street, around Niblo's, then farther up to Amity Street and the Grand Central, then "way up town" to the never-to-be-equalled "old Rialto," Fourteenth and Union Square—a players' Bohemian land that can never be duplicated, and where I have lingered, when as a resident in Manhattan, for over forty years. There, many and many a time, as memory recalls, I have seen a coterie of gifted mortals—Joe Jefferson, Charles W. Couldock, Charley Thorne, Harry Montague, Lester Wallack.

Billy Florence (Shriner founder), Frank Mayo, a dreamer of Shakespeare but a success in Frank Murdock's "Davy Crockett," Mark Twain's "Puddin'head Wilson;" dashing Mark Bates (the sterling artist—Marie's gifted Apollo mate), the Vokes family, the cornerstone sensation of the Union Square; J. B. Studley, "good old Jack" of Bowery immortality, first impersonator of Fred Maders' dramatization of Ned Buntline's "Buffalo Bill," pioneer of real Western drama, as was the "Octoroon" and "Uncle Tom" of the Southern; Frank Mordaunt, a dramatic ranger, as facile in "Othello," "Ingomar," the delicate comedy of "Charles Surface," "Cheviot Hill," as unctuous in the humor of "Major Britt;" Fred Warde, of the classic; Harry Hawk, of the farcical; the Irish patriots, Joe Murphy, Billy Scanlan and Chauncey Olcott.

Major Pond, at times arm-in-arm with Henry Ward Beecher, moving through the throng to the Everett House; at other times with John B. Gough, Locke (Petroleum V. Nasby), of *The Toledo Blade*, or with Annie Dickinson, Mark Twain, dear old "Marse Henry" Watterson, Shellaberger (Mrs. Partington), Nast, the cartoonist, and, at times, little General Tom Thumb could be seen, with his high hat and vandyke beard looking up at and jollying Big Bill Walley and Long John Allen, six foot three and four, without their high hats.

Jim O'Neill, F. F. Mackay, J. H. Stoddard, John Jenings, Dan Bryan, Chas. R. Thorne, Jim Collier, McKee Rankin, Tony Pastor, Jim Nixon, Gus Williams, Bartley Campbell, Den Thompson, Comedian Brown, of chophouse fame; Ben De Bar, Harry Langan, Sol Smith Russell, Spaulding and Rapley, Dick Hooley, Harry Miner, Joe Wheelock, Tom Keene, Billy Hayden, Jim Hardy, Charles Stevenson, John Jack, Frank Sanger, Charley Backus, Jack Rickaby, Charles Coghlan, Barry and his pal, Fay! Billy Birch, Charley Collins, Maurice Barrymore, David Wambold, George Fox, Maffit, Bartholomew, Bill Worrell (Sophie and Jennie's papa), Bill Ash, James Thayer. "The Moreland" was once an arenic jester, palling with Johnny Hart, a natural bubbling spring of unctuous humor. "The Moreland" I mean is the dear Arthur, beloved interpreter and apostle of Elkdom in the tabernacle, a controversialist and repartista on the Rialto, a source of inspiration to such splendid recruits to the herd as that most popular among the necessarily popular Grand Exalted Rulers as Eddie Leach; Jim Fiske, Kelly and Leon, John Ellsler, Ned Bulkley, Matt Snyder (chairman Actors' Reception Committee of the San Francisco Fair 1915).

Nat C. Goodwin, whose smile adds value to the Los Angeles atmosphere; Billy Connors, of the St. James; Andy Dam (here, on the Square); Phil Lehman, of Saltville; "Syl" Hickey, of Queen Mary's time; Ned Gilmore, Eugene Tomkins, Dan Harkins, Jimmie Lewis, George Clarke, Stuart Robson, Owen Fawcett, "Romeo" Leffingwell, Mike Kennedy, Tommy Burns, John T. Raymond, Jim Hearn, R. M. Field, Charley Hoyt, Louis Harrison, Fred Meader, Bob McWade, Pete Dailey, Steele Mackaye, "young" Jerome Eddy, "hustling" Bob Grau, Tom McDonough, and the tragedian John, Ollie Dowd (Byron)—"Across-the-Continent J. J. McClusky"—Junius Booth, J. Newton Gotthold, Nat Langhan, Nate Salsbury, Johnny Webster, Sam Colville, "Scarf-pin" Harry Sargent (first Pullman-car star manager), Harry Dixey, Harry Mann, Bob Mantell, Ned Rice, Harry Greenwall, Steve Fiske, Louis Aldrich, John Matthews (first A. F. Almoner), Harrison G. Fiske (who, with Dan Frohman, I managed the first Actors' Fund benefit).

"Samuel of Posen" Curtis, at the Fourteenth Street Theatre; Harry Jarrett, Joe Hooker, Harry Palmer, Tony Hart, Ned Harrigan, Neil Burgess, Johnny Wild, George Thompson, Charley Vivian, Tom Riggs, Geo. McDonald, Wm. L. Bowron, James W. Lingard, and Bob Coffin, cashier of the Bowery Bank, creative committee of the grand B. P. O. Elks; Ben Lowell, Morrison Simmons, Mart Hanley and Charley Gardner (talent distributors). And in the realm of songsters William Castle, J. L. Carncross, Ira Paine, Sher Campbell, Ainslie Scott, Harry Peakes (leading *tenori delicato* and *basso profundo Americanos*), J. K. Emmett.

Mingling with and adding sport with gibe and jest to the throng come exponents of the "South befo' the Wah," Nelse Seymour, Billy Rice, Ad Ryman, Poney Moore, of "Lunnon;" Billy Arlington, Eph. Horn, Luke Schoolcraft, Billies Manning and Emerson, Cool Burgess, Swayne Buckley, the Morris Brothers, Milt Barlow, George Wilson, Billy West, the still-blooming Primrose, and the then youngsters, Lou Dockstader, and the perennial Al. G. Field, were but a few.

Then the ring kings: P. T. Barnum, Uncle Jimmie Bailey, and the Solid Muldoon, the placid W. W. Cole, George Coup, Dan Costello, Jim Hutchinson, old John Robinson, M. B. Lent, Jim Nixon (a creator), Nathan, June, Cooper and Angevine (the Big Four), Jim Wilder, Adam Forepaugh.

COL. CODY AND MAJOR BURKE, MULING ON THE ROAD AT EDMONTON, ALBERTA, 1914.

We must not forget the pencilers—Tony Hamilton and Jack, Charley Gaylor, George O. Starr, Charley Day, Louis E. Cook, Billy Durand, Charley Stowe, Jay Rial, as samples; and the national sawdust favorites, when quip, joke, story and song, with the ringmaster as a feeder, were a necessity—Dan Rice, Joe Pentland, Ben Maginley, Johnny Patterson, old Dan Gardner, Johnny Ludlow, Billy Burke, Bob Butler, Pete Conklin, and old Joe Meyers, who conquered Europe.

The dignified Charles Wheatley, the one and only Edwin Booth, the graceful Charles Fechter, the classic Salvini, Jim Wallack, that greatest of all-round actors, Ned Davenport; later, the aesthetic Richard Mansfield; the fortunate dramatic author-alchemist, Charles Barras—these are but a few of the passing throng that memory detects in the flitting crowd, mingling with whom was a bevy of politicians of class and standing, from the days of Tweed, John Kelly, Richard Croker and Sheridan Shook, convening together on the neutral ground of the Morton House, and an army of social boulevardiers, as Larry Jerome, John Hoey, John Mackay, Col. Matt O'Brien, of the kind of whole-souled men and first night patrons, as the genial Diamond Jim Brady of to-day.

A long list, it is true, but what a roster could be called of mortals all worthy of a leaf in memory-dear's reflective album, and a niche in the hall of Thespian fame. Ah, those were halcyon days, dreamy days, when from Billy Moles', around Harry Facenhause's, Joe Schmitt's, the Hungarian, Gus Luchow's, Dam's Hotel, the Westminster, to Moretti's Italian Castle of Comfort, for operatic stars and gourmets, with Martinetti's as a close second, was the centre grazing grounds for the delegates to the yearly conventions representing the *Amusement world*. In smokeland, I can see in *bas-relief* pictures of the good old days when that gray-haired kid, Jerry Cohan, "the nation's favorite, 'Barney the Guide,' chaperoning the untraveled in panoramic views of 'Ireland As It Is,' and with his infectious Hibernian personality, making one among the really first of the moving pictures." Charley Parsloe, Griffin, Dan Bulley, Funny Fletcher, myself and our ilk lorded it in Falstaff style at Harry Cunningham's and Vaulmer's Beer Halls, near Houston Street, and then ruminate through the pathways of time until the march of progress left the camping grounds of Harrigan & Hart, passing to the now aristocratic Forty-second Street Rialto, and the realm reigned over, through hereditary genius of Celtic-American culture in joyous dramatic literature, interpreted by a magnetic magician of Momusdom, in the person of the once "little Georgie Cohan," and his elders and abettors in catching personalities, Willie Collier and Raymond Hitchcock, worthy of Victor Herbert's Jolly Good Friars rythmatic toast:

"Here's to the Friars,
Here's to them all,
Out on the road
Or here in the hall."

BUFFALO BILL, STILL ON THE TRAIL, 1914.

The Partign has turned to ashes. The dream is over. Fact, not fancy, ends it. Not "back to the mine," but "back to the West."

"In the West, in the West,
And happy to be,
Where the mighty Missouri
Rolls on to the sea."

"Bill" has settled on the farthest and last of the frontier, in the foothills of the Rocky Mountains, on the edge of the Yellowstone Park, where he practically lives over again on his "TE" ranch, fifty miles from Cody City, the old hunter-scout life, and with the spirit of "he couldn't stay away embodied in him, was a participant in the best balanced and most interesting horse show ever held in the West, in the late Denver Midwinter Fair, with Lulu Long's and J. M. Moore's strings leading numberless Western horse show stables that have challenged comparison with and won ribbons from London, New York and all the famed exhibitions, neatly interspersed with the equally high class horse exhibit of Rhoda Royal's stud of high school graduates and art-posing, picture-grouping equines, the height of living sculpture possibilities—a feature that has made a profound success of that Western born, bred and developed scenic marvel, the Sells-Floto Circus.

On the occasion of Wyoming Day, when Governor Carlson and the legislature of Colorado received and entertained the governor and legislative body of Wyoming, the old scout's presence and personality was alluded to by Governor Kendrick, of Wyoming, as follows:

"Your interests and our interests are identical. * * * We have only one bone of contention between us, and that is the claim we both make to Colonel William F. Cody. Getting right down to it, however, the boys of Colorado and Wyoming both know that Buffalo Bill belongs to neither State, but to the American nation. So, in reality, we have no difference at all."

So you can see how applicable the remark is to "Bill," and, in this instance, how actual—"still in the ring."

With pleasant memories of the best fifty-three years in the world's history and satisfaction in, to me, my new field of endeavor, the old basic foundation of amusements, of each and every class, the joy kindergarten of mankind from childhood to old age—the circus—I am pleased to say that with the Old Scout and Indian Alliance I will be, this year as last, with the most successful organization in the "black year of the show business" (1914), the finely balanced, well conducted Western product, the "Best Family Circle Circus" ever, the Sells-Floto Buffalo Bill.

Fifty years ago (1865), as I stood on the banks of the Missouri, I thought if I could ever cross the Great American Desert and reach Cherry Creek Camp (Denver) with my scalp, I would be lucky and could be happy, and here I am reveling in memories of the old Rialto, in the Rocky Mountain centerpot of mineral and agricultural wealth and superlative scenic grandeurs, healthland's metropolis, Denver.

Hoping this reverie will arouse pleasant memories in the few named who can answer, "Horo!" I close, with my best regards to all, and as that old, wise "booker out at the game" and creator of the expression, "vise guy," Jake Tannenbaum, Mobile's Grand Old Man, says, "A man should be praised as a has-been as he should as a living never-was," so is, fraternally yours, JOHN M. BURKE.

P. S.—I have omitted a library of details, which would have been interesting, but how many pages would it have taken if I had attempted to mention the army of talented, lovely women that added brilliancy to the histrionic world, whenever "Lady Star" was a goddess, every "Juvenile Lady" a queen, every "Walking Lady" a princess, every "Old Woman" a dowager matron, chaperon and adviser; the ballet corps all Byaderes, and the chorus all Gibson girls. Then you could accuse me of "still harping on my daughter."

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THE SHOWMAN AS A BUSINESS MAN

BY J. A. DARNABY.

Written Expressly for THE NEW YORK CLIPPER.

[EDITOR'S NOTE.—J. D. Darnaby is a well-known figure in the profession of entertainment. For a number of years he was identified with Con T. Kennedy and the Parker Shows, and for a time, in association with Harry Rush Raver, projected the Parker Amusement Co., a carnival organization. Last year he had the direction of an exhibition at King Edward's Park, Montreal. Mr. Darnaby is recognized as one of the best publicity directors in the carnival field.]

J. A. DARNABY.

When requested to contribute an article on "The Showman as a Business Man," the question at once suggested itself, has the successful showman as a rule, been a good business man?

Is the term good business man applicable to the successful showman?

Have the man who have amassed fortunes in the show business, followed the rules laid down by the more conservative trades man, or have these showmen capitalists accumulated great wealth through daring speculation.

How often have we heard men praised as great showmen, and how seldom we hear them referred to as great business men.

And yet, could he have thus arisen to fame and fortune, devoid of unusual business qualifications?

Is the thoroughly good business man always a success as a showman, and must the successful showman necessarily be a good business man, as the term is generally applied.

When I look back over a period of fifteen years, during which time I have been associated with many of the great and most successful men in the amusement world, studying their methods, following their various routes to success or failure, I am still unconvinced: when I recall how often I have seen many of them disappear for the second time beneath the waves of misfortune only to rise again, and be saved from the tempestuous sea of industrial strife, I wonder if these men are really great business men or daring speculators.

All will agree that probably in no other walk of life is the business man so sorely tried, so bewildered by changing conditions, or are the demands upon his storehouse of knowledge so numerous as in the show business.

When we consider upon what conditions the showman as a business man is compelled to operate, it is even more astonishing to the careful observer, who finds this man operating as a stranger in a strange land, sometimes against odds that would impel the average tradesman to take his own life rather than face inevitable failure.

There is little question but if called upon to operate and continue business under the exacting conditions surrounding the showman at all times, the average business man, who looks with disfavor upon the showman as a business man, would pass into the hands of the receiver within twenty-four hours.

How often have I heard, during a discussion of some well known man's success, reference to that man's business ability, and yet when a careful study of the methods employed in reaching the success attributed to him, you will find little to recommend him as a man of rare business tact or conservative shrewdness.

A very great majority of the men I have known in the theatrical and circus world had little opportunity outside their own sphere of usefulness, to study business methods employed by trades people, or accredited successful business men.

While my experience in the amusement business has been varied, and my knowledge of men intimately associated with all branches of the business rather extensive, I recall few men of business who have left their vocations to accept positions or investments in the amusement field but have been proved failures, and are now listed among the discards.

This very noticeable fact would admit of a question of doubt as to whether or not it is the business showman or the speculative showman who in the end amasses the greater fortune. Again is the successful showman, the successful business man?

I recall a well known actor with whom I was associated for several seasons, as a man of absolutely no business ability, one who kept his accounts on the back of envelopes, knew nothing about bookkeeping, and paid his salaries from memory, guessing at monies drawn by the company, and seldom checked my advance account. He insisted upon handling his own affairs, but made money so rapidly he is now rated as a rich man.

Some twelve years ago, in Chicago, I met, by appointment, now one of America's most successful producers, rated as a millionaire, and entered into an agreement with him to lease a Chicago theatre where for three years we produced musical comedy, opera and vaudeville.

This man, on the day of our combination, possessed a wife, two children, $2.65 and a rapidly accumulating hotel account.

Three years I worked along side and watched the methods employed by this wonderfully clever speculator, became very intimate, close enough to exchange confidences, and saw him lose, day after day, until there was not a dollar credit left for him in Chicago. Confidence in his ability was at a low ebb, and while I admired his courage, I could not but feel the lack of system was costing him his reputation and his lease.

He would borrow ten dollars to buy a dinner that might influence the loan of a thousand, hoping against hope the tide might turn. This same man departed from Chicago broken in all but spirit. When I saw him next he was closing up another failure and entering into a less attractive one, in which he himself had but the slightest hope of making good.

The venture was one no conservative business man or producer would have given the slightest consideration, and yet it was the means of turning him into a rich path of operations that eventually made him a wealthy showman.

When he offered to interest me in the venture, I did not even have to give it a consideration to stamp the venture a most hazardous one, yet it did win, and won big.

Was it the shrewdness of a business man or a speculator driven to desperation by failure and almost starvation?

Have the recent gigantic and distressing failures in the theatrical business resulted from lack of conservative business methods, or were they brought about through speculations at a time when the man of business would have decreased his stock and abided his time?

Again I ask, is the successful showman the successful business man?

For seven years I was a member of the staff of one of the largest organizations in the amusement world. The system of handling the big show from a business point of view was seemingly perfect.

The man at the head of this organization was a business man, thorough, capable, brilliantly educated and experienced. Yet this man directed and managed one of the most gigantic failures showmen have ever recorded.

He was always considered a shrewd business man. I do not believe all who knew him considered him a good showman. He is now managing a vast fortune and amassing more, but not as a showman.

Five years ago I approached a well known business man of Chicago, whose son, at that time, was playing vaudeville and from whom I had received a letter regarding a formation of a company including several well known stars, and presenting a play he had written. I outlined the plan to the boy's father, not with a view to interesting him, but rather to secure his assistance in dissuading the young man from investing his little savings in a production that not less than three of New York's most prominent producers had refused to consider as at all feasible.

I recall the boy's father expressing the opinion his son would never be a business man, that he knew absolutely nothing of business methods or the value of a dollar, and agreed with me the boy should be discouraged if possible.

In two years this same boy was manager of a chain of Eastern vaudeville theatres, now occupies a prominent position in the vaudeville world, and his success has been continuous.

Do you think a man of good judgment or business tact would lease a house or store adjoining that of a merchant who was able to buy the same line of goods at a much lower rate and dispose of them at a price the other could not buy, and depend upon his personal popularity to continue his business?

Hardly at all likely, and yet there are men in the amusement business who practically do this very thing and get away with it.

Is it business or speculation.

Place John Wanamaker at the head of the Ringling Show and John Ringling in the private office of Wanamaker, and I would place a small bet, Ringling would come nearer getting by in Philadelphia than Wanamaker on the Ringling train.

BILL ROCHE

And his two friends, "Rhumbia" and "Chicago," taken at the Zoo in Lincoln Park, Chicago, for the Special Outdoor Amusement Number of THE NEW YORK CLIPPER.

A FORGOTTEN "DROLL"— QUAINT CHARLEY WORLEY

BY HERBERT S. RENTON.

Al. Fostell's remarkable article in the Christmas CLIPPER, answering so fully the oft-repeated query, "Where is my wandering (variety) star to-night?" caused me to turn memory's searchlight back on "the seventies" —and standing out strongly amid Tony Pastor's stars, I glimpsed the drollest burnt cork comedian of them all, Charles E. Worley, a name nearly forgotten—but ask Charles W. Young, Frank McNish or dear old Al. himself, and you will get the answer: "The funniest of 'em all!"

Perhaps the best *all 'round* minstrel was Billy Emerson—but he was not so unctuous as Jim Unsworth when he "rambled into the rural fields of oratory"—nor yet in stump speeches could he equal Eph Horn, Hughey Dougherty, Bob Hart or Billy Rice. Emerson was not as funny as Billy Manning or Harry Lehr.

Though offered a London engagement in grand opera by Col. Mapleson, Billy Emerson could not sing ballads to compare with Dave Wambold, that incomparable warbler of the San Francisco Minstrels, but he *did* sing ballads beautifully, and was a greater favorite in San Francisco itself than any other minstrel boy, and in all the land besides, the same thing can be said. Bobby Newcomb was in Emerson's class as a "song and dance artist," and indeed he wrote "Big Sunflower" and other songs that Emerson made so popular. As an end man, Archy Hughes, of *Hooley's*, was greater than Emerson, but Billy Emerson *did all* that the others specialized in, and was *good in all*. He was the original of all that graceful stuff exemplified by Delehanty and Hengler, Hogan and Hughes, Cheevers and Kennedy, and other performers. While no one disputes the *all 'round* title of greatest minstrel with Billy Emerson, he could not equal Billy Sweatnam in monologue, or Charley Worley in farce. I come back to Worley as the very drollest of them all. Not even Billy Manning nor quaint, colossal John Mulligan, of delightful memory, could surpass Worley as a laugh maker. He was not boisterous. Worley never depended on falling down stairs, nor slipping on greased floors, nor pulling strings of a trick wig, for a shoulder tapping *ghost;* nor yet the eccentric and ridiculous rag shop costumes worn by George Christy, Billy Birch, Charley and Lou Morris, and in fact most of the early minstrels.

Worley did not rely on grimacing or a wide stretched mouth like Charley Backus or such genuine *nigs* as Billy Kersands or Sam Lucas. Charley Worley was just naturally funny. He wandered on the stage, meandered about a while and strolled off again, tickling the risibilities of his audience, and leaving them in a gale of hilarity. He would "walk off on his ear" in the quietest matter of fact way, as though that method of locomotion was the most natural in the world!

CHAS. WORLEY AND FRANK GIRARD.

From the collection of Herbert S. Renton. Note the iron rests used by photographers forty years ago. Worley did not have these helps when "walking off on his ear."

Worley's bland manner when making cross and absurd mistakes was always a bid for mirth, and his droll obtuseness when the plainest statement was made to him by other characters was laughable. No one, not even John Mulligan, could get more out of a twisted meaning or a puzzled look than Charley Worley.

Anything abstruse or opposite to the obvious was *perfectly plain*, O yes—but the simplest statement puzzled him. Worley was exquisitely funny.

When a boy I laughed as loudly as the next one at the acrobatic fun of the minstrel stage—Johnny Allen thrown out of a window, or John Hart, as the stout, redoubtable pugilist, punched and kicked all over the place by a little runt—or when Cool Burgess shook his *gunboats* at the orchestra.

I enjoyed seeing Add Ryman chase the whole troupe down collapsing stairs. I shrieked when Nelse Seymour flourished his long legs over the head of Little Mac. I howled when Johnny Thompson slammed Frank Kerns all round the stage at Tony Pastor's, 201 Bowery. But I really enjoyed Johnny Allen's end *man* drolleries and Hart's comic pretense of greatness more than the window exit or violent discomfiture of the pugilist.

Johnny Thompson was a capital *nig* in noisy farce, but his playing softly on a great variety of musical instruments was more to my mind. "Do you want some more?" "Yes," howled the gallery boys. "Well, I'll see if I got some more; and if I got some more I'll play some more." Then, swinging his arm like a windmill, he finally plunged his hand into his baggy *trouserloons* pocket—down to his boot, and brought forth a small fiddle, a flute or what not—playing on a dozen instruments, with a final imitation of church chimes on his banjo, to greater applause than he ever got afterwards in his famous melodrama of "On Hand."

Schoolcraft and Coes were applauded more for the quaint comedy of their work in "Mrs. Ditlimus' Party" than in any slapstick work. Billy Barry, before he went into Irish comedy, was another *real* blackface comedian who could convulse the audience with a queer look or an unexpected gulp. Dan Bryant and Nelse Seymour were funnier in the *gendarmes duet* from "Genevieve de Brabant"—standing in one position while they sang the song—than anything in the bill—funnier than Little Mack's "Mischievous Monkey" that followed, where the comic dwarf, and he was comical—swarmed all over the tables and *props*, knocking everything about, and ending in a smash-up. There was considerable art in the old minstrel show, and lots of good, quiet work, as well as hurly burly tumbling farce.

I remember one of Charley Worley's *quiet acts* that was exceedingly quiet on the stage, but which produced a tempest of cachinnation in the auditorium. It was based on the much used and familiar idea of "breaking in a new servant." But Worley did it all in a different way.

The employer roared orders and Worley quietly requested that he might be turned around gently in the direction the obstreperous employer wanted him to go, and when the boss, in a rage, rushed at him and shoved him about, Worley plaintively pleaded: "Now, turn me round, and start me easy!"—"Easy, now." Returning with the wrong article, the boss shouts, "get out of here—that's the court house, I told you to fetch the city hall" —or some such absurd thing, to which Worley replies, mild as milk, "all right! turn me round and start me easy." The boss surveys him with fury, then plunges toward the offender, who stands stock still, never flinching, but putting forth the request, "turn me round and start me easy"—"Easy, now!"

I have seen negro farces similar to this where the main idea was the same, i. e.: that of the enlightened master and the stupid man, but as worked out by Worley and Frank Girard it was absolutely different from other acts, and produced more mirth than "Handy Andy" ever did.

Two young men in the late sixties, Charley Pettengill and Billy Sheppard, possessed fine abilities, and had they lived would have become famous comedians. Indeed, in their short careers they were as celebrated as any on the minstrel stage. They were real artists, and their methods easy and natural, like Worley's.

They quit life's stage in the early '70s, but I can see them now, after more than forty years, while the memory of some of the comic wits who made more noise, is not so bright But some of the natural comedians who could make you laugh with a mere glance were noisy enough at times, too. There was Archey Hughes, who relied on real wit and quaint expressions, but who could centre himself in a tempest and make more racket than any little man of his time. Archy was funny, slapping the stage with shoes longer than his legs, as "Rip Tearing Johnny"—or covered with tin cans and racing around as a trapped housebreaker, while the irate householder pursued him, finally training a brass cannon on him and blowing him clear outdoors, supposedly in small pieces to fit the cans.

Again on the tambo end in the first part, Archy was as demure as a mouse, while baiting the starched interlocutor, Cool White, to the gleeful shouts of the people "out front." Quiet and noisy both, at times, was Archy Hughes, but Charley Worley was always subdued.

I don't remember having seen Worley dance, sing or play on a musical instrument. Possibly he was proficient in other departments of minstrelsy, but I recall his work only in farce. Ordinarily I cared less for farce than that old time abomination, the *statue clog*. The regular negro farce was mostly noise and horseplay—the fun obvious and tiresome—but Worley's playing was "something else again," as Montague Glass would say.

I saw them all—those fun makers of old—and appreciated them all—Billy Birch, Dan Bryant, Kelly and Leon, Sam Purdy, Sam Price, Dave Reed, Luke Schoolcraft, J. K. Campbell, Eph Horn, Hughey Dougherty, and many more *real comedians*—as great in their lines as any of the so-called legitimate comedians, John E. Owens, John S. Charles, W. J. Florence, F. S. Chanfrau, *et al.*, were in their supposedly higher realms of art. Standing out more distinctly among the best than any others, as I turn memory's lamp toward the shadows of the past, I see Billy Emerson, Charley Pettengill, Dave Wambold, Archy Hughes, Billy Sheppard and Charles E. Worley. They excelled! Everyone in his own way a real genius, but Worley was top-notch in drollery and quaint comedy, his work artistic and effective far beyond the slapstick style.

For many years I have not heard his name spoken. Worley was one of Tony Pastor's favorites, at 585 Broadway (the little opera house built by the Buckleys, and the home of the San Francisco Minstrels). Another famous manager, R. W. Butler, starred Worley at 585. No one seems to know what became of him. He dropped out of sight. Fate "turned him 'round," "Started him easy;" and he was gone. Where he came from is not to be learned from stage historians—but like Jean Ingelow's star, "while he lived, he shone." Of all the sons of Momus there are none I recall with more sincere regard as a genuine, Simon pure creator of innocent merriment than quaint Charles E. Worley. (Just as I finished writing this sketch a one-eyed, little old Salvation Army *bonnet* blew in without her tambourine, a regular Dick Deadeye of a Salvationist. She saluted thus: "How's yer soul?" "First rate," I answered, "and it was never harmed by the minstrels." Whereat she withdrew as though puzzled about something.)

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THE BOX OFFICE MAN.

BY HOWARD W. BURTON.

You step to the wicket to just buy a ticket,
And of course meet the box office man.
He pleasantly smiles (in spite of his troubles)
As only the treasurer can.

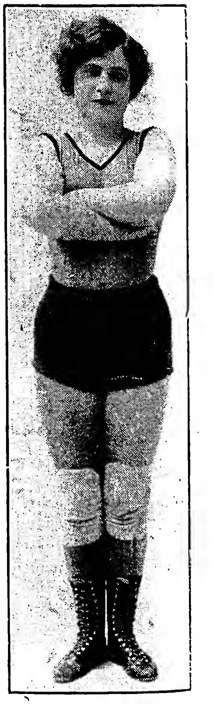
Just watch how he dickers, with all the old kickers
Who stand on the line and get gay.
No matter how hurried, he never gets worried,
You'll find this all out if you stay.

When patrons get funny, his eyes watch the money,
And so he will not answer back;
Though inwardly boiling, he keeps on a toiling,
Giving replies with great tact.

But then as he smiles at the wits and the wiles
His nerves are put to a strain.
Why, yes, he's all shattered, his feelings are battered
By the phone and the thoughts of his brain.

It seems rather funny to take in the money,
To hand out the pasteboards and smile;
But diurnal dealings with all human feelings
Is surely one very big trial.

The box man's so busy it most makes him dizzy
With the cranks that trot up by the score.
Now, is it a wonder, the strain he is under
That the man in the box should get sore?



CORA LIVINGSTON.

Miss Livingston and Paul Bowser have the Congress of Athletes, which is the wrestling show, with the Rutherford Greater Shows during the 1915 season.

MRS. MARY NOBLES, of Boston, will have some swell frame-up for her Country Store concession this season. She will make most of the big fairs in the East. "Originality" is certainly Mary's middle name, and we hope there are no bloomers ahead of this little lady.

FRANK HEDGEPETH has been Wintering in San Antonio.

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THE GOOD AND BAD OF THE CARNIVAL PASS.

BY W. M. MOSELEY.

There is probably nothing in the daily routine of the carnival manager's work that causes more worry and more petty annoyance than the pass question. I am not a press agent or a carnival writer, but I think that I have had enough experience with this particular annoyance to be fairly well versed on the subject. I will not venture to suggest a remedy. If a remedy is to be found to eradicate or even curtail this nuisance it must be worked out by the individual managers, and the sooner it is done the better it will be for all concerned.

There is no gainsaying the fact that the passes have secured, and will continue to secure, a great many concessions and privileges which would be otherwise unattainable, and they have been the cause, in many instances, of increasing the gross receipts of a company, when properly used. To whom, and for what these courtesies should be extended must necessarily be an ever-changing problem, and must be met as the exigencies of the occasion demand.

I have found that if any real good is to be obtained from the distribution of passes that such distribution should be made at the very opening of the engagement.

Some people think more of a pass than they would of a fifty dollar gold certificate. When a pass gets in the hands of these parties they appreciate it so much that they make it their business to display it to their friends, and the outcome of it is that before the week is over the manager, assistant manager, treasurer, press agent, and, in fact, every executive around the show have to keep under cover, give the show away, or take a chance of turning some one down that may be called upon to be of some assistance to them before the week is over.

There have been many times when passes have annoyed me so much that I have wished that the originator of them had lost all sense of originality before he thought of the pass.

In my eight years with the Con T. Kennedy Shows I have learned that the advance should take care of the city officials and the sheriff's office, and leave the newspapers to be taken care of by the press agent back with the show. Outside of squaring up a few complaints which arise from placing attractions on the streets this should be the limit of the courtesies extended.

In cities where we have played where we did not follow certain carnival companies, whose names I do not care to mention, I have found that the pass question was easily disposed of. But on the other hand, where we followed these companies we have always had a great deal of trouble, and the trouble arose from the fact that not only the agents but the managers made it their business of visiting different public places with their pockets filled with passes, making themselves good fellows with everyone with whom they came in contact. Actions of this kind lead the recipient of a pass to believe that there is no value attached thereto outside of the cost of printing. And so, when another show comes along every plain clothes man and saloon keeper expects a lot of passes, not for themselves alone, but to give away promiscuously. And not only do they expect them, but they demand them, and if they do not receive them they try to make things as disagreeable for everyone concerned as they possibly can. And they are really not to blame, because managers and agents who have visited their city in previous years have, by their promiscuous distribution, led them to believe that they are entitled to receive these courtesies.

Personally, I do not give a pass to anyone except the city and county officials, and occasionally one or two to square a location.

Another thing I have learned is this: The local committee many times wish to have the "honor" of distributing passes to local officials. That is, they claim they want the "honor," but it is not honor they are looking for. They want to get possession of these passes so that they can distribute them among their friends. On several occasions where this privilege was allowed it caused us a great deal of trouble.

The promoter handling the town should attend to the distribution of the passes. It is a good idea to have the assistant manager accompany him while he is making this distribution. If he does not the chances are that during the week he will have many complaints from those who have already been taken care of, but who desire to press the bet just a little bit.

Another good rule is to make out a list of those entitled to and receiving passes, and leave it with the treasurer, as he comes in for more than his share of the annoyance caused by the pass-grafter.

I have gathered these few facts from actual experience during the past twelve years and, as I expect to remain in the business for some time I hope that a few managers who have been so liberal in the past in this matter, will see fit to put on the check and to assist in at least curtailing the demands of the pass-grafter.

GEORGE ALABAMA FLORIDA.

George Alabama Florida is one of the best known advance agents in the amusement field, a man of infinite business capacity, and known from Coast to Coast as an aggressive advertiser and promoter of publicity.

He will be ahead of the Rice & Dore River Exposition Co. this season, travelling as manager of the advance steamboat *Rambler*, chartered for the season from C. H. Cassidy, of Dycusburg, Ky.

The *Rambler* is fifty-two feet long and electrically lighted. Mr. Florida, who will be superintendent of the advance brigade, will be accompanied by "Punch" Wheeler, director of publicity for the River Exposition Company.

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"WHALE OIL GUS;" HIS CAREER AND ADVENTURES AS A WHALER.

BY AL. FOSTELL.

AL. FOSTELL.

Captain Augustus E. Folger (Whale Oil Gus), the subject of this interview, known by the writer for over thirty years, was born in the old whaling town of Nantucket, Mass., sixty-five years ago. Began his show career at Austin & Stone's old dime museum, Tremont Row, next to the old Howard, in Boston, back in 1883, and like Prof. Hutchings, was a fixture there for a number of years as general utility man.

In the early days of the Museum, during the Summer season, when the house would close for renovation and in order to keep the company together for the opening of the Fall season, Austin & Stone would send out a variety company on the road to play the New England towns, known as Austin & Stone's Boston Museum Company. It would invariably open the season for a week under canvas on the old circus lot in Park Square, Boston, opposite the old Providence Depot, where the beautiful Court Theatre is now located.

In order to get the show in shape, and while young Gus Folger was sent ahead to make all necessary arrangements for the troupe, after which he would come back and join the show to act as stage manager and work in the afterpieces. The show for the first season, which was a big success, consisted of the following artists, headed by Prof. Hutchings, Barnum's lightning calculator; Fox and Ward, Lew and Leon Cole, Prof. Galletti's troupe of trained monkeys, Jas. Hearne and Sadie Magill, Fostell and Emmett, Mons. Cheltra, and Johnson and Rustoo, and afterpiece, and at the end of the Summer season the company would return to Boston in order to open the Fall season at the Museum, where a number of the above acts, after several weeks in specialties, would be held over in stock for the rest of the season.

Austin & Stone's Museum was one of the famous show places of New England, and had a world wide reputation for over thirty years. It was there some of our stars and headliners of the present day trod the boards, such as Sam Bernard, the Cohans, Ward and Vokes, the Roger Brothers, and others who have since then risen to fame.

Austin & Stone's was the last of the old dime museums to close its doors, only a little over a year ago, and since then, on its site has been erected the beautiful Olympia.

During Gus Folger's reign at the museum he brought into use his wonderful collection of relics and curiosities relative to the industry of whaling, one of the most complete of its kind in the world, which he collected during his career as a whaler of over twenty odd years of experience. He was a whaler by inheritance, for his father was a whaler for twenty-three years before him, and his grandfather for forty-four years before that, so it was natural for young Gus to step into their shoes and keep the whaling industry in the family.

Gus arranged his collection and got himself a little boy to assist him whom he called Monday (on account of opening on a Monday) and who has been with him ever since (over twenty-five years).

He arranged a talk on his collection, which he had at his fingers ends, and his exhibition, with his lecture and the songs which he sang in the language of the Sandwich Islanders (Gus is quite a linguist), was such a success that it was kept on for a number of weeks, after which he decided to take his exhibition on the road, and since then he has been traveling from Coast to Coast as one of the leading attractions in the museums, later with the side shows of the leading circuses during the Summer season, and in the Winter season he would give his exhibition and lectures in colleges, Y. M. C. A.'s, schools and halls. For the past several years he has been one of the leading attractions with carnival shows. His last season was a highly successful one, with the C. A. Wortham Shows, one of the largest carnival companies on the road, of which "Whale Oil Gus" was a leading feature.

Gus Folger not only comes from a seafaring family, but a height one. His uncle, Charles J. Folger, was secretary of the treasury in the cabinet of President Arthur. "Whale Oil Gus" is otherwise and with more strict propriety known as Captain Folger, the title of which he is very proud, as he says it took him years of hardships and labor and risk of his life in order to gain same, as he had to work his way up from a cabin boy, which means hard work from early morn till late at night, to become the captain of a whaler.

Gus Folger, when but a boy of eleven years of age, ran away from his home in Nantucket to follow the life of his choice. At the dock of his home town lay the steamer, *Island Home*, which ran from Nantucket to New Bedford, so one evening, when the coast was clear, he made up his mind to skip by the light of the moon. He watched his chance and climbed into the coal hole of the boat and concealed himself until the next morning, when the boat landed at New Bedford, when young Gus bounced out of the hole onto the wharf at his earliest opportunity and before being discovered. He ran up the wharf till he came to the head office. There he read in bold letters on a billboard: "Wanted, a Cabin Boy: Whaling Voyage, four years." His heart leaped with joy at the hope of procuring a position, so that his hunger and thirst were forgotten. Little Gus walked into the office, where he found the head official, who eyed the little chap as if to freeze him out, and remarked: "What are you doing here?" Gus stammered: "I want to ship. My name is Gus Folger, and my father was a captain, too." Without further preliminary he was accepted, and signed papers to do any task that was set before him.

The ship lay at anchor three miles out above the city, out in the stream. The crew consisted of thirty-two men. One captain, four officers, four boat steerers, cook, steward, carpenter, cooper, cabin boy, steerage boy, and the remainder being seamen. Arriving on board the boat, all were assigned to their respective places, they weighed anchor and set sail. Eighty days from home they rounded Cape Horn. They reached Juan Fernandez (Robinson Crusoe's early home). Here the cook deserted, and the little cabin boy was promoted to that position. When the ship got within three hours of the whaling grounds two men were sent to the mast-head to look for the spout of the whale. When they saw a spout they would sing out, "There blows! There blows! There blows!" (meaning the whales are on top of the water spouting). Then the answer would come back from the deck, "where away," "two points off the lee bow, sir." The officer would jump into the rigging, put on his marine glasses to discern if it is the whale they are hunting, as the sperm whale is the only whale having spermaceti oil.

Captain Folger experienced his first case of mutiny, which he says was quite common on high seas along in the sixties. The good whaleship *Marion* was cruising in the South Pacific Ocean, off the coast of Chili, Captain Craw being master. Usually there is a black sheep in the flock, so it happened that one of the sailors was very sick, just about to breath his last. The brutal mate went down in the forecastle and grabbed the poor sick man by the hair of his head and dragged him on deck and made him make a ball of sennth. Sennth is made out of rope yarns and braided. It is used to put around shrouds of the rigging for chafing gear. While at his work the sick man fell over, a corpse. The second mate kicked him all over the deck. This was too much for young Gus and the remainder of the sailor spectators. So a council of war was held to kill the second mate. They armed themselves with harpoons, knives and axes, and fought like pirates. A Norwegian plunged a long leaning knife into the mate's heart, killing him instantly (Captain Folger has this very same knife in his collection, along with a whaling gear valued at five thousand dollars). They were all put in irons and sent to Valparaiso to be tried. There, for the first and only time in his life, Gus appeared handcuffed and bound, in a foreign court, thousands of miles away from home, with all fear and trepidation as to what might become of him.

The verdict "Not Guilty" was rendered after due trial amid the applause of all the spectators. This surely comforted the hearts of all the participants.

Under the American consul's protection they sailed back to the whaling grounds with new and humane officers. The captain shipped with the whaler *Letitia*, commanded by the same Capt. Craw. All went well till one evening when they were all singing and cursing on deck, when a white squall struck them without warning. Over went the ship, and they had to lash themselves to the masts in order to save their lives. They soon changed their tunes and went to praying. Thirty-one prayers went up, and they were answered, for along came the good ship *Alfred Gibbs*, which took them to Mauritius. It was there the captain learned their language to keep from being speared to death.

Captain Folger is quite a linguist, being master of nine different languages or dialects. He has all the foreign sea island dialects at his tongue's tip. He not only speaks their language, but also sings their songs during his lectures, talks and stories on the life and adventures of the whaler, which are *very* interesting, entertaining and educational, and the Captain certainly knows how to talk on the subject of the whaler and whaling. He holds his audience spellbound when he starts in with his stories of his adventures and shipwrecks and hairbreadth escapes. He is without a doubt one of the greatest authorities on whales and how to catch them of the present day.

In delivering his lecture the captain introduces his good boy, Monday, after which he gives a talk and description of the different whaling implements, relics, curiosities, etc. He then gives a description of the different kinds of whales, of which there are twenty-seven, only one of which has teeth. Although one often reads stories about the ferocious teeth of the whale, perhaps not one out of a hundred teachers knows this.

The sperm whale is the only one having teeth. Out of those twenty-seven different kinds of whales only four are hunted by whale hunters. These are the sperm, the bowhead, the right whale, and the humpback. The bones from the hump of the humpback whale and from the mouth of the three other kinds only are used in ladies dresses.

The whales with the bone in their jaws have three hundred and sixty-five slabs of it on each side of the mouth, and from each piece hangs hair. Whales live on tine insects which float in masses on the water like red dust, which is called "brett." The whale strains the water through these hairs and retains the brett, ejecting the water by his tongue through the whalebone. As much as seven thousand dollars worth of whalebone has been taken from the mouth of a single whale. Whales never do any injury with their mouths. They all do their fighting by their tails or flukes, and with a single sweep of this powerful weapon often overturn and annihilate a boat and its entire crew.

When a whaling boat sights a whale all four boats (bow, larboard, waist and starboard), are immediately lowered, with six men and three hundred fathoms of line in each boat, together with harpoons and guns. The steerer of the boat strikes the harpoon into the whale, the moment the line is made fast into the animals tough hide one of the men takes up the gun and fires an explosive bomb lance that contains a pound of powder, as nearly as possible into his body, just beneath the fins. The firing is always done from the shoulder, and only an experienced man can handle the gun. The concussion is terrible, and the gunner nearly always counts on being knocked clean overboard. The vital part of a whale is just beneath the fins, and one animal contains as much as twenty-five barrels of blood. Whale hunters do not calculate to kill a whale outright, as in that case he would sink and stay under water for a week or more before he would float to the surface again. The whale must be killed by degrees, so that he may send all the blood in his body out of the spout hole. Then he will die and continue to float on the surface. The mouth of a whale is large enough to hold twenty-five people at one time, and yet so small a thing as an orange would choke the largest whale to death.

The whale is a warm blooded animal. The female gives birth to a single young one once in every five years. As soon as the calf is born it swims along by the side of its mother and suckles. When hunting whales they try to get the calf first, for then they know, they will get the cow, and most likely the bull.

The largest whale ever captured was one hundred and seventy-four feet long. It was captured by the bark *Wave of New Bedf*

The largest whale Captain Folger helped capture was one hundred and eighteen

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BY HOWARD JOHNSON AND JACK GLAGOU

ANOTHER EVIDENCE THAT OUR SYSTEM IS THE CORRECT ONE, AND THAT WE SU

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BY AL. PIANTADOSI AND JACK GLOGAU

IN CONCLUSION, LADIES AND GENTLEMEN OF THE PROFESSION, WE TAKE GREAT PLEASURE IN PRESENTING T

THERE'S A LITTLE SPA

FRED FISCHER, THE ORIGINAL HEART CRUSHER, AND JOE McCART

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135 WEST

long while on the bark *Callio*. A young whale is from six and a half to eight and a half feet long when born.

The most valuable substance in a whale is ambergris, and as much as $6,200 worth of ambergris has been taken from a single whale. Ambergris is used in making the best of perfumes, and retains its odor forever. Only diseased whales contain ambergris. Whales feed most largely on squid, the little boneless things with only a small, soft quill in their backs. Certain months of the year squid are poisonous, and whales eating them during the poisonous period contract a disease in the stomach, and this disease produces the ambergris. A whale becoming poisoned on squid dies in six months after becoming infected with the poison, and often floats, when it is found by the whaler.

"Whale Oil Gus" relates some of his hair-breadth escapes and gruesome stories. He is one of a few to have eaten human flesh. One often hears of shipwrecked crews who are forced, through the agonies of sheer hunger, to select one of their own number by lot, kill and eat him, but one very seldom meets with a mariner who has survived such a horrible experience and lived to tell the tale. One of the few adventurers to meet with a nauseating fate and afterwards to be rescued is Captain Folger, but as interesting as his talk on the monster of the seas, his narrative of his gruesome experience where he, with five other companions, cast lot to determine who should be the victim, then of sacrificing that victim to appease the gnawing pangs of hunger controlled by no laws, physical or divine, is most absorbing.

It was during the year of 1867 that he was one of the whaling crew of the bark, *B. F. Swift*, in the Southern Pacific Ocean. Captain Pollard, of Nantucket, was in command of the vessel, and our expedition was proving highly successful from a whaler's standpoint. Every day we sighted and chased whales of the largest size I had ever seen. One day we came across a whale which we decided was one of at least one hundred and twenty barrels. Whalers always denominate whales in this way, judging of their size by the amount of oil they will probably yield. The boats were lowered, and Captain Pollard, myself and four others put off after the whale to harpoon him. We succeeded in fastening our lines in the animal easy enough, but we found him to be the most hardy of his kind. Away he sped like the wind, and instead of making circles and triangles, he kept on and on in the same continuous direction, until soon our bark was lost to view. Night came on and still we had not succeeded in tiring out the whale, as we had calculated, basing our expectations on past experiences. With the darkness coming on we were forced to cut our lines and turn the monster loose.

Daylight came, and we set about trying to locate our bark. We spent all that day in the fruitless search, and another and still another day, until eight days had passed. All this time we had been working hard with our boat, and were worn to a state of complete exhaustion from hunger and thirst. After having chewed our shoes and caps, it was decided that lots must be cast and one of us killed to sustain the life of the others a little longer. The fatal straw was selected by Capt. Pollard's son, and the young man was killed by one of our number, who likewise was selected by lot a few moments thereafter. Capt. Pollard was with the rest of us eating a piece of the flesh of his own son. Had we but known this sacrifice of human life would not have been necessary; for no sooner had we eaten the last morsel of young Pollard's flesh than the bark *Amey*, Capt. Winslow, also of Nantucket, another whaling vessel, hove in sight, came up with us and took us on board. We were fed on cracker water for several days, and gradually allowed full rations. "Our remorse was very great, but that of Captain Pollard was great beyond bounds. His family and friends, after he again reached Nantucket, occasionally unkindly reminded him of his deed, until he finally became a raving maniac and was confined in the madhouse at Taunton, Mass., where he died shortly after his incarceration."

When "Whale Oil Gus" made his first whaling trip in the good ship *Mount Walston*, of New Bedford, and was for four years in the South Seas. Coming home he says he was sixty-five dollars in debt to the ship. His next voyage was in the bark *Draco*, and it turned out quite different from the first, for Gus had for his share of the prize money, four thousand dollars at the end of three years, but they had four men killed by whales, including the second mate and a boat steerer, who Gus says, were among his dearest friends. His description of this sad and thrilling casualty is most effecting. Next, we went to the South Seas in the bark *Callio*, of New Bedford, and one of the events of the cruise was, that a gale drove the ship away, and two boats' crews were obliged to find shelter on Bird Island, one of the most isolated and lonely spots in the world, where for a number of days they subsisted on nothing but birds' eggs and raw fish until rescued. Some months later Gus was again shipwrecked on the coast of Chili, and after an awful time of exposure and suffering was rescued by the bark *Ware*, of New Bedford. On that cruise nine men of the ship's crew were lost, of whom seven were killed by whales. The next voyage made by "Whale Oil Gus" was to the Arctic Ocean, and a page of this paper wouldn't be large enough to reproduce his account of the terrors of 1871 in the frozen North, where thirty-seven whale ships were wrecked in one week, with the temperature fifty to sixty degrees below zero. They were rescued by the ship, *Progress*, the whaler which was exhibited at the World's Fair.

Captain Folger stated that he could tell of numerous other experiences of horror that would fill a book of several hundred pages. In his career as a whaler he has seen with his own eyes fifty-four men killed while pursuing whales. He had been himself sixty-three times jerked overboard from boats while engaged in harpooning, but always escaped without injury. Only the briefest outline of some of his remarkable experiences can be presented here, and although to do so must divest the tale of his true and tarry nautical quality to make it understandable to the plain shore-going folk. All technical allusions, such as to bight, to starboard, fore clewgarnets and working tacks bends on the ends of lanyards of main swifters, he says, must be omitted.

Captain Folger, "Whale Oil Gus," has in his collection a bottle of pure ambergris, which he got on one of his whaling trips over forty years ago, valued now over five hundred dollars. It is sold today at eighty-four dollars an ounce, used in making the finest perfumes. The Captain says he hasn't missed a CLIPPER for thirty odd years, and hopes to add thirty more to his record.

CHARLES LAWRENCE wishes to say that he is still with the Fair Amusement Co., and perfectly satisfied.

SAMUEL GLUSKIN writes, that he is in no way connected with the Fair Amusement Co. Sam Belch, of the Fair Amusement Co., backs him up in this statement.

ABE COHEN will manage a forty foot concession at Coney Island, N. Y., for the Fair Amusement Co., in front of the Doll Palace De Dance on Henderson's Walk.

THE FAIR AMUSEMENT COMPANY invites all concessionaires visiting New York to make their offices their headquarters.

PAUL HUNTER says, make good and then you can always come back where carnival managers and committees are concerned.

BONNIE PYNES does not, according to Frank G. Scott, think it is a violation of neutrality when he places Russian soldiers, made of lead, in his shooting gallery. They meaning carnival sharpshooters frequently hit one.

WE NOTE that all concessionaires now have regular letterheads just like real business men and banks.

EDDIE BEAVER was recently confined to St. Mary's Hospital, in Milwaukee, Wis. He had a very serious operation performed. Last reports he was recovering rapidly.

"HA, HA" GRAM, is grabbing shadows in Kansas City this Winter. He makes his headquarters at Lee's studio, the place made famous by Mosie Healey and Bully Sullivan.

CURLEY MILLER, Mike Healey, Jack Brenner and Harry Oxley, some word is desired from you fellows. Some punch board kings.

BET THEY WILL!!
R SOME WEEKS. YESTERDAY THEY ENTERED OUR
HERE WAS SOME GOOD NEWS COMING—THERE WAS—
N A SHORT TIME YOU MAY EXPECT TO HEAR A NEW
T ORDER A POPULAR HIT IN THE FORTY-EIGHT STATES
THROUGH THE PROCESS WHICH THE "FEIST SYSTEM"
EASED TO OUR PROFESSIONAL FRIENDS. MEANWHILE,
T NUMBER OF GREAT SONGS THAT ARE GREAT HITS
RE GETTING THE BENEFIT OF THE WONDERFUL "FEIST
OUR AUDIENCE, THE BEST IN SONGDOM.
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ANY SONG OF A SIMILAR CHARACTER EVER PRESENTED TO THE PROFESSION

F THE TONICS EMANATING FROM OUR DOPE FACTORY
IS THE ORIGINAL NOVELTY SONG HIT
FATIMA
BROWN
PLENTIFUL EXTRA VERSES ON THE SIDE TO ACT AS
STIMULATOR ANY TIME YOUR ACT WOBBLES.
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VANTED AT THE TIME IT IS NEEDED, WE PRESENT THE WORLD'S FOREMOST HIT
Y TO BE A SOLDIER
OF THE WORLD. SEE THAT YOU GET IT INTO YOUR SYSTEM—A POSITIVE APPLAUSE RESTORER. BEWARE OF IMITATIONS.
BY AL. BRYAN, MUSIC BY AL. PIANTADOSI

IME JIMMIE" MONACO, BY MIXING THE VIOLET RAYS
OF HIS TUNING FORK WITH JOE McCARTHY'S
GRAY MATTER PRODUCED
M DIDDLE-
DE-UM BUM-
REATING POSITIVELY A NEW IDEA IN THE MODERN
ART OF "TEARING THE CLOTH"

MODERN REMEDY FOR UNTANGLING THE HEART STRINGS, WITHOUT WHICH THE SYSTEM IS NEVER COMPLETE
F LOVE STILL BURNING
AT THE GAME, ARE RESPONSIBLE FOR THIS FULL BLOODED JEWEL

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Carnivals.

HARRINGTON'S GREAT SOUTHERN SHOWS.

BY RAYMOND D. KISAMORE.

Despite threatening weather and rain, about seven o'clock an immense crowd turned out to the opening of the Harrington Great Southern Shows, at Natchez, Miss., March 6, and all shows and concessions did fair business. Inclement weather. The band, with new uniforms, and the fronts of all shows all decorated and newly painted and illuminated with Mazda lamps, made a real pretty picture.

All shows and concessions that were contracted for showed up in due time, with the exception of Kawkasian's troupe of singers, musicians and Russian dancers, seven in number, who came March 10, after the completion of their bookings over the Orpheum Vaudeville Circuit.

For free attractions we have Ethel Dye Panzerl, lady high diver and fancy swimmer.

Mrs. W. T. Harrington's "Tessie" show or "Musical Comedy." With a new forty foot panel front trimmed in white and gold, illuminated with fifty one-hundred watt lamps, makes a fine attraction. The "Tessie" show carries ten people on the stage and a four piece orchestra. Roster: Mrs. W. T. Harrington, English comedienne and manager; Mr. and Mrs. Hood, refined English sketch artists; Mr. and Mrs. Lackey, singing, talking and dancing team, Baby Delight, singing and dancing soubrette; Miss Betty Hartley and Miss Mary Bird, sister team; Miss Violet Starr, singing, talking and dancing soubrette; Capt. Dan Cherry, eccentric comedian. Mrs. H. Wilen's Pit Show or Ten-in-one; show is one of merit, using the following acts: The Soldenes, in punch, Magic and second sight; Fernando, the man-fish, who gives a very unique exhibition, eating, sleeping, drinking and playing musical instruments under water; Prof. Hammond, glass blower, with a very pretty layout; Capt. Luther, the human Salamander; Kippo, the cigarette fiend; Big Ben, the alligator, measuring seventeen feet in length and his family of twenty-eight small alligators; a pit of monkeys, fifteen in number and a pit of small animals of different species.

Mrs. H. Wilen's Baby Web show, featuring Johnny Webb, the champion prize fat baby of the world, one of the strongest platform shows on the road.

Geo. W. Brackin's Society Circus, featuring Major Billy, the Hoof-night horse, also James Roxwell's troupe of Educated Goats, and Dynamite, the bucking mule.

W. G. Davis' Old Plantation Show or Georgia Minstrels, of fifteen people and brass band and orchestra, with a beautiful forty foot panel front.

W. T. Harrington's Devil Show, featuring Dainty Marie, the dainty Mephisto, new to the carnival world.

E. O. Cunningham and Harry Osborn's Wild Rose Show.

William Inman's new three abreast jumping horse riding gallery, illuminated with five hundred electric lights.

In the concession line we have: Weinberg's candy wheel, Leo (Irish) Chasbly and Dick Ford in charge; Weinberg's doll wheel, Joe Weinberg and Henry Lang in charge; Weinberg's spot-the-spot, Benny Malkind in charge; William Goodstein's pillow top wheel and hoop-la; Trimble's dodging monkey, Sugar Babe Stutzman, gum store; Joseph Helmonly, cat rack and ten pins; Rossman Bros., Huckley Buck, Herman Renning, punch board; M. O. Vega, cat rack; David Wise, wife and Harry Schnider, fish pond; H. W. Brackin, cook house; Arthur Lochbeck, novelty cut flower ball game; Charles Neumann, dart gallery; George Heller, clothes pin ring game; Madame Marathers, palmistry, and Green's long range shooting gallery.

The executive staff is as follows: William T. Harrington, general manager; Mrs. William T. Harrington, treasurer; Raymond D. Kisamore, secretary and press agent; William C. Williams, transportation manager; William Goodstein, superintendent privileges; Jack Hartley, superintendent lights and Jack Bristol, general announcer.

LA ROSE SPECTACLE WITH RUTHERFORD.

"The La Rose Electric Fountain and Fire and Water Spectacle," which has been wintering in Fort Scott, Kansas, will open at Pittsburgh, Pa., April 22. This show will be the feature attraction with the Rutherford Greater Shows. Geo. La Rose states that his show will have twenty-five people, including an eight piece band. They will also carry the largest band organ in the country, representing thirty-five pieces. They have an electric calliope. The front is one hundred feet wide and the marquee twenty by fifty feet.

Mr. La Rose has a fine line of lithos by the Riverside Lithograph Co. They are all four color lithos from one-half to the sixteen sheets. After a ten day stand at Pittsburgh, they will tour the Eastern and New England states.

PUNCH WHEELER ENLISTS.

Punch Wheeler, known the world over as a thunder and lightning press agent and publicity promoter, and who has been identified with large and small shows of every sort and variety, has joined the ranks of the new Carnival Men's Association, and is now one of its most ardent boosters. With Sydney Wire, its president, plugging in one direction, and with the indefatigable Punch working in the other, the Bedouins will not have to complain of any lack of press agents.

COMMERCIAL AMUSEMENT CO. NOTES.—Everyone has been busy all this Winter getting ready for an early opening. Lew Hoffman, of the Capitol City, and T. I. Dosh, of the Cash & Hines Shows, have had men in quarters all Winter, and W. G. Hoffman, of the Commercial, as well as Ed. Francis, of the Invicta Amusement Co., have had full crews at work the past four weeks and will be with the rest of the boys about April 15, ready for the road. The advance representatives of the above shows have sent in some very good contracts in the best spots of the Northwest, and are still going. It looks very much as if the boys came back after their vacation with more ginger than before. The managers are kept busy every day answering mail from those who have been with them before, and from all indications, all shows from St. Paul, for the season of 1915 will be bigger than usual. We hope things will be better this Summer than it has been all Winter, and we look for THE OLD RELIABLE Spring Number to be the one best bet.

HARRY ELIAS writes that he is now at home, owing to the John W. Vogel's Minstrels closing. He will leave shortly for Norfolk, where he will be in readiness for the Washburn Mighty Midway Shows, with his big crispette machine.

THE Superior United Shows will open April 21, at Cleveland, O., for the A. O. H.

THE Francis Ferari Shows United, Inc., will open May 1.

THE Sydney Wire "Fun at the Fair" Show will open May 1, near New York.

THE Metropolitan Shows will open March 20, at Columbus, Ga.

THE Sound Amusement Co. will open May 1, at Seattle, Wash.

THE Great Clifton Kelly Shows open April 3, in Arkansas.

THE Lamothe Greater Shows open April 10, at Paris, Ill.

FAIRS FOR 1915.

STATE FAIRS AND EXPOSITIONS

ALABAMA STATE FAIR, Birmingham, O. 4-16. S. H. Fowlkes, sec., Birmingham, Ala.

ALABAMA STATE EXPOSITION, Montgomery, O. 18-23. George T. Barnes, sec., P. O., Box 732, Montgomery.

BURLINGTON TRI-STATE FAIR, Burlington, Ia., A. 7-14, Geo. H. Holcombe, 512½ Iowa State Bank Bldg.

CENTRAL NEBRASKA, Grand Island, S. 15-20. Dan O. Brown.

GEORGIA STATE FAIR, Macon, O. 26-N. 5. Harry C. Robert, sec., Pythian Castle Bldg., Macon.

HAGERSTOWN INTER-STATE FAIR, Hagerstown, Md., O. 12-15. D. H. Staley, sec., Hagerstown.

ILLINOIS STATE FAIR, Springfield, S. 17-25. J. K. Dickirson, sec., State Capitol, Springfield.

INDIANA STATE FAIR, Indianapolis, S. 6-10. Chas. Downing, sec., 14 State House, Indianapolis.

IOWA STATE FAIR, Des Moines, A. 25-S. 3. A. R. Corey, sec., Des Moines.

INTER-STATE LIVE STOCK FAIR ASSOCIATION, Sioux City, Ia., S. 20-25. Joe Morton, sec., Sioux City.

INTER-STATE FAIR ASSOCIATION, Trenton, N. J., S. 27-O. 1. M. R. Margerum, sec., Trenton.

INTER-STATE FAIR, Lynchburg, Va., S. 28-O. 1. F. A. Lovelock, sec.

INTER-STATE FAIR, Staunton, Va., A. 31-S. 4. C. B. Ralston.

KANSAS STATE FAIR, Hutchinson, S. 11-18. A. L. Sponsler, sec., Hutchinson.

KANSAS STATE FAIR ASSOCIATION, Topeka, S. 13-17. R. B. Swingley, sec., Topeka.

KENTUCKY STATE FAIR, Louisville, S. 13-18.

LOUISIANA STATE FAIR, Shreveport, N. 3-10. Louis N. Brueggerhoff, sec., Box 1100, Shreveport.

MAINE STATE FAIR, Lewiston, S. 7-10. J. L. Lowell, sec., Auburn, Me.

MARYLAND STATE FAIR, Timonium, A. 31-S. 4. James S. Nussear, sec., Lutherville, Md.

MINNESOTA STATE FAIR, Hamline, S. 4-11. J. C. Simpson, sec., Hamline.

MICHIGAN STATE FAIR, Detroit, S. 6-15. G. W. Dickinson, sec., 501 Bowles Bldg., Detroit.

MISSISSIPPI-ALABAMA FAIR, Meridian, Miss., O. 18-23. R. M. Stripling, sec., Meridian, Miss.

MISSOURI STATE FAIR, Sedalia, S. 25-O. 2. John T. Stinson, sec., Sedalia.

MONTANA STATE FAIR, Helena, S. 20-25. A. J. Breitenstein, sec., Helena.

NEBRASKA STATE FAIR, Lincoln, S. 6-10. W. R. Mellor, sec., Lincoln.

NEW YORK STATE FAIR, Syracuse, S. 13-18. Albert E. Brown, sec., State House, Syracuse.

NORTH CAROLINA STATE FAIR, Raleigh, O. 18-23. Joseph E. Pogue, sec.

NORTH DAKOTA STATE FAIR, Fargo, Jy. 20-24. W. L. Van Horn, sec., Fargo.

OHIO STATE FAIR, Columbus, A. 30-S. 4. A. P. Sandles, sec., Columbus.

OKLAHOMA STATE FAIR AND EXPOSITION, Oklahoma City, S. 20-O. 2. I. S. Mahan, sec., 130½ W. Grand Ave., Oklahoma City.

OREGON STATE FAIR, Salem, S. 27-O. 2. Frank Meredith, sec., Salem.

SOUTH DAKOTA STATE FAIR & EXPOSITION, Huron, S. 13-18. C. N. McIlvaine, sec., Huron.

SOUTHEAST TEXAS FAIR ASSOCIATION, Beaumont, O. 23-30. G. H. Bono, sec., Beaumont.

SOUTH TEXAS STATE FAIR, Yoakum, O. 0-0. D. O. Imboden, sec.

SPOKANE INTER-STATE FAIR, Spokane, Wash., S. 13-18. Geo. P. Larsen, sec.

TENNESSEE STATE FAIR, Nashville, S. 20-25. J. W. Russwurm, sec., Nashville.

TEXAS COTTON PALACE ASSOCIATION, Waco, N. 6-21. S. N. Mayfield, sec., Waco.

TEXAS SPRING FESTIVAL, Temple, Mar. 29-Ap. 3. C. F. Curran, gen. mgr., Temple.

TEXAS STATE FAIR, Dallas, O. 16-31. W. H. Stratton, sec., Dallas.

TRI-STATE FAIR & EXPOSITION, Memphis, Tenn., S. 20-O. 5. Frank D. Fuller, sec., Memphis.

UTAH STATE FAIR, Salt Lake City, S. 20-O. 3. Horace S. Ensign, sec., Vermont Building, Salt Lake City.

VANCOUVER EXPOSITION ASSOCIATION, Vancouver, B. C., A. 25-S. 3. H. S. Rolston, sec., 424 Pacific Building, Vancouver.

WYOMING STATE FAIR, Douglas, S. 27-O. 2. Anson Higby, sec., Douglas.

COUNTY AND DISTRICT FAIRS.

Dates omitted will be supplied in later issues when received.

ALABAMA.

Baldwin, Bay Minette, ——, O. H. Ertzinger.
Clark, Thomasville, ——, Jessie Boyle.
Chilton, Clanton, ——, J. N. Denais.
Cherokee, Centre, ——, D. S. Johnson.
Dothan, Dothan, O., 25-30, F. Thomas.
East Alabama, Alexander City, O. 13-16, A. P. Fuppay.
Hale, Greensboro, ——, F. H. Lavender.
Limestone, Athens, O. 4-8, Ernest Hine.
Marshall, Albertville, ——, W. B. Bradford, Pres.
North Alabama, Decatur, ——, I. H. Stone.
Perry, Marion, ——, E. L. Wouldin.
Pike, Troy, ——, M. C. Folmar.
Talladega, Sylacauga, ——, J. E. Jordan.

ARKANSAS.

Craighead, Jonesboro, ——, W. S. Thomas.
Greenwood, Greenwood, ——, Geo. W. Johnson.
Ouachita Valley, Camden, ——, L. H. Stone.
Washington, Fayetteville, S. 28-O. 1, A. O. Flowers.
Yell, Danville, ——, W. O. Vickers.
Perry, Bigelow, O., ——, W. J. Blackwell.

CALIFORNIA.

Fresno, Fresno, S. 28-O. 2, C. G. Eberhart.
Kings, Hanford, S. 28-O. 2.
Riverside, Riverside, O. 5-9, O. P. Sanders.
Santa Rosa, Santa Rosa, A. 30-S. 5, Jno. P. Overton.

COLORADO.

Crowley, Sugar City, S. 6-9, R. A. Hamilton.
Larimer, Loveland, A. 31-S. 3, W. C. Hoyt.
Morgan, Ft. Morgan, ——, A. H. Center.
Pueblo, Pueblo, S. 1-8, J. L. Beaman.
Trinidad, Trinidad, S. 21-24, Chas. Bailey.

CONNECTICUT.

Danbury, Danbury, O. 4-9, G. M. Rundle.
East Haddam, East Haddam, ——.
Lyme, Hamburg, S. 22, J. W. Stark.
Riverton, Riverton, O. 12, H. P. Deming.
Tolland, Rockville, S. 21-23, P. R. Leonard.
Washington, Washington, S. 3, C. E. Hough.
Woodstock, So. Woodstock, S. 16-18, L. H. Healey.

GEORGIA.

Barnesville, Barnesville, ——, J. M. Cochran.
Bartow, Cartersville, O. 19-22, R. P. Sloan.
Bulloch, Statesboro, ——, J. R. Miller.
Carrollton, Carrollton, ——, John T. Matthews.
Dublin, Dublin, N. ——, S. B. Bartlett.
Terrell, Dawson, O. ——, Mrs. M. Lamar.
Georgia Florida, Valdosta, O. 18-23, J. M. Ashley.
Griffin & Spalding, Griffin, O. 25-30, E. P. Bridges.
Habersham, Clarksville, ——, M. C. Gay.
Hart, Hartwell, O. ——, T. S. Harper.
Randolph, Cuthbert, ——, A. S. Perry.
Savannah, Savannah, ——, J. R. Miller.
Tattnall, Reidsville, O. 19-22.
Terrell, Dawson, ——, Mrs. M. Lamar.
Thomas, Thomasville, ——, W. I. McIntyre.
Whitfield, Dalton, ——, Buell Stark.
Wilkes-Lincoln, Washington, O. 19-23, J. Lake Hundlett.

IDAHO.

Bear Lake, Paris, ——, W. B. Holmes.
Benewah, St. Maries, S. ——, O. S. Flint.
Bonner, Sandpoint, ——, J. M. Prater.
Canyon, Caldwell, ——, J. R. Gowan.
Clearwater, Orofino, ——, I. B. Crow.
Idaho Inter-Mountain, Boise, ——, Wm. Kindl.
Kootenai, Coeur d'Alene, ——, Joseph Petermell.
Latah, Moscow, S. ——, C. A. Fenwick.
Lewiston-Clarkston, Lewiston, S. 20-25, Wm. Bollinger.
St. Maries-St. Joe Valley, St. Maries, ——, John Chambers.
Upper Potlatch, Deary, ——, F. O. Gowan.
War Bonnet Round-Up, Idaho Falls, ——, G. W. Malgren.

ILLINOIS.

Boone, Belvidere, ——, Frank Gilroy.
Brown, Mt. Sterling, ——, Walter Maany.
Bureau, Princeton, ——, Chas. L. Trimble.
Carroll, Mt. Carroll, ——, Cal M. Feezer.
Champaign, Urbana, A. ——, Harry D. Oldham.
Clark, Martinsville, ——, E. W. Childe.
Clay, Flora, S. 6-10, R. S. Jones.
Clinton, Breese, S. 15-18, A. W. Grunz.
Coles, Charleston, A. 24-28, W. O. Glassco.
Crawford, Robinson, S. 13-17, Henry Coulter.
Cumberland, Greenup, A. 31-S. 4, Nelson Tharp.
De Kalb, Sandwich, S. 7-10, C. L. Stinson.
Douglas, Camargo, ——, A. Hayward.
Edgar, Paris, ——, W. B. Curtis.
Edwards, Albion, S. 7-10, Ben L. Mayne.
Effingham, Altamont, A. 23-27, Tony Detterl.
Ford, Piper City, S. 7-10, E. B. Funk.
Fulton, Lewistown, ——, Eugene Whiting.
Gallatin, Shawneetown, A. 24-28, D. E. Froehlich.
Greene, Carrollton, O. 4-8, S. Elmer Simpson.
Grundy, Mazon, ——, F. H. Clapp.
Henry, Kewanee, ——, W. W. Calhoun.
Henry, Cambridge, ——, Theo. Boltensteern.
Iroquois, Watseka, ——, Geo. B. McNamee.
Jackson, Murphysboro, S. 6-10, Chas. L. Ritter.
Jasper, Newton, A. 24-28, H. A. Faller.
Jefferson, Mt. Vernon, ——, Chas. R. Keller.
Jo Daviess, Warren, S. 14-17, J. W. Richardson.
Johnson, Vienna, ——, E. F. Throgmorton.
Kankakee, Kankakee, ——, Len Small.
Knox, Knoxville, ——, F. E. Wilson.
Knox, Galesburg, 15-21, Edw. A. Tate.
Lake, Libertyville, A. 31-S. 3, J. B. Morse.
La Salle, Ottawa, S. 14-17, E. B. Wharton.
Lee, Amboy, S. ——, W. L. Leech.
Livingston, Fairbury, A. 30-S. 3, N. E. Fulton.
Logan, Atlanta, A. 31-S. 3, E. W. Montgomery.
Macoupin, Carlinville, S. 28-O. 1, J. P. Arnett.
Madison, Highland, ——, J. G. Bardill.
Marion, Centralia, S. 21-24, W. E. Proulx.
McDonough, Macomb, ——, F. W. Harris.
McHenry, Woodstock, ——, Theo. Hamer.
McLean, Le Roy, A. 17-20, Oscar M. Phares.
Menard, Petersburg, ——, Harry E. Beekman.
Monee, Monee, S. 22-24, Harry J. Conrad.
Mercer, Aledo, S. 14-17, E. R. Petrie.
Ogle, Oregon, ——, Z. A. Landers.
Perry, Pinckneyville, S. 21-24, Chas. H. Hoe, Jr.
Pike, Griggsville, ——, Ross P. Shinn.
Pope, Golconda, ——, H. F. Anderson.
Putnam, McNabb, ——, E. H. Bumgarner.
Randolph, Sparta, S. 28-O. 1, E. L. Pillers.
Richland, Olney, A. 31-S. 3, Chas. W. Crum.
Rock Island, Joslin, ——, F. J. Wainwright.
Saline, Harrisburg, ——, W. P. Oliver.
Schuyler, Rushville, ——, M. H. Wells.
Stark, Wyoming, ——, E. Argenbright.
Stark, LaFayette, ——, F. T. Gelvin.
St. Clair, Belleville, ——, Hy. Viehmann Jr.
Tazewell, Delavan, ——, Wm. Ryan.
Union, Anna, A. 31-S. 3, F. H. Kroh.
Wabash, Bellmont, ——, F. French.
White, Carmi, A. 31-S. 4, Claude M. Barnes.
Whiteside, Morrison, S. 1-3, Paul F. Boyd.
Will, Peotone, S. 15-17, Fred Carstens.
Will, Monee, ——, Harry J. Conrad.
Williamson, Marion, S. 14-17, Geo. C. Campbell.
Winnebago, South Beloit, A. 24-27, R. E. Skinner.
Woodford, El Paso, ——, H. J. Tegtmeyer.

INDIANA.

Allen, Fort Wayne, S. 14-18, P. T. Strieder.
Bartholomew, Columbus, ——, W. N. Achenbach.
Bluffton, Bluffton, ——, M. K. Williamson.
Blackford, Montpelier, ——, C. L. Smith.
Boone, Lebanon, A. 10-13, Wm. J. Wood.
Clinton, Frankfort, ——, W. G. Himmelwright.
Crawford, Marengo, A. 10-20, M. M. Terry.
Dearborn, Lawrenceburg, Jy. 14-17, Estal G. Bielby.
Decatur, Greensburg, ——, Dr. C. B. Ainsworth.
Delaware, Muncie, A. 3-6, Frank J. Claypool.
Dubois, Huntingburg, A. 9-14, E. W. Pickhardt.
Elkhart, Goshen, S. 1-4, B. G. Schaefer.
Fayette, Connersville, A. 17-20, Jasper L. Kennedy.
Fountain, Covington, S. 7-10, George P. Schwin.
Fulton, Rochester, S. 1-4, J. Howard Reed.
Gibson, Princeton, ——, John N. Hopkins.
Grant, Fairmount, A. 17-20, John Flanagan.
Grant, Marion, Jy. 20-30, E. F. Ferree.
Harrison, Corydon, A. 23-27, Jno. W. Turley.
Henry, Middletown, ——, F. A. Wisehart.
Henry, New Castle, A. 10-13, E. H. Peed.
Huntington, Huntington, ——, F. E. Wichenelser.
Huntington, Warren, ——, G. E. Sale.
Howard, Russiaville, ——, A. O. Shilling.
Jay, Portland, A. 30-S. 3, James F. Graves.
Jennings, North Vernon, Jy. 27-30, W. G. Norris.
Johnson, Edinburg, ——, Robert G. Porter.
Johnson, Franklin, ——, O. J. Shuck.
Knox, Vincennes, A. 23-28, James M. House.
Laporte, Laporte, ——, J. E. Howell.
Lake, Crown Point, ——, Fred Wheeler.
Madison, Elwood, A. 10-13, W. E. Clymer.
Marshall, Bourbon, O. 5-8, R. W. Parks.
Marshall, Bremen, ——, Harmon Wahl.
Montgomery, Crawfordsville, ——, Ward McClelland.
Miami, Converse, S. 14-17, W. W. Draper.
Noble, Kendallville, S. 20-25, D. O. Brouse.
Orange, Orleans, S. 1-3, R. M. Jenkins.
Posey, New Harmony, A. 10-13, Mrs. Carrie Miller.
Ripley, Osgood, Jy. 20-23, O. B. Jenkins.
Rush, Rushville, A. 24-27, John Q. Thomas.
Scott, Scottsburg, ——, G. V. Cain.
Shelby, Shelbyville, A. 31-S. 4, E. E. Stroup.
Steuben, Angola, O. 5-8, A. E. Eston.
Spencer, Rockport, A. 18-21, C. M. Partridge.
Switzerland, East Enterprise, ——, John M. Davis.
Union, Liberty, ——, J. H. Davis.
Tippecanoe, Lafayette, ——, C. W. Travis.
Vigo, Terre Haute, ——, Charles H. Duffin.
Wabash, North Manchester, S. 28-O. 1, John Isenbarger.
Warrick, Boonville, ——, S. W. Taylor.
Washington, Salem, ——, Charles H. Morris.

IOWA.

Adair, Greenfield, ——, W. J. Burrel.
Adams, Corning, ——, M. L. Schofroth.
Allamakee, Waukon, ——, George Hall.
Audubon, Audubon, ——, H. A. Northrup.
Appanoose, Centerville, ——, J. N. Willett.
Benton, Vinton, A. 31-S. 3, A. H. Allen.
Black Hawk, Waterloo, S. 27-O. 2, H. G. Van Pelt.
Boone, Ogden, ——, W. O. Treloar.
Bremer, Waverly, S. 6-10, J. Q. Lauer.
Buchanan, Independence, A. 10-20, A. G. Rigby.
Buena Vista, Alta, A. 11-14, R. H. Wilkinson.
Big Four, Nashua, ——, O. W. Ayers.
Butler, Allison, A. 31-S. 3, W. O. Shephard.
Big Four, Fonda, A. 4-6, Ed. Elliott.
Calhoun, Manson, A. 31-S. 3, C. G. Kaskey.
Carroll, Carroll, A. 17-20, Peter Stephany.
Cass, Atlantic, S. 6-9, Carl E. Hoffman.
Cedar, Tipton, S. 7-10, C. F. Simmermaker.
Central Iowa, Ames, ——, E. H. Graves.
Chickasaw, New Hampton, ——, F. D. Griffin.
Clayton, National, A. 23-27, Henry Luehsen.
Clinton, De Witt, S. ——, C. H. Christensen.
Clinton, Clinton, ——, J. R. Ahrens.
Clarinda, Clarinda, A. 23-27, J. C. Beckner.
Columbus Junction, Columbus Junction, A. 31-S. 3, W. A. Knutt.
Crawford, Arion, ——, O. M. Crisswell, D. N. Johnson.
Davis, Bloomfield, S. 7-10, J. O. Wishard.
Delaware, Manchester, ——, J. G. Sabin.
Dickinson, Spirit Lake, ——, A. M. Johnson Jr.
Elkader, Elkader, A. 18-20, Henry Koehn.
Eden, Rhodes, S. 22-25, H. M. Weeks.
Eldon Big Four, Eldon, ——, H. R. Baker.
Fayette, West Union, A. 24-28, E. A. McIlree.
Franklin, Hampton, ——, C. D. Williams.
Greene, Jefferson, ——, S. C. Culbertson.
Grundy, Grundy Center, ——, E. V. McIlroom.
Guthrie, Guthrie Center, ——, Wm. Edwards.
Hancock, Britt, ——, Wm. Bliss.
Hardin, Eldora, S. 7-10, Geo. W. Haynes.
Harrison, Missouri Valley, ——, A. H. Hasbrook.
Henry, Mt. Pleasant, A. 17-20, O. H. Tribby.
Henry, Winfield, A. 10-13, Theo. Russell.
Humboldt, Humboldt, ——, Oliver H. De Groote.
Iowa, Marengo, A. 10-12, H. H. Shannon.
Interstate, Sioux City, ——, Joseph Morton.
Jackson, Maquoketa, ——, W. D. McCaffrey.
Jasper, Newton, S. 20-23, F. E. Meredith.
Jefferson, Fairfield, A. 3-6, Sanford Ziegler Jr.
Johnson, Iowa City, A. 10-16, John P. Oakes.
Jones, Anamosa, ——, L. W. Russell.
Jones, Monticello, ——, O. J. Backlin.
Keokuk, What Cheer, ——, Geo. A. Poff.
Kossuth, Algona, ——, J. P. Harrington.
Lee, Donnelson, ——, Chris. Hoffner.
Lyon, Rock Rapids, ——, Chas. W. Boadley.
Lake Prairie, Pella, ——, Charles Porter.
Massena, Massena, ——, D. P. Hogan.
Milford, Milford, ——, F. H. Kelsey.
Marshall, Marshalltown, S. 13-17, W. M. Clark.
Mills, Malvern, ——, I. J. Swain.
Mitchell, Osage, ——, Carl H. Spaanum.
Monona, Onawa, ——, I. A. Blotcky.
Moravia, Moravia, S. 23-25, U. G. Smith.
Monroe, Albia, ——, W. T. Gardner.
Milton, Milton, ——, D. A. Miller.
Moville, Moville, ——, R. J. Anderson.
New Sharon, New Sharon, ——, J. C. Hellaman.
North Iowa, Mason City, A. 16-21, Chas. H. Barber.
Oelwein, Oelwein, ——, O. H. Knos.
O'Brien, Sutherland, ——, E. J. Claussen.
Page, Shenandoah, A. 9-12, A. W. Goldberg.
Pottawattamie, Avoca, ——, C. H. Read.
Poweshiek, Malcolm, S. 23-26, James Nowak.
Poweshiek, Grinnell, S. 6-9, I. S. Bailey Jr.
Rockwell, Rockwell City, Jy. 27-30, O. O. Dixon.
Strawberry Point, Strawberry Point, A. 31-S. 3, H. W. Schug.
Sheldon, Sheldon, A. 17-20, Geo. H. Gardner.
Sac, Sac City, A. 9-11, Gus. Strohmeier.
Shelby, Harlan, ——, N. G. Kraschel.
Sioux, Orange City, ——, A. Heemstra.
Sewal, Sewal, ——, Loren Johnston.
Tama, Toledo, S. 21-24, A. G. Smith.
Taylor, Bedford, Jy. 26-29, O. N. Nelson.
Union, West Liberty, A. 23-26, W. H. Shipman.
Van Buren, Milton, S. 14-17, D. A. Miller.
Victor, Victor, ——, John O. Hinrichs.
Williamsburg, Williamsburg, ——, Charles Fletcher.
Wapsie Valley, Central City, ——, H. F. Lockwood.
West Point, West Point, ——, John Walljasper.
Wilton, Wilton, A. 17-10, W. A. Cooling.
Warren, Indianola, ——, Joe McCoy.
Webster, Ft. Dodge, ——, Wm. H. Black.
Winnebago, Forest City, ——, M. C. Wheeler.
Winneshiek, Decorah, ——, L. M. Enges.
Worth, Northwood, A. 23-26, N. T. Christianson.
Wright, Clarion, ——, Ed. Hood.

KANSAS.

Allen, Iola, A. 31-S. 3, Dr. F. S. Beattie.
Allen, Moran, ——, E. N. McCormack.
Barton, Great Bend, O. 5-7, Porter Young.
Brown, Hiawatha, A. 31-S. 3, J. D. Weltmer.
Butler, Douglass, ——, J. A. Clay.
Clay, Clay Center, ——, W. F. Miller.
Clay, Wakefield, ——, Eugene Elkins.
Cloud, Concordia, A. 31-S. 3, W. L. McCarty.
Coffey, Burlington, ——, S. D. Weaver.
Cowley, Burden, ——, W. A. Bowden.
Cowley, Winfield, S. 7-10, Frank W. Sidle.
Decatur, Oberlin, ——, J. R. Correll.
Dickinson, Abilene, S. ——, C. W. Taylor.
Douglas, Lawrence, S. 21-24, C. W. Murphy.
Elk, Grenola, A. 30-S. 2, Fred R. Lanter.
Ellsworth, Wilson, ——, W. S. Baxter.
Franklin, Ottawa, S. 7-10, J. R. Finley.
Gray, Cimarron, ——, R. W. McFarland.
Greenwood, Eureka, ——, J. C. Talbot.
Harper, Anthony, A. 3-6, L. G. Jennings.
Labette, Oswego, O. 13-16, Clarence Montgomery.
Leavenworth, Leavenworth, S. 9-12, Lucien Rutherford.
Lincoln, Sylvan Grove, S. 22-24, R. W. Wohler.
Linn, Mound City, ——, O. A. McMullen.
Logan, Oakley, ——, F. W. Irwin.
McPherson, McPherson, A. 16-19, James T. Griffing.
Mitchell, Solomon Rapids, ——, E. C. Logan.
Montgomery, Coffeyville, S. 28-O. 2, Geo. J. Pilater, pres.
Morris, Council Grove, ——, A. M. Warner.
Montgomery, Coffeyville, ——, A. J. Valentine.
Nemaha, Seneca, S. 7-10, M. R. Connet.
Neosho, Chanute, ——, Geo. K. Bideau.
Ness, Ness City, ——, J. A. Cason.
Norton, Norton, A. 24-27, Fred Strohwig.
Ottawa, Minneapolis, S. 7-10, J. E. Johnston.
Pawnee, Larned, ——, Harry H. Wolcott.
Pottawatomie, Wamego, ——, J. A. Lister.
Pratt, Pratt, ——, James A. Lucas.
Rawlins, Atwood, ——, Frank E. Munger.
Republic, Belleville, A. 24-27, Dr. W. B. Barnard.
Riley, Riley, ——, Ed. Beard.
Rooks, Stockton, S. 7-10, J. G. Fosler.
Russell, Russell, O. 5-8, J. B. Fonk.
Rush, Rush Center, ——, T. O. Hudical.
Sherman, Goodland, ——, Wade Warner.
Smith, Smith Center, ——, H. C. Smith.
Stafford, St. John, A. ——, H. B. McKay.
Wilson, Wilson, O. 5-8, W. E. Schermerhorn.

KENTUCKY.

Allen, Scottsville, S. 9-11, R. C. Huntsman.
Anderson, Lawrenceburg, A. 17-20, J. L. Cole.
Barren, Glasgow, ——, Winn Davis.
Blue Grass, Lexington, ——, J. W. Bain.
Boone, Burlington, S. 11, Hubert Conner.
Boone, Florence, A. 26-28, Hubert Conner.
Boyle, Perryville, A. 11-13, R. W. Purdom.
Bullitt, Shepherdsville, A. 17-20, J. L. Williams.
Calloway, Murray, O. 6-9, M. D. Holton.
Campbell, Alexandria, S. 1-10, Ralph L. Rachford.
Christian, Hopkinsville, S. 27-O. 2, B. G. Nelson.
Cumberland, Burkesville, ——, T. J. Lawhorn.
Danville, Danville, ——, H. O. Bright.
Fleming, Ewing, A. 18-21, S. H. Price.
Franklin, Frankfort, ——, A. C. Morris.
Fulton, Fulton, S. 7-11, R. H. Wade.
Graves, Mayfield, ——, Len S. Shaw.
Hardin, Elizabethtown, A. 24-26, W. H. Oliver.
Hart, Horse Cave, S. 22-25, Brice Leech.
Henderson, Henderson, ——, F. M. Hutchison.
Henderson (Colored), Henderson, ——, A. W. Crumbaker.
Jefferson, Fern Creek, ——, S. Edw. Vogt.
Jessamine, Nicholasville, ——, R. R. Webb.
Knox, Barbourville, ——, Chas. G. Black.
Lake City Park, Pembroke, ——, C. W. Gum.
La Rue, Hodgenville, S. 7-9, August Oversen.
Laurel, London, A. 24-27, E. A. Callion.
McCracken, Paducah, ——, Alf. Levy.
Mercer, Harrodsburg, ——, P. B. Smalley.
Mt. Vernon, Mt. Vernon, A. 4-6, James Maret.
Monroe, Tompkinsville, ——, H. T. Arterberry.
Montgomery, Mt. Sterling, Jy. 21-24, W. H. Wood.
Pendleton, Falmouth, ——, R. L. Galloway.
Providence, Providence, ——, B. H. Brown.
Pulaski, Somerset, ——, H. Luebbing.
Rockcastle, Brodhead, A. 11-13, John Robbins.
Shelby, Shelbyville, A. 24-27, T. R. Webber.
Spencer, Taylorsville, ——, S. K. Baird.
Simpson, Franklin, S. 2-4, J. A. Crowdus.
Todd, Elkton, ——, B. L. Penick.
Union, Uniontown, A. 3-7, V. L. Givens.
Vanceburg, Vanceburg, ——, J. P. Strothers.
Wayne, Monticello, ——, J. C. Denney.

LOUISIANA.

Acadia, Rayne, O. ——, J. L. Craig.
Ascension, Donaldsville, O. 13-17, R. S. Vickers.
Avoyelles, Marksville, O. 20-23, L. J. Couvillion.
Beauregard, Merryville, O. 21-23, J. B. Carroll.
Bienville, Gibsland, ——, W. C. Langford.
Bossier, Plain Dealing, O. 20-23, E. M. Laughlin.
Caldwell, Columbia, O. 12-14, P. H. Mecom.
Claiborne, Homer, O. 5-8, Mrs. F. A. Leaming.
De Soto, Mansfield, O. 5-8, Mrs. F. A. Leaming.
East Baton Rouge, Baton Rouge, O. 20-24.
East Feliciana, Clinton, O. 13-16, W. H. Bennett.
Grant, Pollock, O. 26-29, C. C. Grover.
Lafayette, Lafayette, O. 14-17, F. V. Mouton.
Lincoln, Ruston, O. 7-9, M. R. Gill.
Livingston, Walker, O. 7-9, W. A. Rheams.
Morehouse, Bastrop, O. 21-23, Eugene Wolf.
Ouachita, Calhoun, S. 27-29, E. J. Watson.
Ouachita, Monroe, O. ——, G. A. Barnes.
Point Coupee, New Roads, O. 6-10.
Richland, Rayville, O. 20-23, E. P. Norman.
Sabine, Many, O. 14-16, G. A. Odom.
St. Landry, Opelousas, O. 25-27, J. G. Lawler.
St. Tammany, Covington, O. ——, H. H. Fitzsimon.
Tangipahoa, Hammond, O. 14-16, Sargent Pitcher.
Terrebonne, Houma, O. 7-10, Dr. M. V. Marmande.
Union, Farmerville, O. 20-22, H. G. Fields.
Vernon, Leesville, O. 20-30, A. G. Winfree.
Washington, Franklinton, O. 11-14, J. C. Bethea.
Webster, Minden, O. 26-29, R. F. Griffith.

MAINE.

Androscoggin, Livermore Falls, ——, C. D. Dyke.
Androscoggin Valley, Canton, ——, O. M. Richardson.
Berwick, Berwick, ——, Arthur O. Brooks.
Bristol, Bristol Mills, S. 21-23, J. Wilbur Hunter.
Calais, Calais, S. 7-10, Thos. J. Doyle.
Central Maine, Waterville, A. 31-S. 3, R. M. Gilmore.
Cumberland, Gorham, ——, H. Wm. Smith.
Cumberland, Casco, A. 24-26, E. U. Archibald.
Cumberland, West Cumberland, ——, Willard Wilson.
East Somerset, Hartland, ——, H. H. Coston.
Eastern Maine, Bangor, A. 24-27, A. S. Field.
Eden, Eden, ——, Leon L. Smith.
Embden, Embden, ——, Chester K. Williams.
Franklin, Farmington, S. 28-30, Geo. D. Clark.
Freeport (Agricultural), Freeport, ——, Geo. P. Coffin.
Freeport (Poultry), Freeport, ——, Geo. P. Coffin.
Greene, Greene, O. 5, W. L. Mower.
Hancock, Bluehill, ——, G. F. Candage.
Houlton, Houlton, ——, F. N. Vose.
Lincoln, Damariscotta, ——, J. A. Perkins.
Little Rigby Park, West Poland, ——, Ernest D. Archibald.
Maine State (Agricultural), Lewiston, ——, J. L. Lowell.
Maine State Pomological, Bangor, ——, E. L. White.
Mid-Summer Carnival, Belfast, Je. 28-Jy. 5, Orrin J. Dickey.
New Gloucester and Danville, Upper Gloucester, ——, J. P. Witham.
Northern Hancock, Amherst, ——, H. M. Kenniston.
Northern Maine, Presque Isle, S. 7-10, Ernest T. McGlauflin.
Northern Ellsworth, North Ellsworth, ——, H. F. Maddocks.
North Franklin, Phillips, S. 21-23, J. I. Hamden.
North Knox, Union, S. 21-23, H. L. Grinnell.
North Penobscott, Springfield, ——, I. R. Averill.
Orrington, Orrington, ——, F. Elmer King.
Oxford (North), Andover, S. 29, 30, John F. Talbot.
Oxford, South Paris, S. 14-16, W. O. Frothingham.
Piscataquis, Foxcroft, ——, E. C. McKechnie.
Richmond, Richmond, ——, N. H. Skelton.
Sagadahoc, Topsham, O. 12-14, E. C. Patten.
Shapleigh and Acton, Acton, ——, Fred K. Bodwill.
Somerset Central, Skowhegan, ——, S. H. Bradbury.
Somerset, Anson, ——, Orlando Walker.
South Kennebec, South Windsor, ——, A. N. Douglass.
Unity Park, Unity, ——, E. T. Reynolds.
Waldo and Penobscott, Monroe, S. 7-9, F. H. Putnam.
Waldo, Belfast, A. 17-19, Orrin J. Dickey.
Washington, Machias, S. 21-23, S. N. Tobey.
Washington, Princeton, ——, Irvin R. Sprague.
West Penobscot, Exeter, S. 28-30, E. E. Colbath.
West Oxford, Fryeburg, O. 5-7, B. Walker McKeen.
West Washington, Cherryfield, S. 14-16, Wm. N. Dyer.
York, Cornish, A. 17-19, Wm. R. Copp.

MARYLAND.

Frederick, Frederick, O. 19-22, O. C. Warehime.
Garrett, Oakland, S. 28-30, Jas. D. Hamill.
Maryland, Taneytown, A. 10-14, Chas. E. H. Shriner.
Salisbury, Salisbury, A. 17-20, S. King White.

MASSACHUSETTS.

Amesbury and Salisbury, Amesbury, S. 23-25, M. H. Sands.
Barnstable, Barnstable, A. 31-S. 2, Marcus N. Harris.
Blackstone Valley, Uxbridge, S. 21, 22, Dr. M. R. Sharpe.
Deerfield Valley, Charlemont, S. 16, 17, Stephen W. Hawkes.
Eastern Hampden, Palmer, O. 1, 2, Geo. E. Clough.
Essex, Topsfield, S. 21, 22, Fred A. Smith.
Franklin, Greenfield, S. 29, 30, J. H. Murphy.
Hampshire, Amherst, S. 21, 22, James W. T. Davis.
Hampshire, Franklin and Hampden, Northampton, O. 6, 7, Chas. A. Montgomery.
Highland, Middlefield, S. 8, 9, John T. Bryan.
Hillside, Cummington, S. 28, 29, Clement F. Burr.
Hingham, Hingham, S. 28, 29, Wm. L. Howard.
Hoosac Valley, North Adams, S. 3-6, Geo. F. Miller.
Housatonic, Great Barrington, S. 29-O. 1, Joseph H. Maloney.
Lenox Horticultural, Lenox, Jy. 27, 28, and O. 26, 27, G. H. Instone.
Marshfield, Marshfield, A. 25-27, Israel H. Hatch.
Martha's Vineyard, West Tisbury, S. 21-23, F. Allen Look.
Massachusetts Horticultural, Boston, S. 11, 12, and O. 2, 3, Wm. P. Rich.
Middlesex, North, Lowell, S. 16, 17, Geo. B. Coburn.
Middlesex, South, Framingham, S. 22-24, Peter N. Everett.
Nantucket, Nantucket, A. 25, 26, Josiah F. Murphy.
Oxford, Oxford, S. 1, 2, James E. Darling.
Plymouth, Bridgewater, S. 14-16, Howard B. Wilbur.
Quannapowitt, Reading-Wakefield, S. 15-18, E. Horace Perley.
Southern New England, Dartmouth, S. 14-17, Charles T. Dattey.
Union, Blandford, S. 15, 16, Enos W. Boise.
West Taunton, West Taunton, S. 15-17, Chas. I. King.
Weymouth, South Weymouth, S. 9-11, Thomas V. Nash.
Worcester, Worcester, S. 0-0, B. Durell.
Worcester, East, Clinton, S. 15, 16, Warren Goodale.
Worcester, North, Fitchburg, S. 29-O. 1, Chas. H. Morse.
Worcester, Northwest, Athol, S. 6, 7, Albert Ellsworth.
Worcester, South, Sturbridge, S. 16, 17, Geo. H. Clemence.
Worcester, West, Barre, S. 23, 24, D. H. Rice.

MICHIGAN.

Allegan, Allegan, S. 28-O. 1, Swan Seqalat.
Antrim, Bellaire, S. 29-O. 2, O. E. Densmore.
Armada, Armada, ——, Orry Hulett.
Arenac, Standish, S. 15-17, H. M. Meyers.
Barry, Hastings, S. 14-17, John G. Dawson.
Bay, Bay City, S. 6-10, Wm. J. Meagher.
Calhoun, Marshall, A. 30-S. 3, R. S. Scott.
Caro, Caro, A. 23-27, F. B. Ransford.
Charlevoix, East Jordan, S. 7-10, R. A. Brintnall.
Croswell, Croswell, ——, A. R. Martin.
Clinton, St. Johns, ——, O. S. Clark.
Chippewa, Sault Ste. Marie, ——, L. C. Holden.
Clare, Harrison, ——, Wm. H. Browne.
Copper, Houghton, S. 28-30, I. N. Haas.
Cheboygan, Wolverine, ——, H. V. Griffin.
Deckerville, Deckerville, S. 7-10, S. Burgess.
Dickinson, Norway, ——, Julius Ruwitch.
Eaton, Charlotte, S. 28-O. 1, V. G. Griffith.
Emmet, Petoskey, S. 14-17, E. A. Boisfeil.
Fowlerville, Fowlerville, O. 5-8, Geo. A. Newman.
Flint River Valley, Burt, S. 28-30, David McNully.
Great Calhoun, Marshall, ——, Bert Scott.
Gratiot, Ithaca, A. 30-S. 1, A. McCall.
Hillsdale, Hillsdale, S. 27-O. 2, G. W. Terwilliger.
Huron, Bad Axe, A. 31-S. 3, Aaron Cornell.
Imlay City, Imlay City, S. 28-O. 1, Frank Ruthsburg.
Iosco, Tawas City, S. 28-30, Len J. Patterson.
Isabella, Mt. Pleasant, S. 7-10, H. E. Deuel.
Lenawee, Adrian, S. 20-24, T. A. Bradish.
Menominee, Menominee, S. 28-O. 1, O. C. Hansen.
Marquette, Marquette, ——, W. A. Ross.
Manistee, Onekama, Bear Lake, S. 21-24, H. R. Brodie.
Montcalm, Greenville, S. 7-10, D. L. Beardslee.
North Branch, North Branch, S. 22-24, A. F. Wingert.
Northern, Escanaba, ——, Matt Peterson.
Northeastern Michigan, Bay City, ——, Wm. Reid.
Northern District, Cadillac, ——, Edw. W. Brehm.
Otsego, Gaylord, ——, Claude E. Shannon.
Ogemaw, West Branch, S. 28-30, H. L. Marsh.
Oceana, Hart, Sept. 21-24, G. F. Wyckoff.
Sanilac, Sandusky, ——, W. A. Moore.
South Ottawa and West Allegan, Holland, S. 14-17, W. H. Orr.
St. Joseph, Three Rivers, ——, O. M. Lyman.
St. Joseph, Centreville, ——, W. O. Freeman.
Three Rivers Elks, Three Rivers, S. 8-11, O. M. Lyman.
Thumb District, Port Huron, ——, John S. Wittliff.
Tuscola, Huron and Sanilac District, Cass City, A. 17-20, H. L. Hunt.
West Michigan, Grand Rapids, S. 20-24, Lyman A. Lilly.

MINNESOTA.

Anoka, Anoka, ——, D. O. Mecklenburg.
Becker, Detroit, S. 23-25, Geo. W. Harris.
Beltrami, Bemidji, S. 15-18, C. F. Schroeder.
Benton, Sauk Rapids, S. 15-18, W. F. Dewey.
Big Stone, Clinton, S. 30-O. 2, J. H. Erickson.
Blue Earth, Garden City, ——, W. A. Roberts.
Blue Earth, Mankato, S. 16-18, J. A. Johnson.
Brown, New Ulm, A. 30-S. 1, Wm. E. Engelbert.
Carlton, Barnum, ——, Thos. Spencer.
Carver, Carver, ——, H. D. Meyer.
Cass, Pine River, S. 15-17, Fred S. Moulster.
Cass, Pillager, S. 23-25, I. H. Sorg.
Chippewa, Montevideo, S. 28-O. 1, James R. [illegible].
Chisago, Rush City, S. 15-17, C. M. Johnson.
Cottonwood, Windom, ——, L. O. Churchill.
Crow Wing, Pequot, ——, F. G. Schrader.
Dakota, Farmington, ——, Ralph S. J. Perry.
Dodge, Kasson, ——, Ted Dyer.
Douglas, Alexandria, S. 23-25, Ralph S. Thornton.
Faribault, Blue Earth, S. 1-3, F. V. Cummings.
Fillmore, Preston, ——, Frank J. Ibach.
Freeborn, Albert Lea, S. 15-17, O. M. Peterson.
Goodhue, Zumbrota, S. 1-3, L. E. Sigmond.
Grant, Herman, ——, W. T. Ziebarth.
Hennepin, Hopkins, S. 16-18, W. S. Smetana.
Houston, Caledonia, ——, J. F. Stenehjem.
Hubbard, Park Rapids, S. 15-19, F. A. Vanderpool.
Isanti, Cambridge, ——, Wm. H. Dunbar.
Itasca, Grand Rapids, ——, A. M. Sisler.
Jackson, Jackson, ——, F. I. Gillespie.
Kanabec, Mora, S. 22-25, O. F. Serlin.
Kandiyohi, Willmar, S. 15-18, Wm. O. Johnson.
Kittson, Hallock, ——, P. H. Konzen.
Kittson, St. Vincent, ——, Roy O. De France.
Koochiching, Northome, ——, P. R. Scribner.
Lac Qui Parle, Madison, S. ——, J. F. Rosenwald.
Lake, Two Harbors, S. 15-17, W. B. Woodward.
Le Sueur, Le Sueur, S. 13-15, Ora J. Parker.
Lincoln, Tyler, S. 14-17, A. K. Stauning.
Lyon, Marshall, ——, H. M. Clark.
Marshall, Warren, ——, Dr. E. T. Frank.
Martin, Fairmont, ——, M. J. Aldrich.
McLeod, Hutchinson, ——, L. A. Bilter.
Meeker, Dassel, O. 15, 16, Oscar E. Linquist.
Mille Lacs, Princeton, S. 15-18, Ira G. Stanley.
Morrison, Motley, ——, R. L. Benedict.
Morrison, Little Falls, ——, Nels N. Bergheim.
Mower, Austin, A. 31-S. 3, J. W. Hare.
Murray, Slayton, S. 2-4, Robt. B. Forrest.
Nicollet, St. Peter, S. 20-22, J. C. Hulett.
Nobles, Worthington, ——, W. E. Oliver.
Norman, Ada, ——, Elmore Jenkins.
Olmsted, Rochester, A. 31-S. 3, F. E. Cutting.
Otter Tail, Fergus Falls, ——, O. R. Wright.
Pennington, Thief River Falls, ——, W. J. La Bree.
Pine, Pine City, ——, H. W. Harte.
Pipestone, Pipestone, ——, Jessie E. Walkup.
Polk, Fertile, ——, Nels Vaseeden.
Pope, Glenwood, ——, W. H. Engebretson.
Ramsey, White Bear, ——, F. F. Farrer.
Red Lake, Red Lake Falls, Jy. 27-29, Joseph Salley.
Redwood, Redwood Falls, ——, O. V. Everett.
Renville, Bird Island, S. 15-17, Paul Kolbe.
Rice, Northfield, S. 23-25, A. M. Field.
Rock, Luverne, S. 23-25, J. E. Treat.
Roseau, Roseau, S. 15-17, M. J. Hegland.
St. Louis, Hibbing, ——, R. L. Giffin.
St. Vincent, St. Vincent, S. 23, 24, R. O. De France.
Scott, Shakopee, S. 2-4, F. H. Heinen.
Sibley, Arlington, ——, S. Vesta.
Stearns, Sauk Centre, ——, M. D. Aygarn.
Steele, Owatonna, ——, F. A. Dunham.
Stevens, Morris, ——, Geo. W. Beise.
Swift, Appleton, ——, Manford Horn.
Traverse, Wheaton, ——, A. T. Rustad.
Todd, Long Prairie, ——, J. W. Denha.
Traverse, Brown Valley, ——, H. W. Barrett.
Waseca, Waseca, ——, Frank G. Kiesler.
Wadena, Wadena, ——, A. B. Hughes.
Waseca, Waseca, ——, Frank B. Keisler.
Wilkin, Breckenridge, ——, J. P. Kain.
Winona, St. Charles, S. 14-17, John Frisch.
Winona, Winona, A. 31-S. 3, Geo. J. Hillyer.
Wright, Howard Lake, ——, O. R. Olson.
Watonwan, St. James, ——, W. D. Bell.
Yellow Medicine, Canby, ——, Frank E. Millard.

MISSISSIPPI.

Alcorn, Corinth, O. 12-15, M. A. Candler.
Leake, Estesmill, S. 7-10, Frank Z.
Meridian, Meridian, O. 18-23, R. M. Stripling.
Oktibbeha, Starkville, ——, Stanley Carson.
Winston, Louisville, S. ——, W. O. Hight.

MISSOURI.

Clark, Kahoka, ——, P. I. Wilsey.
Crawford, Cuba, S. 14-17, I. O. Walker.
Chariton, Prairie Hill, S. 2-4, O. L. Sears.
Daviess, Pattonsburg, A. 24-27, R. E. Maupin.
Jackson, Independence, A. 31-S. 3, W. H. Johnson.
Knox City, Knox City, A. 10-13, Andrew Schenk.
Mountain Grove, Mountain Grove, O. 6-9, R. F. Baker.
Macon, Atlanta, S. 7-9, V. D. Gordon.
Marion, Palmyra, ——, G. B. Thompson.
Osage, Linn, S. 7-10, H. M. Lueckenhoff.
Randolph, Moberly, A. 10-14, R. J. Gee.
St. Louis, Afton, S. 10-10, Geo. B. Bowles.
Shelby, Shelbina, A. 31-S. 3, J. J. Dinsmitt.
Springfield, Springfield, O. 6-9, Jesse M. Cain.
Sedalia, Sedalia, S. 25-O. 2, E. T. Major.
Vernon, Nevada, A. 31-S. 3, Samuel Hudson.

MONTANA.

Beaverhead, Dillon, ——, S. S. Carruthers.
Blaine, Chinook, ——, Frank Browne.
Broadwater, Townsend, ——, Wm. G. Ragen.
Carbon, Red Lodge, ——, F. J. Johnson.
Chouteau, Fort Benton, ——, H. F. Miller.
Custer, Miles City, ——, C. B. Calvin.
Dawson, Glendive, S. 15-17, Fred J. Goulding.
Deer Lodge, Anaconda, ——, C. I. Emerson.
Flathead, Kalispell, ——, P. N. Bernard.
Interstate, Bozeman, ——, W. B. Burket.
Hill, Havre, ——, R. X. Lewis.
Jefferson, Whitehall, ——, Ike Pace.
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NORTHUMBERLAND, Milton, S. 28-O. 1, 2, Joseph H. Johnson.
PERRY, Newport, O. 12-15, J. C. F. Stephens.
PHILADELPHIA, Byberry, ——, Henry Broun.
PHILADELPHIA, Philadelphia, ——, Sam'l T. Bodine.
SULLIVAN, Forksville, S. 28-30, O. N. Molyneux.
SUSQUEHANNA, Montrose, S. 14-16, W. C. Comstock.
SUSQUEHANNA, Harford, S. 7-9, O. F. Maynard.
SUSQUEHANNA, Lawton, S. 1, 2, S. C. Birchard.
TIOGA, Westfield, S. 7-10, J. W. Smith.
TIOGA, Mansfield, S. 14-17, F. H. Marvin.
UNION, Lewisburg, ——, C. Dale Wolf.
WASHINGTON, Burgettstown, S. 28-30, S. V. Kimberland.
WASHINGTON, Millsboro, A. 3-5, R. Frank Emery.
WASHINGTON, Washington, A. 31-S. 3, Art. Hinrichs.
WAYNE, Honesdale, ——, E. W. Gammel.
WESTMORELAND, Youngwood, ——, P. J. Becker.
WYOMING, Tunkhannock, S. 21-24, O. D. Stark.
WAYNESBURG, Waynesburg, ——, Harry F. Tinley.
YORK, York, ——, Henry O. Heckert.
YORK, Hanover, S. 14-17, S. A. Geiselman.
YORK, New Freedom, ——, W. H. Freed.
YORK, Fawn Grove, A. 11-13, T. W. Brown.

SOUTH DAKOTA.

BROOKINGS, Brookings, ——, H. E. Riley.
BRULE, Kimball, ——, P. V. Lenz.
BUFFALO, Gann Valley, ——, L. H. Hanson.
BUTTE, Belle Fourche, ——, J. H. Pearson.
CLAY, Vermillion, ——, Arden Clark.
CHARLES MIX, Platte, ——, Geo. H. Henry.
CLARK, Clark, ——, Geo. R. Otte.
DAY, Webster, ——, George Hammerbacher.
DOUGLAS, Armour, ——, H. W. Hewitt.
FALL RIVER, Edgemont, ——, Ira E. Sage.
GREGORY, Bonesteel, ——, J. R. Cash.
HUTCHINSON, Tripp, ——, John H. Croiz.
HYDE, Highmore, ——, A. E. Van Camp.
LAKE, Madison, ——, F. L. Mease.
LAWRENCE, Spearfish, ——, Charles R. Cooper.
LINCOLN, Canton, ——, H. N. Cooper.
MEADE, Sturgis, S. 8, 9, H. O. Hamidet.
MOODY, Flandreau, S. 1-3, H. J. Francis.
McCOOK, Salem, ——, James Smith.
MITCHELL CORN BELT EXPOSITION, Mitchell, ——, W. A. Wheeler.
SANBORN, Ruskin Park, Forestburg, ——, E. R. July.
STANLEY, Kadoka, ——, Louis Detemann.
WESTERN SOUTH DAKOTA, Rapid City, ——, W. W. Soule.

TENNESSEE.

DE KALB, Alexandria, S. 9-11, Dib Burke.
GIBSON, Humboldt, ——, A. B. Forest.
HAMBLEN, Morristown, S. 28-30, R. F. Taylor.
MADISON, Jackson, O. 5-9, W. F. Barry.
MORGAN, Deer Lodge, S. 21-24, T. F. Hayworth.

TEXAS.

BEE, Beeville, ——, F. D. Henderson.
COLEMAN, Coleman, O. 5, 6, R. F. Hobey.

VERMONT.

ADDISON, Middlebury, A. 31-S. 3, F. C. Dyer.
BATTEN KILL VALLEY, Manchester, S. 14-16, W. H. Benedict.
BLACK RIVER VALLEY, Ludlow, ——, Edgar L. Pinney.
BRATTLEBORO, Brattleboro, S. 21-23, W. A. Shumway.
CALEDONIA, St. Johnsbury, A. 31-S. 3, J. M. Cady.
CALEDONIA GRANGE, East Hardwick, S. 25, E. R. Fay.
DOG VALLEY, Northfield, ——, W. H. Douglass.
FRANKLIN, Sheldon Junction, A. 31-S. 3, V. A. Irish.
LAMOILLE, Morrisville, A. 24-26, G. M. Waterman.
ORLEANS, Barton, A. 17-20, O. E. Hamblet.
RUTLAND, Rutland, S. 6-10, W. K. Farnsworth.
SPRINGFIELD, Springfield, ——, F. H. Spaulding.
UNION, Tunbridge, S. 21-23, O. S. Swan.
WESTERN VERMONT, Fair Haven, ——, Dr. J. F. Wilson.
WINSLOW, Woodstock, ——, C. J. Paul.

VIRGINIA.

ACCOMACK, Keller, ——, Dr. J. E. Mapp.
CACHE, Logan, ——, Merlin R. Hovey
DANVILLE, Danville, ——, A. D. Starling.
EMPORIA, Emporia, ——, E. E. Goodwyn.
GALAX, Galax, ——, J. H. Rhudy.
HALIFAX, South Boston, O. 19-22, W. W. Wilkins.
HENRY, Martinsville, S. 28-O. 1, T. H. Self.
LEE, Jonesville, ——, C. O. Blankenship.
LYNCHBURG, Lynchburg, ——, F. A. Lovelock.
MECKLENBURG, Chase City, O. 5-8, O. E. Osglegun.
RADFORD, Radford, ——, G. W. Bagwell.
RAPPAHANNOCK VALLEY, Fredericksburg, ——, Henry Dannehl.
ROANOKE, Roanoke, ——, Louis A. Scholz.
RUSSELL, Lebanon, ——, W. E. Gilmar.
SHENANDOAH VALLEY, Staunton, ——, C. H. Ralston.
SCOTT, Gate City, ——, Elbert G. Quillin.
SMYTHE, Marion, ——, W. R. Parterfield.
TAZEWELL, Tazewell, O. 13-16, W. G. O'Brien.
WINCHESTER, Winchester, ——, Daniel Seyrton.

WASHINGTON.

LEWIS, Chehalis, A. 23-28, G. R. Walker.
WALLA WALLA, Walla Walla, S. 13-18, H. H. Johnson.

WEST VIRGINIA.

BUCKHANNON, Buckhannon, ——, G. F. Stockert.
CLARKSBURG, Clarksburg, ——, James N. Hess.
ELKINS, Elkins, S. 7-9, A. M. Fredlock.
FAIRMOUNT, Fairmont, A. 24-27, John S. Scott.
MARTINSBURG, Martinsburg, ——, John W. Stewart.
PARKERSBURG, Parkersburg, A. 17-20, A. D. Ireland.
PUTNAM, Winfield, ——, F. L. Middleton.
RITCHIE, Pennsboro, A. 10-13, Will A. Strickler.

WISCONSIN.

ADAMS, Friendship, ——, Chas. H. Gilman.
BARRON, Rice Lake, S. 14-17, J. G. Rude.
BROWN, De Pere, A. 31-S. 2, Herbert J. Smith.
BLAKE'S PRAIRIE, Bloomington, S. 8-10, Oscar Kuntz.
BOSCOBEL, Boscobel, A. 11-13, John T. Ruka.
BUFFALO, Mondovi, ——, J. R. Laehscher
BARABOO VALLEY, Reedsburg, A. 3-6, H. A. Sarge.
CALUMET, Chilton, Je. 25-27, Emil Ortbelle
CLARK, Neillsville, ——, L. Williamson.
CENTRAL, Gay's Mills, O. 4-7, E. C. Briggs.
CHIPPEWA, Chippewa Falls, S. 20-25, C. E. Johnson.
COLUMBIA, Portage, S. 14-17, F. A. Rhyme.
DANE, Madison, ——, M. M. Parkinson.
DODGE, Beaver Dam, S. 27-O. 1, C. W. Harvey.
DOOR, Sturgeon Bay, ——, A. C. Groves.
DOUGLAS, Superior, ——, J. C. Bertrand.
DOWNING, Downing, ——, E. F. Stoddard.
DUNN, Menomonie, ——, J. D. Miller.
EAU CLAIRE, Augusta, ——, B. E. Thwing.
EVANSVILLE, Evansville, ——, F. W. Gillman.
ELROY, Elroy, ——, D. F. Conway.
FOND DU LAC, Fond du Lac, S. 21-24, E. R. Zamlow.
FOREST, Crandon, S. 7-10, S. J. Conway.
FOX RIVER, Appleton, ——, D. P. Steinberg.
GLENWOOD, Glenwood City, ——, H. R. Johnston.
GRANT, Lancaster, ——, W. P. Rowdon.
GREEN, Monroe, S. 7-11, M. E. Holiser.
GREEN LAKE, Berlin, ——, C. W. Hitchcock.
INTER COUNTY, Spring Green, A. 21-27, J. E. Barnard.
INTER-COUNTY, Stanley, ——, Frank S. Grubb.
JEFFERSON, Jefferson, A. 31-S. 3, B. B. Hellen.
JUNEAU, Mauston, ——, P. M. Sullivan.
KILBOURN, Kilbourn, S. 28-O. 1, W. G. Gillespie.
KICKAPOO VALLEY, Viola, S. 28-O. 1, W. R. Van Winter.
LA CROSSE, La Crosse, ——, C. S. Van Auken.
LAFAYETTE, Darlington, A. 24-27, T. Kirwan.
LANGLADE, Antigo, S. 21-24, R. E. Krause.
MANITOWOC, Manitowoc, A. 24-26, F. C. Borcherdt Jr.
MARATHON, Wausau, A. 31-S. 3, J. D. Christie.
MARQUETTE, Westfield, ——, H. Schwark.
OCONTO, Oconto, S. 7-10, J. B. Chase.
ONEIDA, Rhinelander, ——, A. Hafner.
OUTAGAMIE, Hortonville, ——, L. A. Carroll.
OZAUKEE, Cedarburg, ——A. W. Horn.
PEPIN, Durand, ——, J. J. Morgan.
PIERCE, Ellsworth, S. 22-24, Oscar Halls.
PLATTEVILLE, Platteville, A. 31-S. 3, C. H. Gribble.
PORTAGE, Amherst, ——, A. E. Bowen.
POLK, St. Croix Falls, ——, J. O. Hoglund.
RICHLAND, Richland Center, S. 21-24, W. F. J. Fogo.
RUSK, Bruce, ——, J. S. Bronsky.
SAUK, Baraboo, S. 20-24, S. A. Pelton.
SEYMOUR, Seymour, ——, G. F. Fiedler.
SHAWANO, Shawano, S. 28-O. 1, J. O. Schweers.
SHEBOYGAN, Plymouth, ——, Otto Gaffron.
SOUTHWESTERN WISCONSIN, Mineral Point, ——, D. E. Jacobs.
SPARTA, Sparta, ——, J. E. Lloyd.
TREMPEALEAU, Galesville, ——, Ben W. Davis.
VERNON, Viroqua, S. 15-18, F. W. Alexander.
WALWORTH, Elkhorn, S. 21-24, Samuel Mitchell.
WASHINGTON, West Bend, ——, Joseph F. Huber.
WAUSHARA, Wautoma, ——, W. B. Stillwell.
WAUPACA, Weyauwega, S. 7-10, A. J. Rieck.
WINNEBAGO, Oshkosh, ——, E. G. Beals, acting secy.
WATERTOWN, Watertown, ——, C. W. Harte.
WASHBURN, Spooner, S. 8-10, W. O. Crocker.

WYOMING.

CHEYENNE FRONTIER DAYS, Cheyenne, A. 18-21.
LARAMIE, Burns, S. 15-17, H. M. Wheeless.
WILDE WEST, Laramie, Jy. 5, Sam Campbell (Chamber of Commerce).

IOWA STATE FAIR.

Under Auspices of the Iowa Department of Agriculture, Aug. 25-Sept. 3, 1915.

OFFICERS
IOWA STATE BOARD OF AGRICULTURE
President, C. E. Cameron, Alta.
Vice President, O. A. Olson, Forest City.
Secretary, A. R. Corey, Des Moines.
Treasurer, G. S. Gilbertson, Des Moines.
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10th Dist.—J. P. Mullen, Fonda.
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SUPERINTENDENTS OF DEPARTMENTS
IOWA STATE FAIR AND EXPOSITION, 1915.
Public Safety—C. E. Cameron, Director in Charge.
Gen. Guy E. Logan, Des Moines, Superintendent.
Admissions—O. A. Olson, Forest City, Director in Charge.
N. W. McIlrath, Whiting, Superintendent.
Ticket Auditor—C. W. Phillips, Maquoketa.
Treasurer—G. S. Gilbertson, Des Moines.
Concessions and Privileges—J. F. Summers, Malvern.
Horses, Ponies, Mules—Charles F. Curtiss, Ames.
Speed—E. J. Curtin, Decorah.
Cattle—H. L. Pike, Whiting.
Swine—Cyrus A. Tow, Norway.
Sheep—C. H. Tribby, Mt. Pleasant.
Implements and Machinery—J. P. Mullen, Fonda.
Agriculture—F. E. Sheldon, Mt. Ayr.
Pantry Stores and Apiary—F. E. Sheldon, Mt. Ayr.
Dairy—W. R. Barney, Des Moines.
Horticulture—Elmer M. Reeves, Waverly.
Floriculture—Wesley Greene, Des Moines.
Exposition Building—T. C. Legoe, What Cheer.
School Exhibits—E. C. Bishop, Ames.
Boys' Camp—Fred M. Hansen, Des Moines.
Boys' Judging Contest—E. F. Ferrin, Ames.
Publicity and Advertising—H. N. Whitney, Des Moines.
Infant Sanitation—Dr. J. I. Gibson, Des Moines.

The 1915 Iowa State Fair and Exposition will be held Aug. 25 to Sept. 3 this year.

In making preparations for the holding of the Iowa State Fair and Exposition each year the officers and board members have it constantly in mind to plan the fair so as to make it of the greatest possible usefulness to the whole State. All of the important activities of the State are given encouragement. Splendid buildings are provided where exhibits and that most necessary part of the fair, "amusements," are displayed and housed to the best advantage. Premiums are hung up, and medals are offered, which not only bring recognition to the winners, but are likewise of commercial value, and every inducement is made to encourage the best things in the State.

The Iowa State Fair provides the best institution for advertising; it furnishes a broad education and wholesome amusements. It is because of these things that the Iowa State Fair has won for itself such an important place in the State, and has earned the reputation of being one of the greatest fairs in the greatest agricultural district in the world.

SUMMER PARKS FOR 1915

The list below we believe is as nearly complete as it is possible to make it at this time. It includes Summer parks, roof gardens, and other resorts where vaudeville, dramatic or operatic performances are likely to be given this Summer.

ALABAMA.

BIRMINGHAM.—East Lake Park, Ikel Amusement Co., mgrs.
SELMA.—Elkdale Park.
OXFORD.—Oxford Lake Park.
SHEFFIELD.—Tri-Cities Park, Harry B. Elmore, mgr.

ARIZONA.

TUCSON.—Elysian Grove, E. Drachman, mgr.

ARKANSAS.

HOT SPRINGS.—Airdome, J. Frank Head, mgr.

CALIFORNIA.

EMERYVILLE.—Shell Mound Park, Wm. A Siele, mgr.
LOS ANGELES.—Fraser's Million Dollar Pier, A. W. Layne, mgr.
OAKLAND.—Idora Park, B. L. York, mgr.; Lake Side Park.

CANADA.

FORT ERIE.—Erie Beach, F. J. Weber, mgr.
HAMILTON.—Mountain Theatre, Geo. H. Summers, mgr.
KINGSTON.—Lake Ontario Park, D. P. Branigan, mgr.
LONDON.—Springbank Park, W. L. Stewart, mgr.
MONTREAL.—Dominion Park, H. A. Dorsey, mgr.; Sohmer Park; King Edward Park.
ST. THOMAS.—Pinafore Lake Park, J. E. Turton, mgr.
TORONTO.—Scarboro Beach Park, F. L. Hubbard, mgr.

COLORADO.

COLORADO SPRINGS.—Stratton Park; Cheyenne Canon Park; Zoo Gardens.
DENVER.—Lakeside Park, Frank Kiesslef, mgr.
PUEBLO.—Minnequa Park, J. J. McQuillan, mgr.

CONNECTICUT.

BRISTOL.—Lake Compounce Park, Pierce & Norton, mgrs.
MERIDEN.—Hanover Park.
WAREHOUSE POINT.—Piney Ridge, M. V. Harris, mgr.

DELAWARE.

REHOBOTH BEACH.—Royal Vaudeville Park, O. S. Horn, mgr.
WILMINGTON.—Shellpot Park, James E. Henry, mgr.; Brandywine Springs Park, Richard W. Crook, mgr.

DISTRICT OF COLUMBIA.

WASHINGTON.—Luna Park (Four Mile Run, Va.); New River View Park (River View, Md.)

GEORGIA.

AUGUSTA.—Lake View Park, Augusta-Aiken R. R. Co., mgrs.
COLUMBUS.—Wildwood Park.
MACON.—Crumps' Park.

IDAHO.

BOISE.—White City, G. W. Hull, mgr.

ILLINOIS.

ALTON.—Airdome, M. W. Sauvage.
AURORA.—Fox River Park, Elgin & Chicago Ry. Co., mgrs.
BLOOMINGTON.—Lake Park, Fred Wolkau, mgr.
CANTON.—Chatauqua, R. L. Mason, mgr.; Van Winkle Park.
CLINTON.—Smith's Park.
CHICAGO.—Luna Park, James O'Leary, mgr.; Sans Souci Park, E. C. Waller Jr. & Oscar J. Friedman, mgrs.; Riverview Exposition, White City, Forest Park.
DE KALB.—Electric Park, Henry Grove, mgr.
KANKAKEE.—Electric Park, B. M. Rollers, mgr.
MT. VERNON.—Summer Garden, S. G. Maloney, mgr.
OTTAWA.—Majestic Park, O. A. Willoughby, mgr.
PARIS.—Reservoir Park.
PEORIA.—Al Fresco Park, Beaver Amuse. Co., mgrs.; Faust's Garden, E. Heitsch, mgr.; German Village Park, Riverview Park, Stone Hill Garden, Ye Olde Inn.
QUINCY.—Baldwin Park, Mrs. Thos. Baldwin, mgr.; Highland Park, Henry A. Greddell, mgr.; Sherman Park.
ROCKFORD.—Harlem Park.
ROCK ISLAND.—Watch Tower Park.

INDIANA.

ANDERSON.—Mounds Park, F. D. Norviel, mgr.
EVANSVILLE.—Cook's Electric Park, O. H. Meyer, mgr.
INDIANAPOLIS.—Riverside Park, Archie W. Colter, mgr.; Broad Ripple Park (Broad Ripple), J. Glasier, mgr.
LOGANSPORT.—Kienley Island, Frank Kienley, mgr.; Spencer Park.
MICHIGAN CITY.—Washington Park.
MUNCIE.—West Side, F. D. Norviel, mgr.
SEELEYVILLE.—Laughter'n Park.
TERRE HAUTE.—Young's Garden Airdome. Sam M. Young, mgr.

IOWA.

BOONE.—Airdome, Brown & Anderson, mgrs.
BURLINGTON.—Crapp's Coliseum, F. Billing, mgr.
COUNCIL BLUFFS.—Lake Manawa Park, H. M. Barnet, mgr.
DAVENPORT.—Zum Altendorf Park, Altendorf Bros., mgrs.
DUBUQUE.—Airdome, Jake Rosenthal, mgr.; Union Park, P. H. Sawyer, mgr.
FORT DODGE.—Airdome, D. Barnet, mgr.
KEOKUK.—Airdome, Arthur Hull, mgr.

KANSAS.

FORT SCOTT.—Airdome, H. C. Ernich, mgr.; Gunn Park, W. S. McDonald, mgr.
OTTAWA.—People's Summer Theatre.
PITTSBURG.—Airdome, W. R. Bell, mgr.; Idle Hour Park, Idle Hour Amuse. Co., mgrs.; Raymond Park, S. Mauescalchi, mgr.
TOPEKA.—Garfield Park.
WICHITA.—Wonderland Park Theatre, J. T. Nuttle, mgr.
WINFIELD.—Airdome.

KENTUCKY.

LOUISVILLE.—Fontaine Ferry Park, Harry A. Bilger, mgr.
LUDLOW.—Lagoon (opposite Cincinnati), J. J. Weaver, mgr.

LOUISIANA.

NEW ORLEANS.—Spanish Fort Park, N. O. R. R. Co., lessees; Grand Airdome, Chas. Asbury, mgr.; Rocheblave Airdome, Henry Meyer, mgr.

MAINE.

MADISON.—Lakewood Park.
PORTLAND.—Cape Cottage Theatre (Cape Cottage), E. V. Phelan, mgr.; Jefferson Theatre, Julius Cahn, mgr.; Keith's Theatre, James Mosher, mgr.; Gem Theatre (Peak Island), C. W. T. Goding, mgr.; New Portland Theatre; Greely's, J. W. Greely, mgr.; Riverton Park.

MARYLAND.

BALTIMORE.—Bay Shore Park, James B. Pratt, mgr.
BRADDOCK HEIGHTS.—Braddock Heights Park.
GLEN ECHO.—Glen Echo Park.

MASSACHUSETTS.

AGAWAM.—Riverside Park, H. J. Perkins, mgr.
ATTLEBORO.—Talaquega Park, B. A. Harrington, mgr.
AUBURNDALE.—Norumbega Park, Carl Alberte, mgr.
BOSTON.—Wonderland Park (Revere Beach).
BELLINGHAM.—Lake Hoag, W. A. & M. S. R. Co., mgrs.
BROCKTON.—Highland Park.
EAST BROOKFIELD.—Lashaway Park.
FALL RIVER.—Lincoln Park.
FITCHBURG.—Whalom Park, W. W. Sargent, mgr.
HOLYOKE.—Mountain Park, Holyoke Street Ry. Co., mgrs.
LAKEVILLE.—Lakeside Park.
LAWRENCE.—Glen Forest Park.
LEXINGTON.—Lexington Park.
LOWELL.—Lakeview Theatre, J. W. Gorman, mgr.
LYNN.—Floating Bridge Park.
MILFORD.—Lake Nipmuc Park, D. J. Sprague, mgr.
NANTASKET BEACH.—Paragon Park.
NEW BEDFORD.—Lincoln Park, I. W. Phelps, mgr.
PALMER.—Forest Lake, Wm. Rohan, mgr.
SALEM.—Gorman's Theatre (Salem Willows).
SPRINGFIELD.—Forest Park Theatre, B. L. Knight, mgr.
STOUGHTON.—Glen Echo Park.
TAUNTON.—Dighton Rock Park; Sabbatia Park.
WESTBORO.—Lake Chauncy.

WESTFIELD.—Pequot Park.

WEST MEDWAY.—Woodland Park, M. & U. B. R. Co., mgrs.

MICHIGAN.

BATTLE CREEK.—Goguac Lake Park, G. Macard, mgr.

BAY CITY.—Wenona Beach Park, L. H. Newcomb, mgr.

DETROIT.—Palace Gardens, Milford Stern, mgr.; Riverview Park, Maurice M. Wolff, mgr.

FLINT.—Thread Lake Park.

GRAND RAPIDS.—Ramona Park (Reed's Lake), L. J. De Lamarter, mgr.

HOUGHTON.—Electric Park, F. O. Mayotte, mgr.

KALAMAZOO.—Oakwood Park, Ed. Estermann, mgr.

PORT HURON.—Keewahdin Park.

MINNESOTA.

ST. PAUL.—White Bear Park; Forest Park, S. H. Kahn, mgr.

MISSISSIPPI.

JACKSON.—New Gem Theatre, Geo. P. Montgomery, mgr.

TUPELO.—Fair Park.

MISSOURI.

JOPLIN.—Electric Park, Lyric Park.

KANSAS CITY.—Forest Park, R. L. Carroll, mgr.; Electric Park, Sam Benjamin, mgr.; Fairmount Park, W. F. Smith, mgr.

SPRINGFIELD.—Airdome, George F. Olendorf, mgr.; Dooling Park, W. H. Jezzard, mgr.

ST. JOSEPH.—Lake Contrary Park; Lake Contrary Theatre; Airdome, O. U. Philley, mgr.; Krug Park, J. H. Van Brunt, mgr.

ST. LOUIS.—Forest Park Highlands, Park Amuse. Co., mgr.; Delmar Garden, Mannion's Park, Suburban Garden, West End Heights.

WEBB CITY.—Lakeside Park, Southwest Missouri R. R., mgrs.

MONTANA.

ANACONDA.—Washoe Park.

NEBRASKA.

OMAHA.—Krug Park, Munchhoff Bros., mgrs.

NEW HAMPSHIRE.

MANCHESTER.—Massabesic Lake Park, Graves & Ramsdell, mgrs.; Pine Island Park, Graves & Ramsdell, mgrs.

SALEM.—Canobie Lake Park, Franklin Woodman, mgr.

NEW JERSEY.

ATLANTIC CITY.—Apollo Theatre; Atlantic Garden; Steeplechase Pier, Savoy Theatre.

BRIGHTON.—Tumbling Dam Park.

GLOUCESTER.—Washington Park, H. F. Stetser, mgr.

KEANSBURG BEACH, Paul C. Hunter, mgr.

MILLVILLE.—Union Lake Park, J. H. Dowler Jr., mgr.

NEWARK.—Electric Park, C. A. Dunlap, mgr.; Olympic Park, M. J. Beldon, mgr.

OCEAN CITY.—Ocean City Pier, Frank H. Platt, mgr.

PALISADES.—Palisades Park, Nicholas & Joseph Schenck, mgrs.

PUTNAM.—Alcyon Park, G. W. Carr, mgr.

PLAINFIELD.—Wayside Park.

SEA ISLE CITY.—Sea Isle City Pier, Chris. S. Hand, mgr.

WILDWOOD.—Ocean Pier, L. S. Johnson, mgr.

NEW YORK.

ALBANY.—Maple Beach Park, John J. Carlin, mgr.; Electric Park (Kinderhook Lake), C. E. Holmes, mgr.

BINGHAMTON.—Casino Park (Endicott); Ross Park.

BROOKLYN.—(Coney Island). Henderson's Music Hall; Luna Park; Brighton Beach Theatre; Brighton Beach Music Hall.

BUFFALO.—Crystal Beach, H. B. Rogers, mgr.; Erie Beach, F. J. Weber, mgr.; Carnival Court, W. C. McGrew, mgr.

CAYUGA.—Cayuga Lake Park Theatre.

ELMIRA.—Rorick's Glen Park. Eldridge Park.

JAMESTOWN.—Celoron Park; Celoron Theatre.

NEWBURGH.—Orange Lake Park, B. B. Odell, mgr.

OLEAN.—Rocky City Park, W. P. Bailey, mgr.; Riverhurst Park, W. P. Bailey, mgr.

OLCOTT BEACH.—Olcott, N. Y.

ORISKANY.—Summit Park, S. W. Baker, mgr.

ROCHESTER.—Ontario Beach Park.

TROY.—Rensselaer Park, W. R. Swarts, mgr.

WAVERLY.—Keystone Park.

NORTH CAROLINA.

CHARLOTTE.—Riverside Park; Lakewood Park; Electric Park.

DURHAM.—Lakewood Park.

RALEIGH.—"Bloomsdale," D. F. Fort Jr., mgr.

WALLACE.—Greenfield Park, W. B. Brice, mgr.

OHIO.

AKRON.—Lakeside Park Casino; Silver Lake Park, Wm. Lodge, mgr.

ASHTABULA.—Woodland Beach Park.

CANTON.—Myers Lake Park.

CEDAR POINT.—Cedar Point Park.

CELINA.—Mercelina Park

CINCINNATI.—Chester Park, I. M. Martin, mgr.; Coney Island, Arthur Riesenberger, mgr.; Zoological Garden, Walter A. Draper, mgr.; Reichrath's Park, Frank Reichrath, mgr.

CLEVELAND.—Euclid Avenue Gardens, Luna Park.

COLUMBUS.—Olentangy Park, J. W. & W. J. Dusenbury, mgrs.; Indianola Park, Charles E. Miles, mgr.

DAYTON.—Lakeside Park, Jas. A. Kirk, mgr.

DEFIANCE.—Island Park, W. P. Engel, mgr.

KENT.—Lake Brady Park, D. G. Hartman, mgr.

LIMA.—Hover Park, L. H. Rogers, owner; McCullough Lake, H. P. Maus, pres.

MANSFIELD.—Lake Park Casino, S. S. Endly, mgr. Luna Park.

SEVILLE.—Chippewa Lake.

SPRINGFIELD.—Fairbanks and New Sun, Sun Amuse. Co., mgrs.; Spring Grove, W. A. Gillen, mgr.

STEUBENVILLE.—Stanton Park.

YOUNGSTOWN.—Idora Park, R. E. Platt, mgr.; Cascade Park, R. E. Platt, mgr.

OKLAHOMA.

McALESTER.—Star Airdome, R. H. Busby, mgr.; Lake Park.

MUSKOGEE.—Hyde Park; Olympic Airdome, Harry P. Moseley, mgr.

OKLAHOMA.—Fair Park Theatre, F. O. North, mgr.; State Fair Park.

OKMULGEE.—Empress Airdome, Moseley Bros., mgrs.

SAPULPA.—Electric Park.

PENNSYLVANIA.

ALLENTOWN.—Dorney Park, F. S. Kinsey, mgr.; Central Park.

ALTOONA.—Lakemont Park Theatre, J. M. Shuck, mgr.

ASHLAND.—Woodland Park, Wm. S. Leib, mgr.

BUTLER.—Alameda Park, E. C. Carpenter, mgr.

ERIE.—Four Mile Creek Park; Waldemere Park.

EASTON.—Island Park, H. R. Fehr, mgr.

GIRARDVILLE.—Woodland Park, Wm. S. Leib, mgr.

GREENSBURG.—Oakford Park, C. C. Hartley, mgr.

HANOVER.—Eichelberger Park, E. M. Grumbine, mgr.

HARRISBURG.—Paxtang Park, Felix M. Davis, mgr.

HAZLETON.—Hazle Park.

JOHNSTOWN.—Luna Park.

KITTANNING.—Lenape Park.

LANCASTER.—Rocky Springs Park.

McKEESPORT.—Olympia Park, C. C. Hartley, mgr.

MAUCH CHUNK.—Flagstaff Park, J. F. Gelser, mgr.

NEW BRIGHTON.—Junction Park, W. H. Boyce, mgr.

NEWCASTLE.—Cascade Park, H. A. Pollack, mgr.

PHILADELPHIA.—Willow Grove Park; Point Breeze Park; Woodside Park.

PITTSBURGH.—Kennywood Park, A. S. McSwigan, mgr.; West View Park (Allegheny), Pittsburgh Hippodrome.

POTTSVILLE.—Tumbling Run, C. F. Crane, mgr.

READING.—Carsonia Park, C. S. Geiger, mgr.

SAYRE.—Keystone Park, W. E. Case, mgr.

SCRANTON.—Luna Park; Rocky Glen Park; Valley View Park, W. L. Cairns, mgr.; Moosic Lake Park; Lake Lalore; Northern Electric Park.

SHAMOKIN.—Edgewood Park, M. H. Burr, mgr.

SUNBURY.—Rolling Green Park.

TAMAQUA.—Manila Park.

WASHINGTON.—Airdome.

WILLIAMSPORT.—Vallamont Park.

WILLIAMSTOWN.—Midway Park.

RHODE ISLAND.

NEWPORT.—Sheedy's Freebody Park, Charles E. Cook, mgr.

RIVERSIDE.—Crescent Park, R. A. Harrington, mgr.

WARWICK.—Rocky Point, R. A. Harrington, mgr.

SOUTH CAROLINA.

CHARLESTON.—Hampton Park Airdome.

SOUTH DAKOTA.

FORESTBURG.—Ruskin Park, C. E. Millard, mgr.

TENNESSEE.

CHATTANOOGA.—Warner Park.

KNOXVILLE.—Chilhowee Park.

MEMPHIS.—East End Park, A. B. Morrison, mgr.; Lyric Theatre, Benj. M. Stainback, mgr.

TEXAS.

DALLAS.—Lake Cliff Park Casino

EL PASO.—Electric Park.

FORT WORTH.—Lake Como, T. C. Bunch, mgr.

MINERAL WELLS.—Standard Airdome.

SAN ANTONIO.—Electric Park, G. S. Rumbaugh, pres.; Exposition Park, W. S. Sinsheimer, mgr.

TEMPLE.—Midway Park, W. G. Haag, mgr.

UTAH.

SALT LAKE CITY.—Saltair Beach; Salt Palace, Langford & Nelson, mgrs.; Lagoon, J. Bergerman, mgr. Majestic Park.

VIRGINIA.

ALEXANDRA.—Luna Park, Edward S. Whiting, mgr.

LYNCHBURG.—Rivermont Park, E. Lattimore, mgr.

NORFOLK.—Ocean View Park Casino, Otto Wells, mgr.

PETERSBURG.—Ferndale, J. E. Harnell, mgr.

WEST POINT.—Beach Park, G. E. Perkinson, mgr.

WASHINGTON.—Natatorium Park.

WEST VIRGINIA.

CLARKSBURG.—Norwood Park, Edmund Dunham, mgr.

CHESTER.—Rock Springs Park, J. H. Maxwell, mgr.

PARKERSBURG.—Terrapin Park Casino, H. R. Porter, gen. mgr.

WHEELING.—Wheeling Park, A. Moore, gen. mgr.

WISCONSIN.

MARINETTE.—Lakeside Park, Wilbur McPherson, mgr.

MILWAUKEE.—Pabst Park, F. W. Harlands, mgr.

SAN FRANCISCO CONVENTIONS

FOR 1915.

GRAND LODGE, KNIGHTS AND LADIES OF HONOR, San Francisco, April 13. Dr. S. American, Grand Secretary, 2235 Fifteenth St., San Francisco.

GRAND COUNCIL OF CALIFORNIA, Royal Arcanum, San Francisco, April 13-15. G. L. Davidson, Grand Secretary, 374 Wilcox Building, Los Angeles, Cal.

CALIFORNIA SOCIETY, SONS OF THE AMERICAN REVOLUTION, San Francisco, April 19. T. A. Perkins, Secretary, Mills Building, San Francisco.

UNITED SWEDISH SINGERS OF THE PACIFIC Coast, San Francisco, June 18-20. Lambert Hisslow, Secretary, 3808 Twenty-second St., San Francisco.

RAILWAY MAIL ASSOCIATION, San Francisco, June 22-25. R. E. Ross, Secretary, Portsmouth, N. H.

AMERICAN FORESTRY ASSOCIATION. San Francisco, July 21. P. S. Ridsdale, Executive Secretary, Maryland Bldg., 1410 H St., N. W., Washington, D. C.

NATIONAL GERMAN-AMERICAN ALLIANCE. San Francisco, Aug. 2-5. Dr. C. J. Hexamer, President, 410 Walnut St., Philadelphia, Pa.

SUPREME COURT, FORESTERS OF AMERICA, San Francisco, Aug. 23-28. Thos. M. Donnelly, Secretary, 275 Grove St., Jersey City, N. J. William M. Klinger, Grand Chief Ranger, Grand Court of California, 101 California St., San Francisco.

PANAMA-PACIFIC DENTAL CONGRESS. San Francisco, Aug. 30-Sept. 9. Dr. Frank L. Platt, President, Elkan Gunst Bldg., San Francisco. Dr. Arthur M. Flood, Secretary, 240 Stockton St., San Francisco, Cal.

INTERNATIONAL ELECTROTECHNICAL COMMISSION. San Francisco, Sept. 6-11. Maurice Le Blanc, President, Paris, France. Col. C. R. Crompton, Honorary Secretary, 28 Victoria St., Westminster, London, S. W., England. C. Le Maistre, General Secretary, 28 Victoria St., Westminster, London, S. W., England. Dr. F. D. Crocker, President U. S. National Committee, Columbia University, New York City.

INTERNATIONAL ELECTRICAL CONGRESS. San Francisco, Sept. 13-18. Dr. Chas. P. Steinmetz, Honorary President, Schenectady, N. Y. Dr. Edward B. Rosa, Honorary Secretary, Bureau of Standards, Washington, D. C. Preston S. Millar, Secretary-Treasurer, Eightieth St. and East End Ave., New York City. H. H. Stott, Chairman Executive Committee, New York City.

INTERNATIONAL ENGINEERING CONGRESS, 1915. San Francisco, Sept. 20-25. Prof. W. F. Durand, Chairman, Foxcroft Bldg., San Francisco. W. A. Cattell, Secretary, Foxcroft Bldg., San Francisco.

AMERICAN INSTITUTE OF MINING ENGINEERS. San Francisco, Sept. 27-30. Bradley Stoughton, Secretary, 29 West Thirty-ninth St., New York City.

AMERICAN MILCH GOAT RECORD ASSOCIATION. San Francisco, Nov. 3. J. C. Darst, Secretary, 1510 North Main St., Dayton, O.

GRAND CHAPTER OF ROYAL ARCH MASONS OF THE STATE OF CALIFORNIA, San Francisco, April 20, 21. William A. Davies, Grand Secretary, Masonic Temple, San Francisco, Cal.

INTERNATIONAL CONGRESS OF VITICULTURE, San Francisco, June 7-12. Prof. Wm. R. Alwood, President, Commission on Organization, Charlottesville, Va.

THEATRICAL MECHANICAL ASSOCIATION OF THE UNITED STATES AND CANADA, San Francisco, July 12-17. Robert C. Newman, Secretary, care of Shea's Theatre, Toronto, Can. Wm. H. Whorff, Secretary, Convention Committee, Republic Theatre, San Francisco, Cal.

AMERICAN INSTITUTE OF ELECTRICAL ENGINEERS, San Francisco, Sept. 13-18. F. L. Hutchinson, Secretary, 33 West Thirty-ninth St., New York City, N. Y.

BUFF MINORCA CLUB OF AMERICA, San Francisco, Nov. 20. W. P. Williams, Secretary, 1102 W. Fifty-second St., Los Angeles, Cal.

KNIGHTS TEMPLAR OF CALIFORNIA, San Francisco, April 22, 23. Thos. A. Davies, Eminent Sir Grand Recorder, Masonic Temple, San Francisco.

GRAND COURT OF CALIFORNIA, FORESTERS OF AMERICA. San Francisco, May 3-8. Joseph B. Rebell, Grand Secretary, Grant Building, San Francisco.

GAMMA ETA KAPPA FRATERNITY. San Francisco, July 2-5. Sumner I. Benedict, Secretary, 31 Union Square, New York City.

NATIONAL COUNCIL OF WOMEN VOTERS. San Francisco, July 8-10. Mrs. Emma Smith De Voe, President, 805 Perkins Bldg., Tacoma, Wash.

NATIONAL VOCATIONAL ART AND INDUSTRIAL FEDERATION, San Francisco, July 20-26. Mrs. Robert L. McCall, Secretary 4714 Washington Blvd., Chicago, Ill.

AMERICAN ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE, San Francisco, University of California, Stanford University, Aug. 2-7. Dr. L. O. Howard, Permanent Secretary, Smithsonian Institution, Washington, D. C. Albert L. Barrows, Associate Secretary Pacific Division, University of California Library, Berkeley, Cal.

GENERAL GRAND COUNCIL OF ROYAL AND SELECT MASTERS OF THE UNITED STATES OF AMERICA. San Francisco, Aug. 30, 31. Henry W. Mordhurst, General Grand Secretary, Fort Wayne, Ind. Thomas O. Heydenfeldt, Secretary, Joint Executive Committee, Thomas Clunie Bldg., San Francisco.

ALPHA DELTA PHI FRATERNITY. San Francisco and Berkeley, Sept. 2-4. Carl R. Ganter, Secretary, 130 West Forty-fourth St., New York City.

NATIONAL FEDERATION OF POST OFFICE CLERKS. San Francisco, Sept. 6-8. Thos. F. Flaherty, National Secretary, Washington, D. C. John A. Gilmour, Local Secretary, San Francisco, Cal.

AMERICAN ELECTRO-CHEMICAL SOCIETY. San Francisco, Sept. 13-18. Prof. Jos. W. Richards, Secretary, Lehigh University, South Bethlehem, Pa.

INTERNATIONAL GAS CONGRESS, San Francisco, Sept. 27-Oct. 1. Geo. G. Ramsdell, Secretary, 29 West Thirty-ninth St., New York City.

AMERICAN BUFF PLYMOUTH ROCK CLUB. San Francisco, Nov. 18. W. S. Robinson, Secretary, Fayette, Mo.

GRAND PARLOR, NATIVE SONS OF THE GOLDEN WEST, San Francisco, April 19-23. Louis H. Mooser, Grand President, 155 Sutter St., San Francisco. Fred H. Jung, Grand Secretary, 414 Mason St., San Francisco.

INTERNATIONAL ASSOCIATION, MASTERS OF DANCING. San Francisco, June 7-12. P. H. Kelly, Secretary, 135 Beech St., Holyoke, Mass.

STATE SOCIETY OF CERTIFIED PUBLIC ACCOUNTANTS. San Francisco, June 12. J. F. Forbes, Secretary, Crocker Building, San Francisco.

GRAND INTER-FRATERNITY COUNCIL OF THE UNITED STATES. San Francisco, July 6, 7. Warren Manley, President, 1301 Merchants' Exchange Building, San Francisco. Warren Piper, First Vice-President, 31 N. State St., Chicago, Ill. Murray T. Quigg, Second Vice-resident, 435 West End Avenue, New York City. Joseph F. Gregoire, Secretary-Treasurer, 206 N. Meridan St., Indianapolis, Ind. J. Ward Brown, Director of Publicity, 1410 Eighth Avenue, Brooklyn, N. Y. George P. Foster Jr., Editor of the Bulletin, 310 N. Menard Ave., Chicago, Ill.

NATIONAL ASSOCIATION OF ELECTRICAL CONTRACTORS OF THE UNITED STATES. San Francisco, July 21-24. George Duffell, Secretary, 14 Martin Building, Utica, N. Y.

KAPPA SIGMA FRATERNITY. San Francisco. Aug. 4-6. Herbert M. Martin, Worthy Grand Scribe, Danville, Va.

PACIFIC HIGHWAY ASSOCIATION OF NORTH AMERICA. San Francisco, Aug. 11, 12. H. L. Bowlby, Executive Officer, State Highway Commission, Salem, Ore.

GENERAL GRAND CHAPTER OF ROYAL ARCH MASONS OF THE UNITED STATES OF AMERICA, San Francisco, Sept. 1-3. Charles A. Conover, General Grand Secretary, Coldwater, Mich. Thomas O. Heydenfeldt, Secretary, Thomas Clunie Bldg., San Francisco.

AMERICAN GAS INSTITUTE, San Francisco, Sept. 27-Oct. 1. George G. Ramsdell, Secretary, 29 W. Thirty-ninth St., New York City.

O. I. C. SWINE BREEDERS' ASSOCIATION, San Francisco, Nov. 10. O. C. Vernon, Secretary, Goshen, Ind.

GRAND COUNCIL OF CALIFORNIA, ROYAL AND SELECT MASTERS. San Francisco, April 16. Thomas A. Davies, Grand Recorder, Masonic Temple, San Francisco.

KNIGHTS OF COLUMBUS OF CALIFORNIA. San Francisco, May 11, 12. David F. Supple, State Secretary, 330 Montgomery St., San Francisco.

GRAND TEMPLE, PYTHIAN SISTERS. San Francisco, May 17-21. Mrs. Louise Holmes, Grand Mistress of Records and Correspondence, 478 Nineteenth St., Oakland, Cal.

NATIONAL ELECTRIC LIGHT ASSOCIATION. San Francisco, June 8-11. T. C. Martin, Secretary, 29 West Thirty-ninth St., N. Y. City.

CALIFORNIA BRANCH, UNITED NATIONAL ASSOCIATION OF POST OFFICE CLERKS. Oakland, June 12. George P. Feely, Secretary, San Francisco.

PHI SIGMA FRATERNITY, San Francisco, July 1-3. R. P. Baker, Supreme President, 1100 Bay St., Alameda, Cal. J. R. Hermann, Chairman, Committee on Arrangements, 120 Folsom St., San Francisco.

CALIFORNIA DRUG CLERKS' ASSOCIATION, San Francisco, July 6-8. J. S. O'Callahan, President, 616 Pacific Bldg., San Francisco. W. W. McCune, Secretary, 616 Pacific Bldg., San Francisco.

INTER-MOUNTAIN LIFE INSURANCE COMPANY (Agency Convention), San Francisco, July 15. Wm. Spry, President, Salt Lake City, U.

DELTE DELTA DELTA FRATERNITY. Asilomar, Monterey Co., Cal., July 31-Aug. 5. Mrs. Alfred McCray, National Secretary, No. 11 Parkview Apts., Dayton, O.

SIGMA CHI FRATERNITY, Stanford University, Aug. 5-7. Newman Miller, Grand Consul, 606 S. Michigan Ave., Chicago, Ill. Frederick C. Grabner, Executive Secretary, 606 S. Michigan Ave., Chicago, Ill.

AMERICAN SOCIETY OF REFRIGERATING ENGINEERS, San Francisco, Sept. 23, 24. W. H. Ross, Secretary, 154 Nassau St., New York City.

WORLD'S INSURANCE CONGRESS. San Francisco, Oct. 4-16. W. L. Hathaway, Commissioner, 222 Sansome St., San Francisco. Garner Curran, Deputy Commissioner, Exposition Bldg., San Francisco.

CONSTITUTION GRAND LODGE, INDEPENDENT ORDER B'NAI B'RITH, San Francisco, May 2-8. A. B. Seelenfreund, Secretary, 1248 Tribune Bldg., Chicago, Ill.

GRAND LODGE, I. O. O. F. OF THE STATE OF CALIFORNIA, San Francisco, May 11-16. H. D. Richardson, Grand Secretary, Odd Fellows' Bldg., San Francisco.

AMERICAN ASSOCIATION, MEDICAL MILK COMMISSIONS, San Francisco, June 17. Dr. T. O. McCleve, President, Berkeley, Cal. Dr. Otto P. Geir, Secretary, 124 Garfield Place, Cincinnati, O.

THETA DELTA CHI, San Francisco, July 10-13. Seward G. Spoor, President, 149 Broadway, New York City. Walter S. Mallory, Secretary, Paxinosa Ave., Easton, Pa.

MONTANA LIFE INSURANCE COMPANY (Agency Convention), San Francisco, Aug. 1. H. R. Cunningham, Vice President, Helena, Mont.

DELTA GAMMA SORORITY, Berkeley, Aug. 2-7. Miss M. Agnes Burton, Secretary, No. 27 Brainard St., Detroit, Mich.

SONS OF ST. GEORGE, PACIFIC COAST JURISDICTION, Oakland, Aug. 17-20. Thos. Poyser, Grand Secretary, 157 Ney St., San Francisco.

PSI OMEGA FRATERNITY. San Francisco, Aug. 30. Dr. E. H. Sting, Secretary, Tiffin, O. Dr. Edwin P. James, Deputy Councilor, Security Bank Building, Oakland, Cal.

CALIFORNIA STATE SPIRITUALISTS' ASSOCIATION, San Francisco, Sept. 2-5. O. A. Buss, President, 1050 Twentieth St., San Diego, Cal.

GRAND LODGE, FREE AND ACCEPTED MASONS OF CALIFORNIA, San Francisco, Oct. 12-15. John Whicher, Grand Secretary, Masonic Temple, San Francisco.

FIRE UNDERWRITERS' ASSOCIATION OF THE PACIFIC (Agency Convention), San Francisco, April 20, 21. Calvert Meade, Secretary, San Francisco.

MANHATTAN LIFE INSURANCE COMPANY (Agency Convention), San Francisco, April 26. Frank K. Kohler, Supervisor of Agencies, 70 Broadway, New York City.

DRAMATIC ORDER KNIGHTS OF KHORASSAN, San Francisco, May 17. H. Schaffner, Secretary, Knights of Pythias Castle, 111 Valencia Street, San Francisco.

CALIFORNIA FEDERATION OF WOMEN'S CLUBS, San Francisco, May 17-21. Mrs. Lillian Pray-Palmer, President, 540 W. Ivy St., San Diego, Cal. Mrs. Geo. Butler, Corresponding Secretary, San Diego, Cal.

AMERICAN ASSOCIATION OF RAILROAD SUPERINTENDENTS, San Francisco, May 20, 21. Chas. Burlingame, President, Room 305, Union Station, St. Louis, Mo. E. H. Harmon, Secretary, Room 101, Union Station, St. Louis, Mo.

CARPET AND SHADE WORKERS' INTERNATIONAL ASSOCIATION, San Jose, May 31. Joseph Foley, General Secretary, 3 Railway Ave., San Francisco.

INTERNATIONAL ASSOCIATION OF MARBLE WORKERS, San Francisco, June 7-12. Stephen C. Hogan, Secretary, 406 E. One Hundred and Forty-ninth St., New York City.

HOTEL AND RESTAURANT EMPLOYEES' INTERNATIONAL ALLIANCE AND BARTENDERS INTERNATIONAL LEAGUE OF AMERICA. San Francisco, June 14-16. Jere L. Sullivan, Secretary, Commercial Tribune Bldg., Cincinnati, O.

ECLECTIC MEDICAL SOCIETY OF THE STATE OF CALIFORNIA. San Francisco, June 15-16. Dr. H. Ford Scudder, Secretary, 337½ S. Hill St., Los Angeles, Cal.

WOMEN'S AUXILIARY, RAILWAY MAIL ASSOCIATION. San Francisco, June 22-25. Mrs. M. G. Brownson, Secretary, 1001 So. Lake Ave., Fort Worth, Tex.

SIGMA KAPPA, Berkeley, Cal., July 12-16. Mrs. Ethel Hayward Weston, Grand Secretary, Madison, Me.

PHI LAMBDA EPSILON. San Francisco, July 14-16. Howard H. Fassett, Chairman, Conclave Committee, 2217 Nineteenth Ave., Oakland, Cal.

CONTINENTAL LIFE INSURANCE AND INVESTMENT CO. (Agency Convention), San Francisco, July 28-31. C. W. Helser, superintendent of Agencies, Salt Lake City, U.

AMERICAN GENETIC ASSOCIATION, Berkeley, Cal., Aug. 2-7. Geo. M. Rommel, Secretary, 511 Eleventh St., N. W., Washington, D. C.

MISSOURI STATE LIFE INSURANCE CO. (Agency Convention), San Francisco, Aug. 9. Edmund P. Melson, President, St. Louis, Mo.

NATIONAL ASSOCIATION OF LIFE UNDERWRITERS, San Francisco, Aug. 10-12. H. M. Willett, President, Fourth National Bank Bldg., Atlanta, Ga.

AMERICAN PHILATELIC SOCIETY San Francisco, Aug. 10-12. Gen. C. A. Coolidge, U. S. A., retired, President, Pasadena Apts., Detroit, Mich. Wm. E. Anll, Secretary, 381 E. Chestnut St., Jeffersonville, Ind. Henry Byron Phillips, Director-at-Large for Pacific Coast, 1811 Grove St., Berkeley, Cal.

CALIFORNIA RESERVATION, IMPROVED ORDER OF RED MEN, San Francisco, Aug. 10-13. Robert L. Lincoln, Great Sachem, Pacific Coast Steamship Company, San Francisco. J. M. Heron, Great Senior Sagamore, Orient Bldg., San Francisco. Porter L. Bliss, Great Chief of Records, 240 Golden Gate Ave., San Francisco.

PHI DELTA KAPPA, Oakland, Cal., Aug. 10-27. J Harold Williams, President, Department of Education, Stanford University, Cal. James R. Young, Secretary, School of Education, University of Chicago, Chicago, Ill.

SOCIETY OF AMERICAN FLORISTS AND ORNAMENTAL HORTICULTURISTS, San Francisco, Aug. 17-20. John Young, Secretary, 53 West Twenty-eighth St., New York City.

NATIONAL DENTAL ASSOCIATION, San Francisco, Aug. 30-Sept. 9. Dr. Donald M. Gallie, President, 32 N. State St., Chicago, Ill. Dr. Otto U. King, Secretary, Huntington, Ind.

PHI SIGMA KAPPA, San Francisco, Sept. 6. Wm. A. McIntyre, President, 21 West Spring St., Ardmore, Pa. Donald H. McLean, Secretary, 120 Broad St., Elizabeth, N. J. Gustav de Bretteville, Chairman, Committee on Arrangements, Claus Spreckels Bldg., San Francisco.

STATE LEAGUE OF POSTMASTERS OF THE THIRD AND FOURTH CLASS, San Francisco, Oct. 15-18. Chas. F. Keller, President, Kaweah, Cal.

STATE CONFERENCE DAUGHTERS OF AMERICAN REVOLUTION, San Francisco, Feb. 18, 19. Miss Maynard Force Thayer, State Regent, 651 South Pasadena Ave., Pasadena, Cal.

GREAT WESTERN ACCIDENT ASSOCIATION (Agency Convention). San Francisco, March. H. B. Hawley, President, Des Moines, Ia.

GRAND COUNCIL OF CALIFORNIA, ROYAL ARCANUM. San Francisco, April 13-14. G. L. Davidson, Grand Secretary, 374 Wilcox Building, Los Angeles, Cal.

PACIFIC MUTUAL LIFE INSURANCE CO. (Agency Convention). San Francisco, May. Gail B. Johnson, Vice-President, Los Angeles, Cal.

GRAND LODGE, KNIGHTS OF PYTHIAS. San Francisco, May 17-21. Herman Schaffner, Grand Keeper of Records and Seal, Knights of Pythias Castle, 111 Valencia Street, San Francisco.

RAILWAY MAIL MUTUAL BENEFIT ASSOCIATION. San Francisco, June 22-26. W. S. Corning, Secretary, 537 South Dearborn St., Chicago, Ill.

ALPHA DELTA PI SORORITY. Berkeley, July 27-31. Miss Ethel Thayer, Secretary, 463 Blue Hill Ave., Grove Hall, Mass.

AMERICAN CENTRAL LIFE INSURANCE CO. (Agency Convention). San Francisco, August, 1915. H. M. Woollen, President, Indianapolis, Ind.

AMERICAN NATIONAL ASSOCIATION OF MASTERS OF DANCING. San Francisco, Aug. 4-15. T. McDougall, Secretary, 4010 Forbes Street, Pittsburgh, Pa.

PHI CHI FRATERNITY. San Francisco, Aug 12-14 Duning S. Wilson, Grand Secretary 119 West Oak Street, Louisville, Ky.

CONGRESS OF REFORMS. San Francisco, Aug. 16-20. Mrs. Sara J. Dorr, Chairman, San Jose, Cal.

WESTERN STATES LIFE INSURANCE CO. (Agency Convention). San Francisco, Aug. 26-28. F. S. Withington, Secretary, San Francisco.

INTERNATIONAL DENTAL FEDERATION. San Francisco, Aug. 30-Sept. 9. Dr. Truman W. Brophy, President, No. 81 East Madison St., Chicago, Ill. Dr. Florestan Aguilar, Secretary-General, Madrid, Spain. Dr. Burton Lee Thorpe, Assistant Secretary, 3605 Lindell Boulevard, St. Louis, Mo.

AMERICAN BROTHERHOOD OF CEMENT WORKERS. San Francisco, Sept. 14-18. F. C. Gengenback, General President and Organizer, 640 West Sixty-seventh Street, Chicago, Ill. Henry J. Ullner, Secretary-Treasurer, 705 Clunie Building San Francisco.

NORTHERN CALIFORNIA PEACE SOCIETY. San Francisco, Oct. 21, 22. Robert C. Root, Secretary, 2218 Durant St., Berkeley, Cal.

EDUCATIONAL CONGRESSES.

INTERNATIONAL CONGRESS OF EDUCATION. Oakland, Aug. 16-28, inclusive. Dr. David Starr Jordan, President, Sanford University, California. Durand W. Springer, Secretary, Ann Arbor, Mich. Dr. P. P. Claxton, Chairman Executive Committee, United States Commissioner of Education, Washington, D. C. Frederic E. Farrington, secretary, Executive Committee, Associate Professor of Education, Teachers' College, Columbia University, New York.

NATIONAL EDUCATION ASSOCIATION. Oakland, Aug. 16-28, inclusive. Dr. David Starr Jordan, President, Sanford University, California. Durand W. Springer, Secretary, Ann Arbor, Mich.

DEPARTMENTAL CONGRESS ON KINDERGARTEN EDUCATION. Oakland, Aug. 17. Miss Anna M. Stovall, President, Supervisor, Golden Gate Kindergarten Association, 500 Union Street, San Francisco. Anna I. Jenkins, Secretary, Pasadena, Cal.

DEPARTMENTAL CONGRESS ON VOCATIONAL EDUCATION AND PRACTICAL ARTS. Oakland, Aug. 17. Arthur H. Chamberlain, President, Secretary California Council of Education, Monadnock Building, San Francisco. Wilson H. Henderson, Secretary, Director of Industrial Education.

DEPARTMENTAL CONGRESS ON MUSIC EDUCATION, Oakland, Aug. 18. Lucy K. Cole, President, Supervisor of Music, University of Washington, Seattle, Wash. Herman E. Owen, Secretary, Director of Music, Public Schools, San Jose, Cal.

DEPARTMENTAL CONGRESS ON PHYSICAL EDUCATION. Oakland, Aug. 19. Baroness Rose Posse, President, President Posse Normal School of Gymnastics, Boston, Mass. May C. Long, Secretary, Supervisor Physical Training, Public Schools, Everett, Wash.

DEPARTMENTAL CONGRESS ON ELEMENTARY EDUCATION. Oakland, Aug. 20. Margaret E. Schallenberger, President, Commissioner of Elementary Schools, Department of Public Instruction, Sacramento, Cal. Mary E. Foster, Secretary, Superintendent Cass County Schools, Plattsmouth, Neb.

DEPARTMENTAL CONGRESS ON SCHOOL ADMINISTRATION. Oakland, Aug. 20. C. M. Plummer, President, Director Board of Education, North Portland, Ore. Frank M. Bruce, Secretary, Business Manager *American School Board Journal*, Milwaukee, Wis.

DEPARTMENTAL CONRESS ON SCIENCE EDUCATION. Oakland, Aug. 20. John A. Randall, President, Department of Physics, Pratt Institute, Brooklyn, New York. Emma Conley, Secretary, State Inspector Domestic Science, Madison, Wis.

DEPARTMENTAL CONGRESS ON SECONDARY EDUCATION. Oakland, Aug. 23. George E. Marshall, President, Principal High School, Davenport, Ia. Claude P. Briggs, Secretary, Principal High School, Rockford, Ill., Hammond, Ind.

DEPARTMENTAL CONGRESS ON LIBRARIES. Oakland, Aug. 23. Harriet A. Wood, President, School Librarian Library Association of Portland, Portland, Ore. Lucille Fargo, Secretary, Spokane, Wash.

DEPARTMENTAL CONGRESS ON THE PROFESSIONAL SUPERVISION OF PUBLIC SCHOLS. Oakland, Aug. 24. Henry Snyder, President, Superintendent of Schools, Jersey City, N. J. Mrs. Ellor C. Ripley, Secretary, Assistant Superintendent of Schools and Practical Arts, Boston, Mass.

DEPARTMENTAL CONGRESS ON THE PREPARATION OF TEACHERS. Oakland, Aug. 24. Dwight H. Waldo, President, President Western State Normal School, Kalamazoo, Mich. Wallie A. Shoemaker, Secretary, President State Normal School, St. Cloud, Minn.

DEPARTMENTAL CONGRESS ON HIGHER EDUCATION. Oakland, Aug. 26. Livingston Farrand, President, President University of Colorado, Boulder, Col. John E. Rouse, Secretary, Head of School of Education, James Milliken University, Decatur, Ill.

DEPARTMENTAL CONGRESS ON ADMINISTRATIVE PROBLEMS AS VIEWED BY CLASS-ROOM TEACHERS. Oakland, Aug. 28. Nellie Minchan, President, Vice-Principal Jefferson Street School, Milwaukee, Wis. Lydia L. Hazelton, Secretary, Teacher Public Schools, Minneapolis, Minn.

DEPARTMENTAL CONGRESS ON THE EDUCATION OF EXCEPTIONAL CHILDREN, Oakland, Aug. 26. Dr. M. P. E. Groszmann, President, Director Study and Education of Exceptional Children, Plainfield, N. J. Samuel B. Allison, Secretary, District Superintendent of Schools, Chicago, Ill.

DEPARTMENTAL CONGRESS ON RURAL AND AGRICULTURAL EDUCATION, Oakland, Aug. 27. Edward C. Bishop, President, Schools Extension Department, Iowa State College, Ames, Ia. F. L. Griffin, Secretary, Extension Service, Agricultural College, Corvallis, Ore.

DEPARTMENTAL CONGRESS ON BUSINESS EDUCATION, Oakland, Aug. 27. Reginald R. Stuart, President, Head of Commercial Department, High School, Oakland, Cal. Alvar B. Way, Secretary, Head of Commercial Department, High School, Petaluma, Cal.

CONVENTIONS.

DENVER, COL.—National Protective Legion. H. C. Lockwood, sec., Waverly, N. Y., Sept. —.

WASHINGTON, D. C.—Daughters of American Revolution. Mrs. J. O. Burrows, sec., Kalamazoo, Mich., April —.

ATLANTA, GA.—American Assn. Railway Accounting Officers. W. H. Smith, A. & W. P. R. R., sec., April 28-30.

ATLANTA, GA.—Southern Golf Assn. H. F. Smith, pres., June 8-12.

POCATELLO, IDAHO—Knights of Columbus, State Council. John J. Humphrey, Moscow, Idaho, sec., June 8.

STORM LAKE, IOWA—Catholic Order of Foresters, State Court. Chas. E. Byrnes, Cedar Rapids, Iowa, sec., June —.

CAMBRIDGE, MASS.—Toy Dog Club of New England Show. Frank T. Eskrigge, Cambridge, Mass., sec., April 10.

ST. LOUIS, MO.—Mississippi Valley Kennel Club Show. M. Hoegmen, sec. St. Louis, Mo., March 31-April 3.

HELENA, MONT.—Knights of Columbus State Council. Robt. E. Crowley, Great Falls, Mont., May 17.

NEW YORK CITY—French Bulldog Club, Amer. Specialty Show. Grant Nolman, sec., April 16, 17.

DEVON, PA.—Devon Dog Show. John Sinnott, Devon, Pa., sec. May 22.

PHILADELPHIA, PA.—National Association of Greeting Card Manufacturers. Frederick M. Leonard, New York City, N. Y., sec. May 17-22.

PROVIDENCE, R. I.—Knights of Columbus State Council. Wm. R. Warburton, 26 S. Water Street, Providence, R. I., sec. May 13.

OGDEN, UTAH—Knights of Columbus. State Council. J. A. Junk, Ogden Utah, sec. May 2.

SWANTON, VT.—Catholic Order of Foresters. Wm. H. Driscoll, 7 Ferris Street, St. Albans, Vt., sec. June 3.

MANASSAS, VA.—Order Fraternal Americans. Grand Council, Inc., of Virginia. Jas. R. Mansfield, 100 N. Pitt Street, Alexandria, Va., sec. April 20.

RICHMOND, VA.—Sons of Confederate Veterans. N. B. Forrest, Memphis, Tenn., sec. May —.

BLUEFIELD, W. VA.—Knights of Columbus. State Council. F. O. Reister, 400 Main Street, Wheeling, W. Va., sec. May —.

MADISON, WIS.—Catholic Order of Foresters. State Court. L. P. Fox, Chilton, Wis., sec. June —.

WATERTOWN, WIS.—Wis. Federation of German War Veterans. John Shatz, Watertown, Wis., sec. June —.

LOUISVILLE CONVENTIONS

CONFEDERATE ASSOCIATION OF KENTUCKY. A. M. Sea, Louisville, Ky., Adjutant. April 13.

AMERICAN SADDLE HORSE BREEDERS ASSOCIATION. Gen. John B. Castleman, Louisville, Ky., pres. April —.

KNIGHTS OF HONOR GRAND LODGE. Thos. D. Osborn, G. T., Louisville, Ky. April —.

CHURCHILL DOWNS RACES. May 8-21.

DOUGLAS PARK RACES. May 22-June 5.

KENTUCKY STATE ASSOCIATION OF RAILWAY SURGEONS. Dr. Clarence Vogt, Richmond, Ky., sec. May —.

KENTUCKY SOCIETY OF COLONIAL DAMES. Mrs. Morris B. Belknap, Louisville, Ky., sec. May —.

KENTUCKY STATE ASSOCIATION OF FIRE INSURANCE AGENTS. Henry M. Coons, Louisville, Ky., sec. May —.

CONFEDERATE ASSOCIATION OF KENTUCKY. A. M. Sea, Louisville, Ky., adjutant, July 13.

KNIGHTS AND LADIES OF HONOR. Dr. F. H. Johanbocke, Louisville, Ky., Grand Protector, Aug. 24-26.

ENCAMPMENT OF G. A. R., DEPARTMENT OF KENTUCKY. Levant Dodge, Berea, Ky., A. A. General, Aug. —.

Y. M. I. ATLANTIC GRAND COUNCIL. F. J. Carroll, 725 S. Forrest Avenue, Brazil, Ind., Aug. —.

MINNEAPOLIS CONVENTIONS.

APRIL

MINNESOTA PSYCHOLOGICAL ASSOCIATION. Secretary, Dr. D. F. Swenson, U. of M.

MAY

NATIONAL HOUSING ASSOCIATION. Secretary, Lawrence Veiller, 105 East Twenty-second Street, New York.

NORTHWEST LAUNDERERS' ASSOCIATION. Secretary, James Nankivell, 532 Wabasha Street, St. Paul.

MOTION PICTURE EXHIBITORS' LEAGUE. President, Harry H. Green, 400 Nicollet Avenue, Minneapolis. May 3-7.

KNIGHTS TEMPLARS OF MINNESOTA (Headquarters, Masonic Temple). Secretary, John Fishel, Masonic Temple, St. Paul. May 18, 19.

JUNE

MINNESOTA GRAND LODGE I. O. O. F. Secretary, A. L. Bolton, Odd Fellow Block, St. Paul, June 6, 10.

TRAIN DISPATCHERS' ASSOCIATION OF AMERICA. Secretary, J. F. Mackie, 7122 Stewart Avenue, Chicago, June 15.

AUGUST

NATIONAL ASSOCIATION OF RETAIL DRUGGISTS. (Headquarters and exhibit, Hotel Radisson.) Secretary, Thomas H. Potts, [illegible] So. Michigan Blvd., Chicago. Aug. 30-Sept. [illegible]

SEPTEMBER

NATIONAL ASSOCIATION OF MUTUAL INSURANCE COMPANIES. Secretary, C. M. Thurber, Chatfield Minn.

INSURANCE FEDERATION OF MINNESOTA. Secretary, F. C. Wayne, 208 Phoenix Bldg., Minneapolis, Sept. 11.

HUPMOBILE DEALERS' ASSOCIATION OF THE NORTHWEST. Secretary, R. W. Metzer, 607 Hennepin Avenue, Minneapolis.

GRAND LODGE SISTERS OF HERMAN. Secretary, Gertrude Schultze, 1131 University Avenue, St. Paul.

OCTOBER

PHOTOGRAPHERS OF THE NORTHWEST. Secretary, J. I. Van Vrakin, Winona, Minn.

NOVEMBER

ASSOCIATION OF SEED ANALYSIS.—President, W. L. Oswald, University Farm, St. Paul.

DECEMBER

STATE HORTICULTURAL ASSOCIATION AND AUXILIARY SOCIETY. Secretary, A. W. Latham, 207 Kasota Blk., Minneapolis, Dec. 1-4.

GARDEN FLOWER SOCIETY OF MINNESOTA. Secretary, Mrs. M. L. Countryman, 213 So. Avon Street, St. Paul. Dec. 14.

MINN. ASSN. BUILDERS' EXCHANGES. Secretary, Eugene Young, Minneapolis, Dec. 9.

VAUDEVILLE

EDWARD MARSHALL
THE CHALKOLOGIST

Desires to express his appreciation of the editorial staff of the Clipper for commenting on his act at Hammerstein's upon its merits, irrespective of his connection with another trade paper.

FAIR PLAY WILL ENDURE EVEN IN SHOW BUSINESS.

EDWARD MARSHALL.

HENRY LEWIS
IN HIS ORIGINAL NOVELTY
"A VAUDEVILLE COCKTAIL"

LEW FITZGIBBON
XYLOPHONE EXPERT

DIRECTION FRANK EVANS

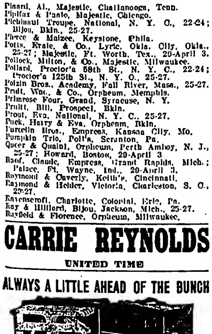
NONETTE
BOOKED SOLID. Direction JENNIE JACOBS

VAUDEVILLE ROUTES
(Continued from page 10.)

Nibto's Birds, Bowdoin Sq., Boston.
Noble & Brooks, Touring Australia, Indef.
Nosses, Musical (6), Pantages,' San Francisco, Pantages', Oakland, 29-April 3.
Nonette, Shea's, Buffalo.
North, Frank, & Co., Grand, Pittsburgh.
Norton, Wells & Norworth, Bijou, Savannah, Ga., 25-27.
Normandie, Natalie, Proctor's, Mt. Vernon, N. Y., 25-27.
North, Slavin & North, Cross Keys, Phila., 25-27.
O'Brien & Buckley, Alhambra, Phila., 25-27.
O'Clare, Wm. & Girls, Orpheum, Boston, 25-27.
Oditone, Columbia, Bkln., 25-27.
O'Neal & Walmsley, Bijou, Jackson, Mich., 25-27.
"$1,000 Reward," Orpheum, Peoria, Ill., 25-27.
"On the School Playground," Keith's, Cincinnati.
"One in a Million," Proctor's, Elizabeth, N. J., 25-27.
Os-Ko-Mon, American, N. Y. C., 22-24; Shubert, Bkln., 25-27.
Paltzer Duo, Orpheum, New Orleans.
Patricola, Angelo, Keith's, Washington.
Palmer & Dockmann, Proctor's, Portchester, N. Y., 25-27.
Panna, Zinka, Proctor's, Portchester, N. Y., 25-27
Palmer, Lew, Howard, Boston.
Paula, Mme., Howard, Boston.
Petrova, Olga, Keith's, Cleveland.
Pease, Harry, Lyric, Jamestown, N. Y., 25-27.
Phillips, Minna, & Co., Proctors 58th St., N. Y. C., 22-24.
Pinard, Al., Majestic, Chattanooga, Tenn.
Pipifax & Panlo, Majestic, Chicago.
Pichianni Troupe, National, N. Y. C., 22-24; Bijou, Bkln., 25-27.
Pierce & Maizee, Keystone, Phila.
Potts, Ernie, & Co., Lyric, Okla. City, Okla., 25-27; Majestic, Ft. Worth, Tex., 29-April 3.
Pollock, Milton, & Co., Majestic, Milwaukee.
Pollard, Proctor's 58th St., N. Y. C., 22-24; Proctor's 125th St., N. Y. C., 25-27.
Polzin Bros., Academy, Fall River, Mass., 25-27.
Prdt, Wm., & Co., Orpheum, Memphis.
Primrose Four, Grand, Syracuse, N. Y.
Pruitt, Bill, Prospect, Bkln.
Prout, Eva, National, N. Y. C., 25-27.
Puck, Harry & Eva, Orpheum, Bkln.
Purcella Bros., Empress, Kansas City, Mo.
Pumpkin Trio, Poli's, Scranton, Pa.
Queer & Quaint, Orpheum, Perth Amboy, N. J., 25-27; Howard, Boston, 29-April 3
Roof, Claude, Empress, Grand Rapids, Mich.; Palace, Ft. Wayne, Ind., 29-April 3.
Raymond & Caverly, Keith's, Cincinnati.
Raymond & Heider, Victoria, Charleston, S. C., 25-27.
Ravenscroft, Charlotte, Colonial, Erie, Pa.
Ray & Hilliard, Bijou, Jackson, Mich., 25-27.
Rayfield & Florence, Orpheum, Milwaukee.

CARRIE REYNOLDS
UNITED TIME

ALWAYS A LITTLE AHEAD OF THE BUNCH



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MACK TRUNK CO.	New Orleans, La.
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Redfield, Rita, Academy, Norfolk, Va., 25-27.
Reynolds & Donegan, Keith's, Washington.
Rebla, Orpheum St. Paul.
Reidy & Currier, Proctor's 58th St., N. Y. C., 25-27
Reynolds, Jim, Alhambra, Phila., 25-27.
Rhoda & Crampton, Poli's, Scranton, Pa.
Ritchie, Willie, & Co., Prospect, Bkln.
Rice, Sully & Scott, Orpheum, Jacksonville, Fla.
Riegelmann, Mabel, Majestic, Chicago.
Riggs & Witchie, Hudson, Union Hill, N. J.
Rives & Harrison, Orpheum, Sioux City, Ia.
Ring, Julie, & Co., Proctor's 23d St., N. Y. C., 22-24; Proctor's 58th St., N. Y. C., 25-27;
Rice & Morgan, 7th Ave., N. Y. C., 22-24.
Rigby, Arthur, Globe, Boston, 25-27.
Robyns, Mr. & Mrs. Wm., Pantages', San Francisco, 29-April 3.
Robbins, Clint & Bessie, Tecumseh, Neb., 25-27; Atlantic, Ia., 29-April 3.
Romas (7), Temple, Detroit.

May Roeder
"THE NUT." New Act Shortly.

Royal Dragoons (8), Orpheum, Harrisburg, Pa.
Rochester, Claire, Orpheum, Harrisburg, Pa.
Rochez's Monks, Keith's, Phila.
Romanos (4), Orpheum, St. Paul.
Roeder's Invention, Proctor's, Troy, N. Y., 25-27.
Rose Trio, Lincoln Sq., N. Y. C., 22-24; Orpheum, N. Y. C., 25-27.
Robinson, Bill, Orpheum, Boston, 25-27.
Rose & Moon, Shubert, Bkln., 25-27.
Rose, Elsie, Orpheum, Grand Rapids, Mich.
Russell, Marie, Empress, Seattle, Wash.; Empress, Vancouver, 29-April 3.
Russell's Minstrels, Hipp., St. Louis.
Rules (2), Proctor's, Plainfield, N. J., 25-27.
Ryan & Lee, Poli's, Scranton, Pa.

BEN HARRIETTE
RYAN and LEE
"If you see us do it, it's ours"

Ryan & Tierney, Shea's, Buffalo.
Rynn & Richfield, Flatbush, Bkln., 25-27.
Salerno Trio, Keith's, Louisville.
Sale, Chick, Grand, Pittsburgh.
Sabina & Bronner, Hudson, Union Hill, N. J.
Sawyer, Joan, & Co., Columbia, St. Louis.

SANTLY & NORTON
IN VAUDEVILLE

Sampson & Douglas, Hipp., St. Louis.
Savoy & Brennan, Boulevard, N. Y. C., 22-24; Shubert, Bkln., 25-27.
Saunders & Von Kuntz, Nixon, Phila.
Schindler, George, Orpheum, Des Moines, Ia.
Schwartz Bros., Orpheum, Kansas City, Mo.
Scenes from Grand Opera, Temple, Rochester, N. Y.

MABELL ARTHUR
SHERMAN AND UTTRY

"School Days," Loew's, Rochester, N. Y.
Simon, Chas. F., Orpheum, Sioux City, Ia.
Shaw, Lillian, Royal, N. Y. C.
Shone, Hermine, & Co., Colonial, N. Y. C.
Sherman, Smile, Loew's, Rochester, N. Y.

MAY SHELDON AND KEMP SISTERS
UNITED TIME

Shields & Rogers, Nickel, Lawrence, Mass., 25-27.
"Stern Sunbeams," Proctor's 23rd St., N. Y. C., 22-24; Proctor's 125th St., N. Y. C., 25-27.
Slayman-Ali's Arabs, Loew's, Toronto, Can.
"Silvers," Lyric, Birmingham, Ala.
Smith, Cook & Brandon, Keith's, Cincinnati.
Smith, Willie, Delancey St., N. Y. C., 25-27.
Snyder & Roth, Proctor's, Troy, N. Y., 25-27.

Shrode and Chappelle
"DURING ONE'S LIFE"
LOEW CIRCUIT SOLID

Solti Duo, Orpheum, Minneapolis.
Song & Dance Review, Proctor's, Troy, N. Y., 25-27.
Southern, Jean, Palace, Phila., 25-27.
Somers & Gill, Empress, Cincinnati.
Spinette Quintette, Majestic, Milwaukee.
Sprague & McNeese, Shea's, Toronto, Can.
Starrett, Howard S., Jr., Ziegfeld's Follies of 1914, indef.
Stanley, Mae, Patricia, Vancouver, Can., indef.

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Stewart, Winifred, Apollo, Janesville, Wis., 25-27.
Stone, Louis, Royal, N. Y. C.
Stone & Hughes, Orpheum, Des Moines, Ia.
Stoddard & Hines, Lyric, Richmond, Va., 25-27.
Stebbins, Si & Mary, Piedmont, Charlotte, N. C., 25-27; Victoria, Charleston, S. C., 29-31; Bijou, Savannah, Ga., April 1-3.
Statues (5), Royal, N. Y. C.

SI & MARY STEBBINS
ORIGINAL BARNUM & BAILEY RUBES
U. B. O. Time. Direction of CLAUDE BOSTOCK

Stage Struck Kids, Lincoln Sq., N. Y. C., 22-24; Shubert, Boston, 25-27.
Stantons, The, Orpheum, Boston, 25-27.
Steindler, Sallie, & Bro., Loew's, Newark, N. J., 25-27.
Steppers (6), St. James, Boston, 25-27.
Stewart Sisters & Escorts, Globe, Boston, 25-27.
Stevens, Paul, Bowdoin Sq., Boston
Sullys (5), Majestic, Chicago.

Sutton, McIntyre and Sutton
THE PUMPKIN GIRL
DIRECTION HARRY J. FITZGERALD

Subers & Keefe, Palace, Phila., 25-27.
Swan & Swan, Proctor's, Schenectady, N. Y., 25-27.
Sylvia, Lyric, Butler, Pa., 25-27.
Symonds, Jack, Proctor's 58th St., N. Y. C., 25-27.
Sylvester & Vance, Unique, Minneapolis.

WILBUR C. SWEATMAN
RAGTIME CLARIONETIST
Direction MAX HAYES

Tanguay, Eva, Majestic, Chicago.
Taliaferro, Edith, & Co., Grand, Pittsburgh.
Tango Elephants, Greeley Sq., N. Y. C., 25-27.
Tabor & Green, Loew's, Rochester, N. Y.
Terry, Arthur & Grace, Fulton, Bkln., 25-27.
Texas Tommy Dancers, Alhambra, Phila., 25-27.
"Tenement Flirtation," Proctor's, Albany, N. Y., 25-27.
Thomson, Harry, Miles, Pittsburg, O.; Hipp., Youngstown, 29-April 3.

THURBER & THURBER
MOST UP-TO-DATE COMEDY ACT
ORIGINAL FUTURIST DANCE

Thornton, Bonnie, Majestic, Chicago.
Thompson, Jas., & Co., Orpheum, Minneapolis.
Thompson & Carter, Howard, Boston.
Timberg, Herman, Orpheum, Montreal, Can.
Tighe & Babette, Shea's, Toronto, Can.
"Tin Beds," Hammerstein's, N. Y. C.
Toney & Norman, Bushwick, Bkln.
Toyo Troupe, Orpheum, Montreal, Can.
Toye, Dorothy, Orpheum, Kansas City, Mo.
Trevitt's Dogs, Lyric, Birmingham, Ala.
Trix, Helen, Keith's, Louisville.
Travilla Bros. & Seals, Columbia, St. Louis.
Transatlantic Trio, Bijou, Jackson, Mich., 25-27.
Tryson's Dogs, Bijou, Jackson, Mich., 25-27.
Ushers, The, Orpheum, Harrisburg, Pa.
Van, Billy, Orpheum, Jacksonville, Fla.
Van & Schenck, Maryland, Baltimore.
Van, Billy B., & Beaumont Sisters, Orpheum, Sioux City, Ia.
Vanfield, Dave, Proctor's 125th St., N. Y. C., 22-24.
Valerio, Rose, Troupe, Orpheum, Altoona, Pa., 25-27.
Vanilloff & Louie, Grand, Phila.
Victoria Four, National, N. Y. C., 22-24; Lincoln Sq., N. Y. C., 25-27.
Vinton, Ed., & Buster, Orpheum, N. Y. C., 25-27.
Village Sexton, Liberty, Bkln., 25-27.
Vittorio & Georgetto, Wm. Penn., Phila.
Vine & Temple, Nixon, Phila.
Volunteers, The, Colonial, Erie, Pa.
Ward, Marty, Girls from Happyland Co., indef.

WARD, BELL AND WARD
UNDER THE WHITE TOP
FEATURING ADELAIDE M. BELL

Ward, Will, & Girls, Lyric, Birmingham, Ala.
Water Lillies (8), Keith's, Boston.
Ware, Helen, & Co., Alhambra, N. Y. C.
Wallenstein & Freeby, Orpheum, Kansas City, Mo.
Walsh, Blanche, & Co., Orpheum, New Orleans.
Wakefield, Willa Holt, Grand, Pittsburgh.
Warner, Genevieve, & Co., Columbia, St. Louis.
Ward Sisters, Hipp., St. Louis.
Warren & Brockway, Proctor's 23rd St., N. Y. C., 22-27; Proctor's, Elizabeth, N. J., 25-27.

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TOURING ORPHEUM CIRCUIT.

Warren, Paul, & Co., Proctor's 58th St., N. Y. C., 22-24; Proctor's, Plainfield, N. J., 25-27.
Walsh & Bentley, Columbia, Bkln., 25-27.
Walsh, Lynch & Co., Palace, Chicago., 25-27.
Wally, Richard, & Co., Alhambra, Phila., 25-27.
Ward, Clare, Bowdoin Sq., Boston.

WARDELL and HOYT
LAUGH CREATORS
Watch them They do it

Weems, Walter, Orpheum, Altoona, Pa., 25-27.
Wells, Billy & Nellie, Hugh's Comedians, Indef.
Weston & Leon, Orpheum, Montreal, Can.
Weston, Willie, Orpheum, New Orleans.
West, Harrison, Trio, Proctor's, Albany N. Y., 25-27.

HAVE YOU SEEN
WEBER & ELLIOTT?

Weeks, Marion, Colonial, N. Y. C.
Weep & Cassial, Howard, Boston.
Weber, Dolan & Frazer, Colonial, Logansport, Ind., 25-27.
Wheeler, Bert, & Co., Orpheum, Bkln.
Whipple, Huston & Co., Keith's, Columbus, O.
White, Geo., Orpheum, Bkln.

WELLING-LEVERING TROUPE
Funniest Cycle Act in Vaudeville

White, Carolina, Keith's, Cincinnati.
Wills, Nat, Orpheum, Bkln.
Williams & Wolfus, Orpheum, New Orleans.
Wilton Sisters, Orpheum, N. Y. C., 22-24; Liberty, Bkln., 25-27.
Wilson & Wilson, St. James, Boston, 25-27.
Wilkins & Wilkins, Empress, Cincinnati.
Willitsch & Anita, Keystone, Phila.
Wood, Britt, Keith's, Cleveland.
Woodall, Jimmie, Carthage, Tex., indef.
Wormwood's Animals, Shubert, Bkln., 25-27.
Woodford's Animals, Orpheum, Grand Rapids, Mich.
Wood, Ollie, Priscilla, Cleveland, 29-April 3.
Yeomans, George, Keystone, Phila.
Yorska, Mme., Orpheum, Minneapolis.
Zarrell, Leo, Trio, Chicago.
Zimmerman, Chas., Hammerstein's, N. Y. C.

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BEN ROSENTHAL DEAD.

Ben Rosenthal, familiarly known as "Big Ben" died at his residence in Chicago, March 16, after a brief illness of typhoid-pneumonia.

At the time of his demise, Ben Rosenthal was affiliated with F. M. Barnes, Inc., Chicago, as special travelling representative.

He was a Mason and an Elk. The funeral services were held from Furth's Undertaking Chapel, thirty-fifth Street and Grand Boulevard, Chicago, March 22.

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THE following advance agents have reported for the first car of the Barnum & Bailey Circus: W. Scott, Wm. J. Lanhan, T. Buck, F. Ross, S. Canby, F. Buck, C. Parker, F. Sparle, J. Hester, C. Malden, S. Lindwall, J. King, F. Wilson and J. Gregg. The next call of the agents will be March 29.

THE KIT CARSON RANCH effects were sold at auction, at Chicago, 20.

H. H. HELLAND, the Jew clown, who was with the Ringling Circus last season, visited his friends at Elgin, Belvedere and Rockford, Ill., last week. He expects to be with Ringling Bros., in the same capacity this season, opening at the Coliseum, in Elgin, April 17, for a week's stand.

A SPECIAL musicale was given at the factory of the Pneumatic Calliope Co., in Bloomfield, N. J., Friday, 19, on the new calliope constructed for the Barnum & Bailey Show. Many show folk attended. It is the largest air calliope in the world, and was operated by two players.

FRED A. YOUNG, formerly well known as a clown, died at 205 Vermont Avenue, Providence, March 20.

C. A. GAGG, of Terre Haute, Ind., private secretary to Crawford Fairbanks, who recently acquired the controlling stock of the Hagenbeck-Wallace Circus, and who, at a meeting of the stockholders, was elected secretary and treasurer, leaves the early part of April to assume charge of his duties. Show opens at Cincinnati, O., April 24.

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HEINZ & BECKMAN SHOWS.

The finishing touches are being put on the H. & B. show equipment, at the East St. Louis, Ill., Winter quarters and when the gong strikes on April 10, everything will be in readiness for the opening. The rolling stock, according to all reports reaching THE CLIPPER, is superb. An addition of two sleepers, leased from John R. Warren, was made last week. Decatur, Ill., will be the next stand following the opening week in East St. Louis.

DAVID G. POLLOCK CALLS.

David G. Pollock, the "Overall King" was a welcome caller at the Western Bureau of THE CLIPPER, in Chicago, Friday 19. He attended a meeting of garment makers in Chicago and left 20 for Toledo and thence to New York, to close a government contract for Khaki equipment.

J. C. McCAFFERY RETURNS.

J. C. McCaffery, who will have the privileges with one of the big carnival organizations, has returned to Chicago after a scouting trip in the Northwest, where he found conditions promising. The crop outlook in the wheat country is immense.

Burlesque

REVIVES CAKE WALK.

Manager Fred Waldman, of the Murray Hill, New York, announces an old fashioned Southern Prize Cake Walk for Wednesday night 24. The Bohemians are there this week.

THE GOLDEN GATE GIRLS.

Eug. Cushman, of the Cushman-Loder Musical Comedy Co., on hearing that Chas. E. Taylor would put out the Golden Gate Girls Co., informs us that he has been using this title for his musical comedy company for the past six months.

CORTELLI FOR DODY.

Tony Cortelli replaces Sam Dody with the "Million Dollar Dolls," at Atlantic City, N. J., March 20. The show plays entire Holy Week at the Nixon, Atlantic City.

ATTENTION—LEW GOLDEN.

I am in possession of information of value to Lew Golden, formerly Jew comedian with Hugh Shutt's Show, and if he will address D. J. Fox, New York CLIPPER correspondent, 1414 Frick Bldg., Pittsburgh, Pa., he will learn something to his advantage.

GIRL IN BLUE AGAIN.

Millie De Leon, appearing at the Majestic, and Zamar, at the Columbia, Indianapolis, Ind., last week, were arrested on a charge of indecent evolution in dancing, were acquitted by a jury in Justice Mahotin's Court there, last week.

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THE BON TON book will be used over the Annex wheel next season. Jack Mestee will be featured with the show, and will take Bert Baker's role. Baker will star in a new book of his own.

BILLY "SLIDING" WATSON did the largest business the Palace, Baltimore, has seen so far this season.

EDDIE JERMON has discovered the Mysterious Miss Parr, who will probably be seen in the prima donna role of one of his shows.

A. J. KENDALL, formerly agent for the Watson Show, has forsaken burlesque and is spending his time perfecting several patents of his own. He invented the automatic fountain used in "High Jinks," and one of his other successful patents is a new cap for talcum bottles.

DAN GUGGENHEIMER, manager of Watson's Orientals, is sailing along finely, and has got a good deal of money for the show so far this season. He is one of the livest and most up-to-date managers in burlesque.

THE old Empire Wheel, which, not so many years ago, was very powerful, may come into the limelight again next season. They already have twenty-two houses, and are making arrangements for ten more. They have the words of many prominent Columbia magnates to have shows over their wheel. It will work East and West of Chicago, where their main office will be located.

BILLY "BEEF TRUST" WATSON has re-engaged Jules Jacobs, as Dutch comedian of his Oriental company, for next season.

BURLESQUE ROUTES.

Columbia Wheel.

Al. Reeves Show (Irving Engle, mgr.)—Gayety, Detroit, 22-27, Gaiety, Toronto, 29-April 3.

American Beauties (Lou Epstein, mgr.)—Star, St. Paul, 22-27; Gayety, Milwaukee, 29-April 3.

Broadway Girls (Bob Gordon, mgr.)—Gayety, Omaha, 22-27; lay off 29-April 3; Minneapolis, 5-10.

Behman Show (Jack Singer, mgr.)—Olympic, Cincinnati, 22-27; Empire, Toledo, 29-April 3.

Bon Tons (Frank McAleer, mgr.)—Empire, Toledo, 22-27; Star & Garter, Chicago, 29-April 3.

Big Jubilee (Maurice Jacobs, mgr.)—Orpheum, Paterson, 22-27, Empire, Hoboken, 29-April 3.

Ben Welch's Own Co. (Harry Shapiro, mgr.)—Empire, Bkln., 22-27; New Haven & Bridgeport, 29-April 3.

Beauty Parade (Ed. Schaefer, mgr.)—Gayety, Buffalo, 22-27; Syracuse & Utica 29-April 3.

Bowery Burlesquers (Bob Cohen, mgr.)—Empire, Hoboken, 22-27; Empire, Brooklyn, 29-April 3.

Billy Watson's Big Show (Billy Watson, mgr.)—Gaiety, Minneapolis, 22-27; Star, St. Paul, 29-April 3.

Carnation Beauties (Sam Robinson, mgr.)—Casino, Phila., 22-27; Palace, Baltimore, 29-April 3.

College Girls (Max Spiegel, mgr.)—Imperial, St. Louis, 22-27; Gaiety, Kansas City, 29-April 3.

Dreamland Burlesquers (Bob Travers, mgr.)—Hurtig & Seamon's, New York, 22-27; Orpheum, Paterson, 29-April 3.

Follies of the Day (Jack McNamara, mgr.)—New Haven & Bridgeport 22-27; Westminster, Providence, 29-April 3.

Golden Crook (James C. Fulton, mgr.)—Gayety, Toronto, 22-27; Gayety, Buffalo, 29-April 3.

Gaiety Girls (Jacobs & Jermon, mgrs.)—Palace, Baltimore, 22-27; Gayety, Washington, 29-April 3.

Ginger Girls (F. W. Chipman, mgr.)—Gayety, Pittsburgh, 22-27, Star, Cleveland, 29-April 3.

Globe Trotters (Wash Martin, mgr.)—Englewood, Chicago, 22-27, Gayety, Detroit, 29-April 3.

Gypsy Maids (Wm. V. Jennings, mgr.)—Albany and Hartford 22-27, Gaiety, Boston, 29-April 3.

Girls of the Moulin Rouge (Hurtig & Seamon, mgrs.)—Westminster, Providence, 22-27, Casino, Boston, 29-April 3.

Gay New Yorkers (Jake Goldberg, mgr.)—Star & Garter, Chicago, 22-27, Englewood, Chicago, 29-April 3.

Girls from Happyland—Miner's Bronx, New York, 22-27, lay off 29-April 3, Empire, Newark, 5-10

Happy Widows (Fennesy & Herk, mgrs.)—Columbia, New York, 22-27, lay off 29-April 3, Casino, Bkln., 5-10.

Honeymoon Girls—Gaiety, Boston, 22-27, Hartford and Albany 29-April 3.

Hastings' Big Show (Harry Hastings, mgr.)—Hartford and Albany 22-27, Miner's Bronx, New York, 29-April 3.

Liberty Girls (Alex. D. Gorman, mgr.)—Casino, Boston, 22-27, Columbia, New York, 29-April 3.

Love Makers (W. M. Leslie, mgr.)—Star, Cleveland, 22-27, Olympic, Cincinnati, 29-April 3.

Million Dollar Dolls (Ira Miller, mgr.)—Empire, Newark, 22-27, Nixon, Atlantic City, 29-April 3.

Prize Winners (A. Pearson, mgr.)—Gayety, Kansas City, 22-27, Gaiety, Omaha, 29-April 3.

Roseland Girls (Walter Greaves, mgr.)—Casino, Bkln., 22-27, Hurtig & Seamon's, New York, 29-April 3 (closed).

Rose Sydell's (Harry Thompson, mgr.)—Columbia, Chicago, 22-27, Imperial, St. Louis, 29-April 3.

Rosey Posey Girls (P. S. Clark, mgr.)—Lay off 22-27, Casino, Bkln., 29-April 3.

Social Maids (J. J. Lieberman, mgr.)—Lay off 22-27, Empire, Newark, 29-April 3.

Sliding Billy Watson (E. M. Rosenthal, mgr.)—Gaiety, Washington, 22-27, Gayety, Pittsburgh, 29-April 3.

Star & Garter (Frank Weisberg, mgr.)—Gaiety, Milwaukee, 22-27, Columbia, Chicago, 29-April 3.

Trocaderos (Frank S. Pierce, mgr.)—Lay of 22-27, Minneapolis 29-April 3

Winning Widows (Louis Gilbert, mgr.)—Gayety, Montreal, 22-27, Albany and Hartford 29-April 3.

Watson Sisters' Co. (Max Spiegel, mgr.)—Syracuse and Utica 22-27; Gaiety, Montreal, 29-April 3.

Columbia Wheel—Added.

Auto Girls (Teddy Simonds, mgr.)—Empress, Columbus, 22-27, Empire, Cleveland, 29-April 3

Big Review (Henry P. Dixon, mgr.)—Empire, Cleveland, 22-27, Victoria, Pittsburgh, 29-April 3.

Bohemians—Murray Hill, New York, 22-27, Star, Bkln., 29-April 3.

Beauty, Youth and Folly (Louis Stark, mgr.)—Star, Scranton, 22-24, Binghamton and Schenectady 29-April 3.

Big Sensation (Morris Wainstock, mgr.)—Star, Bkln., 22-27, Trocadero, Phila., 29-April 3.

City Sports (R. E. Patton, mgr.)—Victoria, Pittsburgh, 22-27, Penn Circuit 29-April 3.

Cracker Jacks (Charles Falke, mgr.)—Penn Circuit, 22-27; New York 29-April 3.

Cherry Blossoms (Maurice Jacobs, mgr.)—Buckingham, Louisville, 22-27; Standard, Cincinnati, 29-April 3.

City Belles—Cadillac, Detroit, 22-27; Empress, Ft. Wayne, 29-April 3.

Charming Widows—Binghamton and Schenectady 22-27; Corinthian, Rochester, 29-April 3.

Follies of 1920 (Lew Talbot, mgr.)—Standard, St. Louis, 22-27; Century, Kansas City, 29-April 3.

Follies of Pleasure (Hube Bernstein, mgr.)—lay off 22-27

Fay Foster Co. (Joe Oppenheimer, mgr.)—Academy, Jersey City, 22-27.

French Models (Dick Zeisler, mgr.)—Springfield 22-24, lay off 29-April 3.

Girls of the Follies (H. M. Strouse, mgr.)—Gayety, Chicago, 22-27; Columbus, Indianapolis, Ind., 29-April 3.

Gay Widows (Louis J. Oberwarth, mgr.)—Star, Toronto, 22-27, Savoy, Hamilton, 29-April 3.

Girls from Joyland (Sim Williams, mgr.)—Savoy, Hamilton, 22-27; Cadillac, Detroit, 29-April 3.

Garden of Girls (Louis Gerard, mgr.)—Standard, Cincinnati, 22-27.

Gay Morning Glories (Jack Glines, mgr.)—Century, Kansas City, Mo., 22-27; lay off 29-April 3.

Hello, Paris (Wm. Roehm, mgr.)—Olympic, New York, 22-27, Academy, Jersey City, 29-April 3.

High Life Girls (Frank Calder, mgr.)—Grand, Boston, 22-27, Manchester, N. H., and Worcester, Mass., 29-April 3.

Hot Rollers—Gayety, Baltimore, 22-27, Philadelphia 29-April 3.

Heart Charmers (Dave Gordon, mgr.)—Gayety, Phila., 22-27

Mischief Makers (F. W. Gerhardy, mgr.)—Lay off 22-27, Gaiety, Chicago, 29-April 3.

Monte Carlo Girls (T. Sullivan, mgr.)—Empress, Fort Wayne, 22-27, Haymarket, Chicago, 29-April 3.

Orientals (Billy Watson, mgr.) — Trocadero, Phila., 22-27, Scranton, Pa., 29-31.

September Morning Glories (Asa Cummings, mgr.)—Atlantic City 22-24, Trenton 25-27, Gayety, Bkln., 29-April 3.

Tango Girls (Chas. E. Taylor, mgr.)—Manchester, N. H., 22-27, New York 29-April 3.

Tango Queens (E. E. Daly, mgr.)—Haymarket, Chicago, 22-27, Standard, St. Louis, 29-April 3.

Taxi Girls—Gaiety, Bkln., 22-27.

Tempters (Gus Kahn, mgr.)—Columbia, Indianapolis, 22-27, Buckingham, Louisville, 29-April 3.

Trans-Atlantics (Chas. Donohue, mgr.)—Howard, Boston, 22-27, Grand, Boston, 29-April 3.

Uncle Sam's Belles—Perth Amboy 22-24, South Bethlehem 25, Easton 26, Gayety, Baltimore 29-April 3.

Zallah's Own Show (John Eckhardt, mgr.)—Corinthian, Rochester, 22-27, Star, Toronto, 29-April 3.

PENN CIRCUIT.

Beaver Falls, Pa.—Monday.
McKeesport, Pa.—Tuesday.
Greensburg, Pa.—Wednesday.
Mishler, Altoona, Pa.—Thursday.
Orpheum, York, Pa.—Friday.
Academy, Reading, Pa.—Saturday.

THE HAPPY WIDOWS.

This Fennesy & Herk attraction, this week at the Columbia, New York, includes Jos. K. Watson, Will Cohan, Helen Van Buren, Irving Hay, Fay O'Dell, Margie Catlin, Howard Hall, Harry Young, Mickey McGarry and Elsie Smith.

The show will be fully reviewed in our next issue.

CARNATION BEAUTIES NOTES.

Sam Robinson, manager, was admitted to membership and initiated in the N. Y. Lodge, No. 1, B. P. O. Elks, last week.

Bob Raymond, of the City Comedy Four, has had a tough season. After fighting throat trouble for some time, he has had the misfortune to be stricken with typhoid pneumonia. He is now in the hospital and it is reported there is no hope for his recovery.

Several members of the company attended the White Rats Ball last week, and had an enjoyable time.

Polly Aaronson will soon commence rehearsals of the new lion act, to be presented in vaudeville at the close of the season, in which he will be assisted by Cora Rogers.

Anna Kent closed at Newark to go into a vaudeville act with Willard Kent, entitled "Miss 318."

Philip Dalton and Mrs. Dalton (formerly Nan Russell) have engaged a bungalow at Rockaway Beach for the Summer, adjoining the Robinson Cottage.

Lew Spooler was royally entertained at Newark by the St. Cecile Lodge of Masons, as the guest of Mr. Miller.

Lillian Lawrence and Dolly Edwards will become picture theatre treasurers at the close of the season.

JOE SCHOERING'S BIRTHDAY PARTY.

On Wednesday night, March 17, at the Quincy House, Brooklyn, a large birthday party was given to Joe Schoering by his wife, Julia. It was a merry gathering of vaudeville and burlesque folk.

The fun started at 12 o'clock, when supper was served, with lots of good eats and plenty of the German disturber. Among those present were: Florence Talbot, of the Million Dollar Dolls; Otto Dietler, Irving Chappelle, Thomas McDonnell, Pittsburgh Polly Arronson, Al Linde, Billie Perlano, Marion Mullowee, Chas. Gardner, Julius Wall, Chas. Yenke, Mrs. William Casey, Loretta Casey, John Edwards, Mr. Hull, Julius Maurer, Jack Crawford, Joe Lyons, Chris. Newman, L. Schmidt, Thomas Clayton, Pete Mitchell, Louis Mertz, Tina Lalasko, Tom Gelauer, Gertrude Madden, Miss Clark, Andy Byrnes, Geo. Schmidt, H. J. Freshmann, Mae Mack, Mildred Doyle, Bessie Tucker, Bertha Knox, Rita Loraine, Lottie May, Anna Hills, Stella Gibson, Beulah Kennedy, Mae Carlin, Pearl Burns and Helen Patten.

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ARMSTRONG AND ODELL are making arrangements to finish the season in vaudeville. Tommy was just operated for an ailment with his throat.

SAM DODY will be featured in a big vaudeville act, produced by Max Hart. Lewis is undecided whether he will remain in burlesque or not next season.

BABE FORRESTER left J. Theo. Murphy's Company last week and returned to Washington, D. C. Her place was taken by Hale Montana.

THE PAT WHITE Big Jubilee Show will close at Albany, N. Y. six weeks hence.

ETTA WOODS was the added feature at the Academy, Pittsburgh, last week. Her physical culture exhibition is well done.

JOHN C. McCORMICK has succeeded Jimmy Morris, who resigned owing to illness, ahead of "Uncle Sam's Belles."

NELLIE FLORIDE is reported to be dying at 1912 Warren Avenue, Chicago.

CLAIRE EVANS has joined the Grand Opera House Stock in Brooklyn.

EDDIE GORDON has joined the Pat. White Show as leader.

ZELLA RUSSELL AND HARRY K. MORTON will sail again next season under the Jacobs and Jermon ensign.

CYCLING is the added attraction at Miner's Bronx with The Girls from Happyland this week, including racing by George Cameron, Harry Kalert, Jas. Papesca and Elmer Collins.

FANNIE VEDDER, of the City Sports is referred to in the *Columbus Evening Post* of March 11, as being unable to wear all her jewels at once, and as being the "richest woman on the burlesque stage." Great, isn't it!

JOE HURTIG is on a tour of inspection of the Hurtig and Seamon houses. They will shortly open another house in Toledo, O.

THE MILLION DOLLAR DOLLS will fill an extra week at the Columbia, Chicago, closing the season there May 22.

ROBERT MANCHESTER, of Painesville, O., was in New York last week.

FRANK WARD, who left the Gayety Girls last week, played the Riverside Theatre, the last half, and more than made good. He received a route immediately upon showing his act.

LEO STEVENS is making plans to open over the U. B. O. route until his new show opens.

JOE ENNIS, agent of the Casino, Phila., is up on a visit to Abe Miers. Ennis was royally welcomed back on Broadway, and will be missed when he returns to the theatre.

TENT SHOW MANAGERS

AND OTHER AMUSEMENT ENTERPRISES

We want to call your attention right now at the beginning of the season to our prices for printing. We carry no shelf-worn stock paper. We make every job to order from your copy and cuts, or our stock cuts can be used. We give full count. Our service is very prompt. Our shipping facilities are good. Union label on all work. Our terms are cash with order. No shipments made C. O. D. Do not ask it.

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10,000 9x24 two sides	15.00
10,000 14x21, 4pp., each page 10½x14	18.50
10,000 10½x28, two sides	18.50

Write for prices on book paper heralds.

TO-NIGHT BILLS

30,000 4x12 to-nights, 1 side, 6 changes, no casts	12.00
30,000 4x12 to-nights, with cast and synopsis	13.50
30,000 4x12 to-nights, printed both sides	15.00
30,000 3x8 to-nights, 6 changes, 1 side, no casts	10.50

HALF SHEETS

500 half sheets, from type, black on yellow	4.50
1,000 half sheets, black on yellow,	7.50
500 half sheets, from type, red or blue on white	6.00
1,000 half sheets, from type, red or blue on white	9.50
500 half sheets, from type, two colors	8.00
1,000 half sheets, from type, two colors	12.50

ONE SHEETS

500 one sheets, from type, black on yellow	7.00
1,000 one sheets, black on yellow	11.00
500 one sheets, from type, red or blue on white	8.00
1,000 one sheets, from type, red or blue on white	12.50
500 one sheets, from type, two colors	10.00
1,000 one sheets, from type, two colors	17.50

THREE SHEETS

100 three sheets, one color, $9.00; two colors	12.00
200 three sheets, one color $15.00; two colors	19.00
300 three sheets, one color $20.00; two colors	26.00
500 three sheets, one color $30.00; two colors	40.00

TACK AND WINDOW CARDS

500 11x14 tack cards, 4 ply blank, one color	5.00
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500 11x14 tack cards, 4 ply blank, two colors	7.50
1,000 11x14 tack cards, 4 ply blank, two colors	10.00
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500 14x22 tack cards, 4 ply blank, two colors	10.00
1,000 14x22 tack cards, two colors	15.00

LETTER HEADS AND ENVELOPES

500 letterheads, one color, bond paper, type	3.00
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500 letterheads, two colors, type	4.50
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FIRST CLASS ORCHESTRA
Desires Summer Engagement in Michigan. Features: Soloist Singing, Electrical Features, Electric Bells or Chimes. A. W. WENZ, Lansing, Mich.

BEN WELCH has captured a prize winner by signing up Lillian Traverse, former prima donna of Anderson's Gayety Co., San Francisco, as prima donna of his show for next season. This is Miss Traverse's first visit to the East, and it will be her first appearance in burlesque.

HARRY ROGERS, for years with Remick, is now producing acts, shows and tabloids in conjunction with Jack Pottsdam and Joe Hennman. He will probably do the producing for Jacobs & Jermon for next season.

FRED IRWIN went on last week to join Gus Hill's "Bringing up Father" company as manager.

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THE NEW YORK CITY THEATRES

CONTINUED ATTRACTIONS.

ASTOR—George M. Cohan and William Collier, in "Hello, Broadway," thirteenth week.
BELASCO—Frances Starr, in "Marie-Odile," ninth week.
CANDLER—"On Trial," thirty-second week
COMEDY—"The White Feather," seventh week.
CASINO—"Experience," twenty-second week; eleventh at this house.
CORT—"Under Cover," thirty-second week.
COHAN—"It Pays to Advertise," twenty-ninth week.
EMPIRE—Ethel Barrymore, in "The Shadow," ninth and last week.
ELTINGE—"The Song of Songs," fifteenth week.
FORTY-FOURTH STREET—Emma Trentini and Clifton Crawford, in "The Peasant Girl," fourth week.
FORTY-EIGHTH STREET—"The Law of the Land," with Julia Dean, twenty-seventh week.
FULTON—"Twin Beds," thirty-second week.
GAIETY—Ruth Chatterton, in "Daddy Long-Legs," twenty-sixth week.
GLOBE—Montgomery and Stone, in "Chin-Chin," twenty-third week.
HUDSON—Douglas Fairbanks, in "The Show Shop," thirteenth week.
HARRIS—Margaret Illington, in "The Lie," fourteenth week.
KNICKERBOCKER—"Fads and Fancies," third week.
LONGACRE—"Inside the Lines," sixth week.
LITTLE—"A Pair of Silk Stockings," twenty-third week.
LYRIC—"The Only Girl," twenty-first week; nineteenth at this house.
LYCEUM—Elsie Ferguson, in "Outcast," twenty-first week.
MAXINE ELLIOTT'S—Phyllis Neilson-Terry, in "The Adventures of Lady Ursula," fourth and last week.
NEW AMSTERDAM—"Watch Your Step," with Mr. and Mrs. Vernon Castle and Frank Tinney, sixteenth week.
PUNCH AND JUDY—"The Clever Ones," ninth week.
PLAYHOUSE—"Sinners," twelfth week.
PARK—"Polygamy," seventeenth week; thirteenth at this house; preceded by "The Dickey Bird," fifth week.
REPUBLIC—John Barrymore and Jane Grey, in "Kick In," twenty-third and last week; nineteenth at this house.
SHUBERT—"To-Night's the Night," fourteenth and last week.
WINTER GARDEN—"Maid In America," sixth week.
WALLACK'S—Lillian McCarthy and Granville Barker, in "Androcles and the Lion" and "The Man Who Married a Dumb Wife" (first three days), ninth week; "A Midsummer Night's Dream" (last three days of week), sixth week.

PROCTOR'S FIFTH AVE.

(WM. H. QUAID, MGR.)

"A Child of the Prairie," a two reel Selig drama, opened the show 10.

Walter Hale and Banjo Maids, fourteen minutes, is a very pretty and neat musical act. The four women and one man entertain in an artistic manner. The harp player is very good. "The Evolution of the Banjo" is a good idea and the slides are interesting. The "Long Way from Home" number is pretty. They closed with a medley of popular songs. Three bows.

Evans and Wilson, eighteen minutes, in one. The act should be cut down about six minutes. The material is good and is well presented. The woman makes entrance in a baby carriage. Songs: "Back to Carolina," "I Want a Husband" and "What Would I Do Without You?" Three bows.

The Five Mocklea, two girls and three men, have an entertaining Scotch act. The bagpipe playing and the dancing is excellent. Singing is good. The sword dance by man and woman is clever. The "Roaming in the Gloaming" number is good. The medley of Harry Lauder's songs pleased. "It's a Long Way to Tipperary" sounded very inspiring on the bagpipes. Four bows and encore.

Murry Livingston and company, twenty-two minutes, in three. This act could play on any bill and be a hit. (New Acts.)

Van Bros.' comedy is plentiful. The patter and cross-fire lines are delivered with a punch. The eccentric boob and the straight are both good actors. The zither and the saxophones were played well. An act that will go on any bill. Three bows.

Fletcher Norton and Maud Earl have one of the prettiest and most refined acts. A good looking couple and their graceful dancing is presented in a little different style. They sang "Just a Little Bit," "Tango Girl," a beautiful number: a coster song, "Oh Love," and closed with a specially written number. The girl makes entrances from frame in back of curtain. The costumes are beautiful. They closed with a medley of all the up-to-date dances. Eight bows.

Marie Fenton, fourteen minutes, in one, makes a pretty single. She possesses looks, voice and personality, and knows how to put a song over. She was a big hit. She wears four beautiful gowns. She sang "Rufus Rastus' Ragtime Band," "She's Fishing All the Time," "Love Me or Leave Me Alone," "The Ford Rambled Along" and "I'm Going Back to the Farm." Seven bows and an encore.

Hobbin's elephants, eight minutes, full stage. Hobbin's two elephants are exceptionally well trained and present a most interesting act. It is an excellent act and received four bows.

The second episode of the "Black Box" closed the show. *Myles.*

Proctor's Fifty-eighth Street (John Buck, mgr.)—Bill for March 22-24: Pollard, Mack, Albright and Mack, Paul Warren and company, Dunn and Stevens, Morris Golden and "Sweetie," Minna Phillips and company, Ed. Gray and Whirling Azeelas. For 25-28: Wilfred Du Bois, Vera Hall, Julie Ring and company, Reidy and Currier, Jack Symonds, Al. Lewis and company, Desmond Sisters, and the Two Carlos.

Hurtig & Seamon's (Louis Hurtig, mgr.)—*Dreamland Burlesquers* this week.

Proctor's Twenty-third Street (Wm. A. Matthews, mgr.)—Bill March 22-24: Wilfred Du Bois, Lyons and Cullum, Delaur Trio, Warren and Brockway, Julie Ring and company, Boothby and Everdeen, and "Sierra Sunbeams." For 25-28: Leon Hegyi, Mabel Best, Seven Mischief Makers, Mack, Albright and Mack, "Musical Chef," and Harry Cutler.

Keith's Bronx (C. Robins mgr.)—The Stock company is turning them away here.

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RIVERSIDE.

(LOUIS COHEN, MGR.)

Reviewed Thursday Evening, March 18.

As usual, there was a big crowd at the Riverside to witness the bill of the last half. The big hit of the bill was made by the Six American Beauties.

Frank Ward, ten minutes, in one. This single comes direct from burlesque and made good. He has a very neat and refined act and makes a good appearance. His work with the dancing dolls was very clever. He sang Sam Bernard's "I've Got a Feeling," and imitated Bert Williams in the pantomime poker game, and was well liked. His dancing is good. Three bows.

Morris and Hensly, twelve minutes, in three. The team has a very good vehicle. There are some clever lines and the comedy is there. The man has a pleasing voice. The woman supplied most of the comedy. They sang "House Upon the Hill," "Somebody Knows" and "Susie White." They were well liked. Four bows.

"Fixing the Furnace," a Vitagraph comedy, was amusing.

Weber and Elliot, fourteen minutes, in one. Straight comes out and announces that his partner could not be ready in time. Hebrew from the audience desires his money back or to go on the stage. He chooses the latter and then they act. The boys are good and the Hebrew is legitimately funny. There is plenty of good comedy in the act and it is put across in a first class manner. They sang "When the Time Comes to Go," "Just a Little Bit of Green" and "Isador, You Must Be Leaving." Four bows.

Cobelus and Desmond, twelve minutes, in one. The act was a riot in the evening. They are a clever pair and their acrobatic dancing is remarkable. They have pleasing voices and put their songs across, but depend on their dancing to make them a hit. Five bows.

Six American Beauties, eighteen minutes, special setting, in three. Clinton and Rooney are featured with the girl act. Julia Rooney is a clever girl and can sing and dance. Clinton makes a good appearance and has a nice voice, but his attempted effeminate manners spoil his performance. While Miss Rooney was wearing evening dress, during the "Cold, Cold Winter" song, he had on street clothes. It looked badly. Miss Rooney should omit the moving picture during the middle of the act. The girls are all good looking and all have nice costumes. The act needs more comedy. They sang "Virginia Lee," "At the Ball," "My Little Baby," "My Irish Rose" and "I'm Glad My Wife's in Europe." Miss Rooney's imitation of her brother Pat was excellent. The act took six bows.

Kullervo Brothers, eight minutes, full stage. The team are very good head to head balancers. They have an interesting turn and should have no trouble in being booked. The feature trick of climbing stairs on his head is good. Three bows.

The feature picture for the last half was Marie Dressler and Charles Chaplin, in "Tillie's Punctured Romance." It was very funny. *Myles.*

"TAKING CHANCES."

Thirty-ninth Street (Messrs. Shubert, mgrs.)—*Taking Chances*, a comedy in three acts by Paul Frank and Siegfried Geyer. Translated from the German by Benrimo and Morgan. Produced by the Messrs. Shubert on Wednesday night, March 17, with this cast:

M. Van Ryck	John Hamilton
M. Sabaroff	Wilton Ross
M. Pascal	Lionel Bevans
M. Clement	Barnett Parker
Mme. Duval	Winifred Harris
Mme. Reveille	Viola Roach
Mme. Fournier	Lucille Blair
Mme. Llorec	Marlena Bornefeld
Mme. Lebisne	Louise Conti
Lucy Gallon	Carlotta Monterey
M. Armand	Alexander Herbert
M. Reveille	Elwyn Eaton
M. Ardenne	Harry J. Ashford
Marielle Blondeau	Ivy Troutman
M. Dubois	Carl Freybe
Pierre	Robert Vivian
Count de Lastra	Lou Tellegen
M. Henri Blondeau	Dodson Mitchell
Footmon	Phil M. Sheridan
Jeanette	Almee Dalmores
Victor	Walter Plinge

Guests at Party.

SYNOPSIS.

ACT I.—Garden of the Blondeau Mansion, Nice. Evening. ACT II.—The Apartment of Madame Blondeau. Ten Minutes Later. ACT III.—The Count's Apartment at the Hotel de Paris, Nice. Ten Hours Later.

Staged under the Direction of
Harry Benrimo.

Lou Tellegen, who first attracted attention as leading man during Sarah Bernhardt's last American tour, appeared as a Shubert star on the above date in "Taking Chances," which was recently known as "A Charming Fellow."

It is a difficult thing to classify "Taking Chances." Its first act is comedy, its second force, and its last a blend of comedy and drama. It is true that it borders dangerously at times upon the *risque*, but never does it become vulgar. It has its thrilling moments, but it is for the greater part full of laughs. It is safe to say that it will afford one an enjoyable evening at the theatre.

A fascinating chap calling himself the Count de Lastra presents a letter of introduction to M. Blondeau, Minister of Police at Nice. The official invites him to his wife's garden party. After the party the local bank is robbed and the Minister is called to investigate. During his absence the Count enters the bedroom of the Minister's wife and, after she had gotten over her fear, he relates to her his career of crime, although the hour is very late. In the morning the Count is arrested at his hotel by the Minister as the bank thief. The prisoner confesses his guilt, but dares the official to arrest him, for in doing so the public will learn that he spent several hours in the bedroom of the Minister's wife. Not only is the police official compelled to let the Count go, but the latter under a feeble protest, writes a letter of introduction for the Count to present to the Minister of Police in a neighboring town, and permit the Count to play the game all over again.

Lou Tellegen, of course, played the role of the Count with charm, polish and authority. In his lovemaking scenes he was most eloquent. He has a striking and interesting personality. The role is his first attempt at farce, and he succeeded admirably. His accent is less pronounced than ever.

Ivy Troutman has the role of the Minister's wife, and it is for the most part a comedy one. Miss Troutman gave a highly satisfactory performance and won several curtain calls. Her stage work for the past few years has been on more serious lines.

Dodson Mitchell gave a splendid performance as the unfortunate Minister of Police, and Aimee Dalmores, a former Winter Garden show girl, made her dramatic debut as a maid in this piece. The role is an important one, and Miss Dalmores played it acceptably. Another good bit was furnished by Carlotta Monterey, as Lucy Gallon. The rest have nothing more than a few lines to speak.

The production is a handsome one. The second act, showing the bedroom of Mme. Blondeau, was a beautiful stage picture. *Kelcey.*

SAXE'S 116th STREET.

(M. H. SAXE, MGR.)

The Hackett-Morgan Stock Company's weekly offerings are again looked upon as a feature here, the company changing its piece weekly. "Krousemeyer's Troubles," March 15-20, proved a fast, breezy little farce of forty-three minutes, in the closing spot on the program.

"Bud" (Gertrude Morgan), doing "boy," and Jennie (Ruth Mitchell), looking plumply well in short skirts as Jennie, Bud's "side-kick in pranks," were the main latter half of the comedy's title, representing the cause of "Krouse's" troubles. Miss Morgan is one of those dainty, full of "pep" little bodies whose speaking of lines, both in parts and songs, rings clear and true. Her "Cherry Tree" song was put over in gem style.

Ruth Mitchell made as mischievous and sweet a looking kiddie as Fred Hackett's comedy intended, and aided much in completing the fun to the "Troubles," while her song, "Dublin Bay," alone, and her dancing bit with Frankie James and "Eddie" Morris rounded hers out a good part.

Fred Hackett's German role was capably done.

Clifton Lyons, the dapper juvenile of the H.-M. Co., had rather a "vacation" part in this offering, but did not miss getting his applause. The patrons missed his not having a song. Joe Lyonell, whose tramp characterization was a capable as well as a big part, for the fun of it all. This boy appears in character work regularly.

Another part lacking much to do was that of Charlotte Taylor, though what there was to be derived from the role of mother of the devil, Bud, she accomplished nicely, and looked good.

Frankie James was a maid, and sang a double number with "Eddie" Morris, for "If I Was a Bee and You Were a Big, Red Rose," followed by the trio dance, joined by Ruth Mitchell, while she also led the finale number, "American Rag."

Eddie Morris "fell in right" with his audience immediately in an effeminate bookseller's part, and Sollie Kutner made a comic success of a part that might have been overlooked in other hands. The human cigar Indian, the flypaper bit and some slapstick work between Hackett, Morgan, Mitchell, Kutner and Lyons were strong laugh situations.

The vaudeville end of the show 18-20:

Denny and Boyle have a rathskeller turn, one working at piano, that stands on a footing with the good small time ones like them, and they scored very big here with a repertoire of single and double songs.

The Bruce Comedy Four, looking for the world like a quartette that has worked elsewhere under another title, sang and got a slapstick brand of comedy from the cross-tongued Charlie Chaplin and tragedian comedians of the act, in No. 3 spot, to land them a safe and dry hit at finish.

Arthur Huston's jungle act of props for comedy, assisted by a little juggling, some monkeys and perched parrots, with Huston made up as Ted Roosevelt, did well, but needs entire reconstruction to bring it up to what it used to get him.

Prince Ishmuel, a Hindoo magician and illusionist, opened the show with some puzzling tricks of old type, five wriggly dancing harem girls, and two male assistants in foreign garb. The Prince is doing the threading of a dozen or more needles in his mouth, and another of passing a rod between his hands, with the thumbs "securely" tied. He also has a trunk and box-room trick to bring his harem "on" for dances. The dance numbers are poorly produced, although the girls show a "want to" spirit and look well in two changes of showy x-ray pantaloon outfits.

Zinka Panna and her concertino, a stringed instrument and two dancing "purps," to close, slide by nicely in No. 2 position, and the snapping of one of the strings of the large musical piece had proper effect.

Helen Juliette, fresh from Hugo Jansen's "Fashion Shop" turn, was No. 5 on the bill, and sang "Fatima Brown," "Bird of Paradise" and "She Keeps On Fishing." Have caught her working in better form than last Thursday afternoon's show, and showing more class in her wardrobe, an ankle-length white one being all this "peppery" girl put to work here. The crowd liked all she did, but they'd have gone further if they had seen her doing what she's capable of. *Tod.*

Palace (Elmer F. Rogers, mgr.)—The program presented this week included: Mrs. Leslie Carter, in "Zaza;" Grace La Rue, in a singing specialty; Lunette Sisters, Charlie Howard and company, Paul Dickey and company, Swor Mack, Robert Everest's Novelty Circus, Arthur Friedholm, McMahon, Diamond and Chaplow, and the Hearst-Selig Weekly.

American (Charles Potsdam, mgr.)—Bill for March 22-24 includes: Murray's dogs, Cross and Francis, Black and White, Murray K. Hill, Wm. Lampe and company, Townsend and Murray, Six Banjo Fiends, Carson and Willard, and Maestro.

Hammerstein's (Loney Haskell, mgr.)—Bill week of March 22: Harry and Burt Morrisey, the Three Vagrants, Mr. and Mrs. Jack McGreevy, Murphy and Lawrence, Claudius and Scarlet, Cecil Cunningham, the Cansinos, Hearn and Ely, Lillian Lorraine, Comfort and King, and Charles Zimmerman.

Colonial (Wm. Wood, mgr.)—Bill March 22-27: Gertrude Hoffmann and company, Hermine Shone and company, Dunnlone and Stewart, Marion Weeks, Leo Beers, Eddie Carr and company, Elliott and Mullen, and Queenie Dunedin.

Standard (Harry L. Cort, mgr.)—Margaret Anglin is appearing in "Lady Windermere's Fan." She changes the bill to "As You Like It" on Saturday matinee, but returns to "The Fan" in the evening. Next week, "The Trail of the Lonesome Pine."

Bronx Opera House (Maurice Silverman, acting mgr.)—Raymond Hitchcock, in "The Beauty Shop," is this week's attraction. Next week, "The Bird of Paradise."

Keith's Alhambra (Percy Young, mgr.)—Bill this week: Helen Ware and company, Belle Baker, "Neptune's Garden," Jessie Heather, assisted by Henry Marshall, "Eloping," Stewart and Donahue, Eddie Carr and company, Ed. Marshall, and Meynkon Sisters.

Keith's Royal (C. C. Egan, mgr.)—This week's bill: Lillian Shaw, Taddie Cliff, The Misses Campbell, Long Tack Sam company, Bert Leslie and company, Beaumont and Arnold, Five Statues, and Louis Stone.

Miner's Bronx (E. C. Miner, mgr.)—Business is good here. For this week, "The Girls from Happyland."

Hurtig & Seamon's (Louis Hurtig, mgr.)—This week, "Dreamland Burlesquers."

West End (Bonstelle & Harrison, mgrs.)—Good houses. The stock offer "The Misleading Lady" this week.

Proctor's One Hundred and Twenty-fifth Street (Grant Lafferty, mgr.)—Bill 22-24: Minna Phillips and company, Louis Stepps Trio, Dunn and Stevens, Three Livingstons, Mabel Best, Al. Lewis, Reidy and Currier, Desmond Sisters, Musical Shelf, Dna Vanfield, "Black Sheep," Azella Fontaine, and others.

Proctor's One Hundred and Twenty-fifth Street (Grant Lafferty, mgr.)—Bill March 22-24: Azelia, Fontaine, Desmond Sisters, Hal Merrill, "Black Sheep," May Melville, Reidy and Currier, "Musical Chef," Al. Lewis company, and Dave Vanfield. For 25-28: Pollard, Louise Ferrara, Delaur Trio, Pearl Lloyd, Doris Hardy and company, Ed. Gray, "Sierra Sunbeams," Harry and Burt, Gordon, and Leroy and Lane.

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THEATRES PRESENTING SPECIAL FEATURE FILMS.

BROADWAY—This week, "Gretna Green."
EIGHTY-FIRST STREET—Last half of week, "A Gentleman of Leisure."
HIPPODROME—"The Heart of Maryland," indefinite.
LIBERTY—"The Birth of a Nation," indefinite.
PRINCESS—"Through Central Africa," indefinite.
STRAND—"Are You a Mason?" this week.
VITAGRAPH—"The Juggernaut" and "Lifting the Ban of Coventry," indefinite.
WEBER'S—Sir Douglas Mawson's picture of the Antarctic Regions, indefinite.

Brooklyn, N. Y.—Academy (F. O. Edsall, mgr.) concerts, musical entertainments, lectures, etc. E. M. Newman travel talks every Wednesday. Metropolitan Opera Co. March 30, John McCormack, Easter Sunday, April 4; Coast to Coast Central Africa pictures 8.

MONTAUK (Edward Trail, mgr.) will re-open March 29, with Raymond Hitchcock, in "The Beauty Shop."

BROADWAY (Herbert Ascher, mgr.)—Robert Hilliard, in "The Argyle Case," this week. "Kick In" is billed for Holy Week attraction.

MAJESTIC (J. H. Pierce, mgr.)—Lew Fields' "Hanky Panky" this week. "Mutt and Jeff in Mexico" next week. "A Pair of Sixes" week of April 5.

DE KALB (I. Fluegelman, mgr.)—"It's a Long Way to Tipperary" this week. "Hanky Panky" next week.

GRAND (William Tiernan, mgr.)—"The Trail of the Lonesome Pine" this week. The new Grand Opera House Players will present "Little Women" week of 29.

GAYETY (William Woolfolk, mgr.)—Taxi Girls this week.

STAR (M. J. Joyce, mgr.)—Rector Girls this week.

EMPIRE (J. H. Curtin, mgr.)—Ben Welch Show this week. Bowery Burlesquers week of 29.

CASINO (Charles Daniels, mgr.)—Roseland Girls this week. Rosey Posey Girls week of 29.

ORPHEUM (Frank A. Girard, mgr.)—Bill week of 22: El Rey Sisters, Holger Bros., Caradini's animals, Ernest Ball, John and Winnie Hennings, Homer Miles and company, Harry and Eva Puck, Dunbar's Bell Ringers, Hickey Bros., White and Jason, Nat M. Wills, and Bert Wheeler and company.

BUSHWICK (Benedict Blatt, mgr.)—Bill week of 22: Henrietta Crosman and company, Chip and Marble, La Milo, Al. Herman, Tony and Norman, [illegible] Hayward, Stafford and company, Marie Dorr, Ford and Hewitt, and Cooper and Smith.

PROSPECT (Wm. Masaud, mgr.)—Bill week of 22: Willie Ritchie and company, Clara Morton, Mrs. Eva Fay, Dainty Marie, Stuart Barnes, Annapolis Boys, Harry Fern and company, Wm. Pruitt, Bradley and Norris.

CRESCENT (Edw. F. Reilly, mgr.)—The Crescent Stock Co. present "Rebecca of Sunnybrook Farm" this week. "The Vampire" next week.

GOTHAM (Pauline Boyle, mgr.)—The Gotham Players present "Nearly Married" this week. "Fine Feathers" next week.

KEENEY'S, GREENPOINT, FLATBUSH, WARWICK, SHUBERT, COLUMBIA, COMEDY, OLYMPIC, FOLLY, FIFTH AVENUE, JONES, LIBERTY, BIJOU, HALSEY, BEDFORD, FULTON, vaudeville and pictures.

CUMBERLAND, DUFFIELD, LINDEN, MADISON, OXFORD, ROYAL, motion pictures only.

MME. EMMA CALVE, the great opera singer, will appear at B. F. Keith's Orpheum Theatre during week of March 29.

Deaths

FLORIS HAMNET (Frost), March 8.
ARCHIE McKENZIE, March 10.
FRANK SMITH, March 11.
GEORGE HARRIS, March 16.
GLADYS MONTAGUE, March 18.
HARRY [illegible], March 12.
MRS. CLARENCE KOLB, March 5.
PRINCESS TURKAIT, March 18.
EUGENE BEAUHARNAIS COOK, March 10.

WATERS BURNED OUT.

Tom Waters lost his entire show, including personal wardrobe, also his wife's, when the Dugan Theatre, Myersdale, Pa., was destroyed by fire, March 18.

◆

FIELDS AND HANSON, the veteran blackface comedy musical team, arrived in Chicago March 8, and immediately secured bookings from the U. B. O. and W. V. M. A. This was their first appearance in Chicago in eight years. They opened at the Lincoln Hipp., March 11, going to Grand Rapids, Mich., for week of 15, after which they will return to Chicago. Harvey L. Hanson was the guest of Geo. Donnell, Mack Green and Ralph Lee, while in the city.

KATHERYN McCONNELL, formerly of Sisters McConnell, is now doing a single which seems very acceptable, and thus far she has not lost a week. She is at the Orpheum Theatre, Milwaukee, Wis., week of March 14.

NEW VAUDEVILLE ACTS AND REAPPEARANCES

Murray Livingston and Co. (Sketch).

22 MIN., IN THREE, SPECIAL SET.

Fifth Avenue Theatre. Dan Clayton has written a sure fire hit in the sketch "The [illegible]" remarkably played by Murray Livingston and company. The sketch has much heart interest and is sprinkled with good comedy. The company could hardly be better.

Murray Livingston made a fine character of the Italian father. He is a clever actor. The man called "Sunny Jim" is excellent. The third man Mr. Chester is good and the daughter showed talent.

The act would be a feature on any bill.

The story: An Italian, a poor sculptor, sends his daughter to a seminary to make a real lady out of her, and deprives himself from the joys of life. The helper writes the daughter and tells her that the father is rich and is living in a mansion on Fifth Avenue, thinking that it will relieve her mind as to her father's financial condition. The father has not enough money to perfect a patent that will make him a rich man, when a stranger appears on the scene and loans him enough money. He also has a letter to the father telling him that the daughter will be home that day. Father makes arrangements and daughter arrives, of course surprised at her surroundings, but she makes the best of them. Father is proud of her and in course of conversation tells her to keep away from neighbor's girl because she is bad. The helper is about to carry in girl's grip to her room when it drops and baby's clothes fall out. Father suspects and calls her to him. She refuses to say anything and he threatens to kill her, when the stranger comes in and says that they were legally married a year before. Happy ending and exit. The act received six curtain calls. *Myles.*

Morse and Fields (Songs).

12 MIN., ONE.

Harlem O. H. (March 18)—Ted Morse, the widely known and popular song composer, and Arthur Fields, of the ex-team of Weston, Fields and Carroll, and Weston and Fields, and lastly in vaudeville with Al. [illegible], were a great big success with their piano and song turn here above date, evening show.

They had No. 5 spot, and the license to all the applause that greeted their repertoire of numbers. Among the numbers used were "How Ireland Got Its Name," "Good-Bye I'm Going Back Home," which scored a big hit, "George Washington," and a medley played by Morse that took in such old favorites of his as "Bobbing Up and Down," "Dear Old Girl," "Alo Hala" and "Blue Bell," the second and last being sung (off stage) by Fields. Continuing Fields sang "Doodle Dee" and had the audience working with him for it. Ted Morse accompanied all numbers, while Fields was in excellent voice here. *Tod.*

Fitzgerald and Ashton (Songs).

11 MIN., ONE.

Harlem O. H. (March 18)—Following two other recognized male duos of songsters, on this bill, Mabel Fitzgerald and George Ashton were a small riot with every number they used, and that took in five. Miss Fitzgerald is one of those eccentric singing comediennes with personality sticking out all over her, while she's an expert in putting over most any sort of a song. Mr. Ashton accompanied all the numbers, except a clever rube double using "He's a Devil." It went very big. For an encore, Miss Fitzgerald wound up the wee riot with "The Boy Who Stuttered and the Girl Who Lisped." There is an equal a sprinkling of comedy injected throughout the turn by the woman's lankness with a band of ribbon about her head of short but "nonchalant" hair, as there is melody in the turn. The big time houses should be just as easy for them as the H. O. H. for getting over. *Tod.*

Mack, Albright and Mack (Songs).

10 MIN., ONE.

Harlem O. H. (March 18)—A three man singing turn, with the two Macks doing straight, and the middle member Hebrew Comedian, clean shaven. Work hard in all numbers, but the talk for comedy needs bolstering up even for the three a days. Largest lad has the best voice (basso) and more showmanship about him than the rest. Their "dramatic" encore number is too old to expect much for it. "Chinatown" is the number that landed best here. *Tod.*

MOSE OPPENHEIMER DEAD.

CHICAGO, Ill., March 20.—The death of Mose Oppenheimer at Spokane, Wash., which occurred Thursday morning after trouble with his appendix, which required an operation, is very important to vaudeville, as he was a leading factor in the Loew Western circuit and rumor has it that Western stockholders were held in line through his influence. For the past ten years, he has been associated with John Considine in theatrical matters. He was forty-five years old and is survived by a widow and son.

At the recent meeting of the stockholders of the Loew Western circuit, a bond issue of $500,000 was decided upon to assist the Marcus Loew circuit in the present crisis. It was planned to sell these bonds among the various stockholders of the circuit. Mr Oppenheimer's death might possibly interfere with this project.

MOTION PICTURE DEPARTMENT

HARRY ENNIS, MOTION PICTURE EDITOR.

LICHTMAN GEN. MGR. SELECT AGENCY---"HEARTS IN EXILE" TO HAVE REAL COLOR—RICHARD CARLE HAS "CAMERA FRIGHT"---BILLY REEVES IN PICTURES---FRANK STITES, AVIATOR, KILLED---B. C. WHITNEY SUES UNIVERSAL---SWAAB VERDICT REVERSED IN PHILA.---PHILA. EXHIBITORS TO PETITION FOR CENSOR'S REMOVAL---MICHIGAN'S FOUR FILM BILLS.

LICHTMAN, GEN. MGR. SELECT.

One of the most important announcements of the week is contained in the fact that Al. Lichtman, one of the best known feature authorities in the country, has been engaged by the Select Film Booking Agency, which last week began active operations, as general manager.

Mr. Lichtman was formerly sales manager of the Famous Players Film Co., having acted in that capacity from the inception of that concern until last Fall, when he severed his long connections with the Famous Players in order to organize the Alco Film Corporation.

During his association with the Famous Players Film Co., Mr. Lichtman became popularly known throughout the country as one of the ablest and most enterprising film men in the world. One of the pioneers in the feature branch of the business, and familiar with every varying phase of feature distribution and exploitation, he is, by natural aptitude and experience, peculiarly adapted to advance the financial and artistic success of the stupendous feature photo-productions to be distributed through the Select Film Booking Agency.

As announced recently, the Select Agency was organized for the purpose of booking a series of gigantic photoplays to a circuit of theatres selected according to their relative importance in their territories, and equipped to present pretentious feature film offerings for indefinite runs. This organized effort to adopt for the screen the methods in vogue in the theatrical business marks a new era in the distribution of motion pictures. The first subject to be booked through the Select is the Famous Players Film Co.'s superb photo-spectacle of Hall Caine's immortal novel and play, "The Eternal City," with Pauline Frederick.

In order to offer feature producers an incentive for the creation of unusually elaborate photoplays, for the profitable booking of which there has heretofore been no adequate means, the Select Film Booking Agency will perfect a complete organization, including competent staffs of operators, electricians, scenic artists, press agents, advance men, stage managers and carpenters, and the various other factors necessary in the operation of a fully equipped theatrical organization. This systematic force will be so conducted that it can be placed at the instant service of producers of such features as can be booked on their individual merits as regular attractions.

"The Eternal City" is now entering its fourth week of capacity business at the Chestnut Street Opera House, Philadelphia, and bookings on this greatest production of the Famous Players Film Co. are now being arranged for Chicago, Detroit and other important cities throughout the country.

"HEARTS IN EXILE" REALISTIC.

In order to get local color for the big World Film photoplay production, "Hearts in Exile," which James Young is putting on with Clara Kimball Young in the stellar role, Edwin L. Hollywood, Mr. Young's assistant, used the greatest care and ingenuity.

It was Mr. Young's desire to get real Russians rather than those of the "make-believe" sort, so instead of procuring regular extra people, Mr. Hollywood conceived the idea of scouring the East side of New York to get the special types needed for the picture. The result was amazing; the anarchists and peasants were the real thing, and unmistakable.

The same care was used in every other detail of the picture. For the Russian priests ordinary "faked-up" costumes would not do. The World Film motto is "the real thing." Accordingly Mr. Hollywood again set out on his journey, this time visiting the Russian-Greek Catholic Church in Ninety-seventh Street, New York City. He explained to the priests what he wanted, and they, taking great interest in the picture, fitted out Mr. Hollywood with a whole equipment of robes, ikons, and last, but not least, a portrait of the Czar, which had been specially sent over from Russia for the New York church.

CARLE HAS CAMERA TROUBLES.

That the terrors of the "first night" have nothing on horrors of a debut before the motion picture camera was the opinion expressed by Richard Carle, the well known comedian, following his initial appearance in the World Comedy Stars Film Corporation pictures.

"Things ran smoothly," relates the star, "until it came around to my first entrance. All my life I have been used to dashing blithely out on a lighted stage and being greeted by a more or less enthusiastic audience. My cue came and I entered. Such an entrance it was! There stood a few men in shirt sleeves, coldly writing things on pieces of paper and calculating distances as if they were a party of engineers. The broad daylight was streaming in through the glass roof of the studio, and seated on a 'prop' bench in back of the camera were several of the other members of the company, all in their make-ups. Now, if you have been used to something as entirely different from this as the Sahara Desert is from the Pacific Ocean, you might easily be pardoned for sort of gripping things about you and losing your poise. Well, I went through that first scene with the eyes of everyone of those people out there in front boring right through me. When the scene closed at last I sank down exhausted, feeling much worse than after the most gruelling 'first night' I have ever experienced."

BILLY REEVES IN PICTURES.

Billy Reeves, widely known as "the original drunk," and one of the funniest comedy acrobats and pantomimists in the country, has joined the Lubin Company, and is to be featured in a series of popular comedies, under the direction of Arthur D. Hotaling, at the Lubin Southern studio, in Jacksonville, Fla. The Southern studio has been undergoing extensive repairs and improvements during the past few weeks, but will be re-opened next week. While the repairs were being made Hotaling came to the Philadelphia studio and made two comedies, with Reeves as the star. When Reeves came to America several years ago he made the entire country laugh with his eccentric tumbling as a drunk in "A Night In An English Music Hall," and he will long be remembered for the famous boxing match he had with Harry Watson in "The Follies of 1908." In the company that has gone South with Reeves are: Billy Potter, Charles Griffiths, Johnnie Doyle, Mary Hartwell, Amy Forrest and Amy Webb. A number of other well known comedians will join Hotaling's company later.

FRANK STITES, AVIATOR, KILLED.

Frank Stites, the aviator, was killed March 10, at Universal City, Hollywood, Cal., which is situated near the city of Los Angeles. Stites met his unfortunate death while making an exhibition flight during the exercises held in celebration of the Universal Film Co.'s official opening of their Western manufacturing plant.

The air-man had risen to a height of three thousand feet, and according to a pre-arranged plan had dropped a bomb on another aeroplane. Descending to within two hundred feet of the ground Stites encountered an air pocket, caused, it is understood, by the explosion of the bomb and subsequent destruction of the second aeroplane. The disturbance in the air caused the overturning of Stites' machine, and when he found that it was impossible to regain his equilibrium the aviator, seemingly in fear of being crushed underneath the unmanagable aeroplane, jumped to the earth. Although the aeroplane was only fifty feet from the ground when Stites jumped, the aviator never recovered consciousness and died from concussion of the brain shortly after reaching the Universal concern's hospital, nearby the exhibition field. He was thirty years of age, and leaves a wife and three children.

B. C. WHITNEY SUES UNIVERSAL.

B. C. Whitney, the Detroit theatrical manager, is suing the Universal Film Mfg. Co., in the U. S. District Court, on the ground that the film concern produced and caused to be distributed last July, a motion picture play entitled "His Wife's Family," which Whitney claims is an infringement on a play controlled by himself and Bert St. John, called "My Wife's Family." The latter play, Whitney and St. John aver, they had copyrighted at Washington, May 22, 1912.

Hence the suit. John B. Stanchfield, counsel for the Universal, entered an answer that constitutes a general denial of the plaintiffs' allegations. Mortimer Fishel, the lawyer, is representing the interests of Messrs. B. C. Whitney and Bert St. John.

SWAAB VERDICT REVERSED.

The Supreme Court in Philadelphia last week handed down a decision ordering a reversion of a verdict of $24,424 obtained several months ago by Louis M. Swaab, who conducts a film exchange, against the Vitagraph Company. The case was appealed to the higher court from the Common Pleas Courts, where Swaab was successful in reversing a replevin suit, under which the Vitagraph Company confiscated a number of his films.

The court in its decision stated that Mr. Swaab failed to prove either a general or a special conspiracy of the members of the so-called motion picture film trust, and ordered the case sent back with instructions that Swaab should receive judgment for only nominal damages and costs. This decision, it is expected, will have an important bearing on the pending suit of the government to dissolve the alleged trust, as by the Supreme Court's finding there was no general or special conspiracy against Swaab and other dealers.

TO ASK PHILA. CENSOR'S REMOVAL.

The war between the motion picture house managers and State Censor J. Louis Breitinger continues merrily on in Philadelphia. All sorts of charges are being made, and the Exhibitors' League intends to petition the Governor to remove Breitinger for alleged malfeasance of office.

That there will soon be a legal determination of the contest was indicated on the 17th, when Judge Barrett, in the Quarter Sessions Court, allowed an appeal to Charles Segal, manager of the Hippodrome, who was fined $100 last week, charged with exhibiting a film alleged to have been uncensored. This case will ultimately find its way to the Supreme Court for a final decision, but in the meantime the Exhibitors' League will continue its efforts to have the censorship act repealed.

MICHIGAN'S FOUR FILM BILLS.

There is now pending in the State Legislature in Michigan, four bills relative to the motion picture industry. The most important of these pertaining to State censorship will come up for a public hearing in a few days. It is expected that exchange men, exhibitors, etc., throughout the State will attend.

Another bill, sponsored by Representative Demmerling, permits moving picture theatres to be operated below the street level, providing there are no obstructions near the principal entrance.

One of the really dangerous bills, should it become a law, authorizes the State fire marshal to make two inspections of movie houses yearly. The exhibitor would be required, under the provisions of this law, to pay a fee of $10 for each inspection.

The fourth bill provides for better ventilation and fire-escape provisions. It would be an excellent idea for all picture men throughout the State of Michigan to keep their attention focused on the activities of the Michigan State Legislature during the next few weeks.

LATEST IN FREAK LEGISLATION.

The very latest thing in the way of freak film legislation has been introduced in the New York State Legislature, at Albany. This measure would make it mandatory on the part of motion picture exhibitors, and also legitimate theatre managers and owners in the city of Rochester, N. Y., to provide separate seating accommodations in their houses for the sole use of women. It is left to the option of the female sex to choose the part of the house in which they desire to sit, however. If the ladies desire to sit with the gentlemen, all well and good, if not the manager, in case the bill becomes law, which is doubtful, must provide the necessary segregated space for their accommodation.

F. P. "TESS" AN ENDURING FEATURE.

To the constant speculation anent the material life of the average film production is contributed a comprehensive and practical demonstration of the long endurance of genuine screen successes by the fact that March 20 marks the release anniversary of the Famous Players Film Company's phenomenal triumph, "Tess of the Storm Country."

When this subject was released, just one year ago, it was accepted as one of the screen's greatest dramatic achievements, as well as Mary Pickford's foremost characterization. The fact that since its release it has been a consistently popular feature and, in constant demand by exhibitors throughout the world attests the belief that the life of the screen drama with genuine human appeal is unlimited.

In further corroboration of the soundness of the theory that the endurance of a film subject depends upon its merits rather than upon the methods by which it is booked, "Queen Elizabeth" and "The Prisoner of Zenda," the Famous Players first two releases, dating back to almost three years ago, are still excellent booking properties, and were recently on exhibition at several theatres in this city.

MARY PICKFORD WINS CONTEST.

F. P. STAR RECEIVES REMARKABLE PLURALITY.

Mary Pickford, the world's foremost motion picture star, has again proved her right to this supreme distinction by winning, with a tremendous and unprecedented majority, *The Ladies' World* Motion picture Popularity Contest, which has been conducted for the past few months, and the results of which were announced in the April number of that publication.

The enormous plurality of the Famous Players' idolized star over the other candidates enrolled in the contest, so impressed the editorial staff of *The Ladies' World*, that under the full page illustration of Mary Pickford, to which it devotes the cover page of the April issue, as a tribute to the emphatic choice of its readers, appears the line, "Mary Pickford, the Most Popular Girl in the World," and on the first editorial page of the magazine is printed one of the sincerest and most laudatory appreciations ever extended by a national publication to a stage or screen favorite.

Indeed, so unmistakable is the selection of Mary Pickford over the other contestants by the millions of readers of *The Ladies' World* that it surpasses a mere victory, and virtually approaches a personal conquest that prevents comparison with the popularity of any other actress ever known.

Excerpts from the editorial appreciation of *The Ladies' World* follow:

"Mary Pickford wins! Mary Pickford has been chosen as the world's most famous actress, both on the screen and on the stage! She has been chosen by hundreds of thousands of votes cast by her enthusiastic admirers—we almost said worshippers. • • •

"Never before has there been such a genuine and overwhelming tribute to the abilities and charm and personality of a young girl who, in the space of a few brief years, has risen to the topmost peak of her art. Not only in the United States is she known and loved, but in Canada, in war-stricken Europe, in far-off Australia and Africa, and in our neighboring republics to the South, she is acclaimed as the favorite star. Votes for her have come to us from all these places. • • •

"From the very start of the contest 'Little Mary' has been in the lead. Through the months that have passed since its beginning Miss Pickford has never been overtaken by anyone of the other charming actresses in the contest. Her supremacy has never been challenged by the other sterling actresses. Day after day, week after week, as the votes have been piling and heaping up around our busy desk, the word has been 'Mary Pickford leads.' It has been a most remarkable and extraordinary demonstration of popularity.

"If Miss Pickford had been in a contest including any less capable and lovely artistes, the result would not have been so surprising. But when one considers the character and abilities of the other contestants in the Big Six Contest, all popular motion picture stars, it is almost a proof that Miss Pickford is really in a sphere of photoplay supremacy held by herself alone."

The other candidates in the contest, in the order of their votes, were: Alice Joyce, Mary Fuller, Blanche Sweet, Clara Kimball Young and Norma Phillips. It is an amazing evidence of Miss Pickford's personal supremacy that she polled nearly half a million votes more than the next nearest contestant, her total vote being 1,147,550, with 702,500 as that of her most approximate opponent.

BIG "NAMES" FOR ROLFE PICTURES.

B. A. Rolfe, releasing through Metro Picture Corporation, announces the engagement of several prominent dramatic stars for appearance in forthcoming Rolfe-Metro productions.

Edith Wynne Mathison, who appeared for Charles Frohman in his production of "The Spy," in "The Blue Bird" and "The Piper" for Winthrop Ames, and who was recently chosen by the directors of the Fine Arts Theatre, Chicago, to appear in a special production of "Everyman," will appear in one of the May releases of the Rolfe organization.

Olive Wyndham, at one time playing leading roles opposite Kyrle Bellew, and later appearing in the original cast of "The Man from Home," in the role of Ethel Granger-Simpson; as Ann Lesler, in the original cast of "The Only Son;" Ruth Wilson, in the Fulton Theatre production of "Chains," and as Mary, in the famous production of "What Happened to Mary," has been cast by Mr. Rolfe for the leading role in George Gibbs' highly interesting play, "The Flaming Sword." A prominent male star will, in all probability, appear opposite Miss Wyndham. "The Flaming Sword" will be staged at Rolfe's Eastern studio, and will be released the latter part of April, on the Metro program.

S. Miller Kent, famous for his work in "Raffles," makes his first screen appearance on the Metro program in Rolfe's production of Clyde Fitch's "The Cowboy and the Lady," which, in contradiction to its title, is not a typical Western play. "The Cowboy and the Lady" will be released on the Metro program April 12. Helen Case, a prominent motion picture actress, plays the leading feminine part opposite Mr. Kent in "The Cowboy and the Lady."

Valli Valli, well remembered from her excellent work in "The Chocolate Soldier" and the Shubert-Gaites production of "The Purple Road," in which she was promoted to stardom, will make her screen debut on the Metro program early in April in Mrs. Fiske's former stage success, "The High Road." Jane Grey, now playing in "Kick-In," at the Republic Theatre, and without doubt one of the best known of the younger stage stars, will appear in the Rolfe-Metro production of "Fighting Bob," which will be seen late in May.

Orrin Johnson will make his second appearance on the Rolfe-Metro program in Sir Gilbert Parker's famous play of thrills and romance, "The Right of Way," which enjoyed wide vogue on the American stage a decade ago.

Mr. Rolfe recently engaged Oscar Apfel, Lois Weber and Phillip Smalley as directors, and these, in conjunction with J. W. Noble, who is responsible for the staging of such of the Rolfe pictures as have already been seen, makes it possible to stage and release two pictures a month, which is to be the policy of the Rolfe Company since the advent of the Metro organization.

Miss Weber is now at work on "The Right of Way," in which Orrin Johnson is to appear; Apfel is working with "Cora," in which Emily Stevens makes her appearance, and Jack Noble is singing "The Flaming Sword," with Olive Wyndham.

ITALA TO JOIN PROGRAM.

The rumor, circulated recently, that the Itala Film Co.'s features would in future be circulated through one of the prominent programs, was given credence by a statement issued by Harry R. Raver, who is in charge of Itala's American interests.

"It is true that negotiations have been pending for some time with a view to securing our films for a prominent chain of offices now being operated by one of the pioneers of the film industry in this country," said Mr. Raver. "The final details of the arrangement are still unfinished, however, but the name of our future connection will be given shortly. This will not involve "Cabiria" or subsequent spectacles of similar magnitude, but only our regular output of features. We have been approached by many concerns having chains of offices who were desirous of exploiting Itala features, but have considered favorably only the firm we are now concluding arrangements with, as we desire an affiliation assuring us permanency and prestige."

It will be remembered that Mr. Raver began selling State rights for Itala films in June, 1912, and has continued releasing features regularly ever since. Sixty-four subjects were issued, representing the sale of nearly seven million feet of positive film. Over $70,000 was paid the U. S. Government in duty alone on positive prints imported.

Mr. Raver will continue as the American representative of the Itala Company, of Torino, Italy, but will handle no films from his own office except the exploitation of "Cabiria" and similar spectacles.

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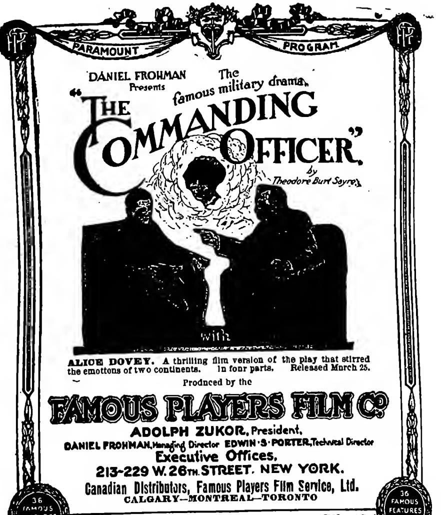
SUFFRAGISTS were stationed all over the city of Omaha, Neb., recently, selling tickets for the suffrage picture released through the World Film Corporation, "Your Girl and Mine," which was recently shown in the Omaha metropolis, at the American Theatre, for four days. The following women were on duty throughout the city selling tickets: Mesdames R. von Luttgen, C. F. Ryan, Sherman Felt, J. T. Holly, Thomas Brown, Edith Ward, Mesdames Howard Ritter, H. C. Miller, James Richardson, Walter Hildreth, C. V. Warfield, A. Anderson, I. Connor, C. W. Hayes, E. S. Rood, R. C. Sumney, J. W. Hellwig, W. H. Hatteroth, I. Stone, L. A. Sicere, Fannie Folsanbee, E. R. Morrow, F. J. Birss, C. S. Hartwick and George W. Covell.

THE Vitagraph Co. has purchased "The Scarlet Runner; or, The Twelve Adventures of Christopher Race," from C. N. and A. M. Williamson, the well known authors of "The Lightning Conductor" and other popular books. "The Scarlet Runner" will be released in weekly installments in the regular service of the General Film Company, in serial form. Each installment or adventure will comprise three parts, or reels. Those who are familiar with the writings of Messrs. Williamson can readily form conclusions as to the virility and intensity with which "The Scarlet Runner" will be studded, and the interest and enthusiasm they will create. Each adventure appears with more thrilling fervor and stronger dramatic action than its predecessor, working up to a tremendous and most satisfactory climax."

ANDERSON & ZIEGLER'S Lyceum, Columbus, O., will open as a motion picture theatre with "Satan Sanderson," the first release of the Metro Pictures Corporation. A magnificent stage setting, pipe organ and new projection equipment has been installed. Ten, fifteen and twenty-five cent admission prices prevail.

HOPP HADLEY,

Recently appointed publicity promutgator for United Film Service, Inc., knows the game from A to Z, and will undoubtedly add new laurels to his already large collection. Keep your eye on Samuel Hopkins Hadley..he's a real P. A.



PARAMOUNT PROGRAM

DANIEL FROHMAN Presents The famous military drama, "THE COMMANDING OFFICER," by Theodore Burt Sayre, with

ALICE DOVEY. A thrilling film version of the play that stirred the emotions of two continents. In four parts. Released March 25.

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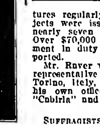

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L. HETZ, 302 E. 23d Street, N. Y. City

TIMELY PICTURE TOPICS.

BY HEX.

WILLIAM ELLIOTT.

"When We Were Twenty-One," the Famous Players Film Company's first release in April, which introduces the famous young actor-manager, William Elliott, to the motion picture public, not only possesses the distinction of presenting this popular star in his first film characterization, but includes a supporting cast which in itself is of stellar importance. Rarely has the cast of a feature film offering contained so many prominent Broadway players, one at least of whom—Charles Waldron—is a star in his own right, at present sharing the principal honors of the current dramatic success, "Daddy Long-Legs," with Ruth Chatterton. Other important stage artists who appear in support of Mr. Elliott are Marie Empress, who played an important role in "The Little Cafe;" Helen Lutrell, recently with "The Crinoline Girl;" Charles Coleman, who appeared in "The Adventure of Lady Ursula," with Phyllis Neilson-Terry, and George Backus, whose list of dramatic successes is too great to enumerate.

BERT ANGELES IN NEW YORK.

Bert Angeles has returned to New York after an absence of four months. The picture director has been out on the Coast producing "laughers" for the Kriterion Film Service, Inc.

Angeles who, in addition to having put over some excellent screen comics for the Vitagraph and other leading concerns, is one of the few motion picture directors who can and has produced musical shows as well as legitimate dramatic pieces for Broadway managers.

Bert claims that he has something big in the picture line up his sleeve, but prefers to wait awhile before he announces his new project.

We'll have to stick around then under the circumstances, until Angeles decides to remove his coat, in order to see what the mystical sleeve contains.

GADEN FOR "UNBROKEN ROAD."

Alexander Gaden, late star of the Universal Company, has been especially engaged by the Life Photo Film Corporation to appear with Mary Nash in "The Unbroken Road."

Besides Mary Nash and Alex Gaden, who is conceded by competent judges to be a screen artist of admitted ability, Edward Hoskam has secured an excellent cast for "The Unbroken Road," including Charles Graham, William Tooker and Joe Baker. The picture will be released in five reels.

H. Z. LEVINE LEAVES FOX.

Harold Z. Levine, until recently literary editor for the Fox Film Corporation, isn't any more. Mr. Goldfrap, in addition to looking after the advertising end, will handle publicity as well.

FRANK BEAL AN ECLAIRITE.

Frank Beal, a director whose experience in the photo-play producing dates back to the "early days" has joined the Eclair Company's forces at Los Angeles, Cal. He left New York last Friday and on his arrival on the coast will immediately commence the production of a series of features the Eclair Co. has had in preparation for some time past.

SILVER THREADS FOR SCREEN.

That sterling old ballad "Silver Threads Among the Gold," which has appeared in spoken dramatic form and in the guise of a vaudeville sketch, is being moulded into shape, presently, as a future screen offering under the direction of Pierce Kingsley, up at the Mittenthal studios in Yonkers, which is said to be in the Northern part of the U. S. of America.

The Photo Drama Co., of which Big Bill Steiner, one of the real pioneers of the picture business, is the executive head, stands sponsor for "Silver Threads," which will be in five reels, and boasts of a cast among which Richard Jose, the famous minstrel tenor, and Jack Ridgway, "the James O'Neill" of filmdom, are shining lights.

Jose will play his original role, and Ridgeway will portray the character of a benevolent old judge, a part which should suit the genial trouper to perfection.

STARBUCK TO EXPLOIT JUNE.

R. H. Starbuck is the latest advertising and publicity expert to be enlisted in the exploitation of "Runaway June" for the Serial Publication Corporation, a distributing adjunct of the Reliance Co. Mr. Starbuck will inaugurate a country-wide publicity campaign, utilizing the advertising pages of the best magazines in the country. He will co-operate with Phil Mindel, who has been so efficiently blowing the advance trumpets in the interests of the much sought "June."

A trip to the Panama-Pacific Exposition, now being held in San Francisco, Cal., and which will be continued until October, 1915, will be offered in conjunction with the "Runaway June" serial. Forty-eight women throughout the U. S. will be selected as the lucky recipients of the prize offer now being formulated, which will enhance the trans-continental trip with all expenses paid. Now, boys, howdja like to have been born a girl and stand a chance of winning a free trip to the greatest expo ever promulgated?

LANG BACK IN HARNESS.

Arthur J. Lang, export manager for the Nicholas Power Co., whose most interesting article on the whys and wherefores of film projection appears elsewhere in this issue, has just recovered from a rather severe illness that necessitated his absence from the Power Co.'s manufacturing plant for a period of two weeks. It seems that Arthur was eating one of his favorite Latin-American dishes in a Portuguese restaurant which he inhabits frequently in New York City, and a chicken bone got out of focus or something. The result was that a hospital trip and subsequent operation on his throat was made necessary. At any rate, the export man is now in good shape again, and still insists on boosting the *chile con carne* cookery of our South American brethren.

McGEE NOW THEATRE MANAGER.

M. W. McGee, forerly a Vitagraph and Kinemacolor producer has given up the gentle art of telling the picture player what not to do and has transferred his activities to the exhibition end of the business. McGee paid the metropolis a flying visit recently, disclosed the fact that he is now in managerial charge of the Majestic Theatre, Detroit, Mich. Maybe when he reads this out in Henry Ford's town, Mac will let us know more about his theatrical endeavors.

ELLIS AND WARDE CO-OPERATE.

Under the auspices of the School Relief Committee, Messrs. Ellis and Warde have been presenting in New York City, a series of motion picture entertainments.

"The Life of Richard Wagner," of which the firm controls the New York State rights, was shown to large audiences at the Stuyvesant High Schoool and Washington Irving High School during the week of March 15. Grand opera soloists of reputation augmented the entertaining powers of the picture.

The object of the picture entertainments in the New York schools was for the very worthy purpose of relieving the condition of school children of the unemployed. Ellis & Warde, with a laudable charitable end in view, donated the film, and services of the singers, and turned over fifty per cent. of the proceeds to the relief committee.

FIRING LINE HOT STUFF.

The Firing Line, a four page booklet issued in the interests of the World Film field force, is one of the latest additions to contemporary motion picture literature, and weekly contains some excellent advice that might well be taken under consideration by not only employees of the World Film Corporation, but all film men as well.

ANOTHER HOUSE ORGAN.

The latest addition to the numerous "house organs" published by film concerns is *Alliance Film Topics*, published by the Eastern Feature Film Company of Boston, which controls the Alliance program in New England.

The new publication, which will be issued weekly, made its first appearance March 20. It will consist of eight pages, and it is intended by Herman Rifkin, the head of the Boston house, to use this as the first salute of his advertising campaign, which will later include the various trade journals devoted to the picture industry. Well, we're ready, Herman, step lively now with the copy.

JOHN EMERSON MUTUAL STAR.

John Emerson, recently starred in "The Conspiracy," a Famous Players feature, of which he was both author and producer, has become one of the Mutual's stars. He has arrived at the Hollywood studios in Los Angeles, and begun rehearsals in an original four reel photoplay. It was prepared especially for Emerson, but the title has not yet been selected.

Emerson made his motion picture debut in "A Bachelor's Romance" and "The Conspiracy." Always noted as a sterling actor while on the speaking stage, he also scored in pictures. He is the fourth prominent actor to join the Mutual forces at Hollywood recently. All four abandoned the stage for the movies.

UNIVERSALITE KILLED IN WAR.

Henri Gachon, formerly head of the negative department of the Universal Eastern laboratories, died in France ten days ago. Gachon was wounded in a bayonet charge, and died from sepsis a week later.

He was one of the first men in the Universal organization to leave for his fatherland at the outbreak of the war, and sailed on the S. S. *Rochambeau* during the first week in August, 1914. In his company was the Count da Givenchy, a French officer of the reserves, a man well known in New York society, who had been here studying film conditions, and at the time war broke out was acting as secretary to the superintendent of the Universal Eastern factories.

Mr. Gachon was an authority in his line, and it had taken considerable effort to induce him to leave the Societe Eclipse-Radios to join the Universal forces. He had been with the former concern for six years, and with the Universal for over one year. His special study consisted in the telegraphic transmission of photography.

GOLLOMB JOINS VITAGRAPH.

Joseph Gollumb, formerly of the Universal Eastern scenario department, has joined the scenario department of the Vitagraph Co. Mr. Gollomb had been on the reportorial staffs of the *Evening World* and the *Evening Mail* and is a graduate of C. C. N. Y. and Columbia University. He has also been dramatic critic on the *Call* and has written for *Munsey*, *American*, *Harper's Weekly* and other magazines.

GOING TO DANCE AT CONEY.

Wednesday evening, April 7, 1915, the Vitagraph Company of America employees will hold their first grand annual ball at Stauch's Dancing Palace, Coney Island. This promises to be one of the biggest social events of the year. The grand march will be led by Maurice Costello and Estelle Mardo, of the Vitagraph Players. There will be dancing for silver loving cups that have been offered by different members of the Vitagraph Stock Company.

The proceeds of this affair will go towards the founding of a benevolent association.

GRIFFITH'S PICTURE A BIG DRAW.

The phenomenal success of D. W. Griffith's photographic spectacle "The Birth of a Nation" at the Liberty Theatre, continues the talk of New York and the country at large. This study in motion pictures has done more to elevate its branch of art than all the things that went before and has set this form of entertainment upon a par with the best the stage offers. The offering continues at the Liberty to the biggest business of any regular $2.00 attraction now playing, New York.

PLAYTER IN BISON PICTURES.

Wellington Playter, known in filmdom as a character actor of much ability, is now with the Bison company, playing leading roles opposite Marie Walcamp. Mr. Playter will be remembered for his beautiful portrayal of Menelick in the Famous Players production of "Maria of the Lowlands."

FIFTEEN QUEENS SEE STUDIO.

The fifteen female candidates for the honor of being the Los Angeles festival queen during a planned celebration in Los Angeles, paid a visit to the Reliance and Majestic studio on March 8, and were entertained in a royal manner. Each candidate represents one of the fifteen prominent industries in Los Angeles.

Upon their arrival at the studio in nine motor-cars, they were greeted by the manager of productions, Frank H. Woods, and escorted over the grounds. Motion pictures were taken of the queens as they individually clasped the dainty hands of Lillian Gish, the prominent Griffith player. They witnessed the filming of a scene in a three reel Majestic, "Bred in the Bone," in which Dorothy Gish is featured. Mutual cameramen escorted the party of queens to the beach, where they photographed some scenes of the party in bathing.

DO YOU REMEMBER "KARL?"

On the "extra" list of actors at the Chicago studios of the Selig Polyscope Co., will be found the name of "Charles A. Gardner." It is a name that, at one time, was known to almost every man, woman and child in the United States and Canada. There is probably no theatre standing fifteen or twenty years ago that at one time did not feature Charles A. Gardner.

"Charles A. Gardner" as "Karl"—sweet singing "Karl" with the melodious yodle had at one time a vogue as great as that of J. K. Emmett.

The old actor has retired from the world of the footlight. But like the old war-horse who sniffs the odor of powder from afar, and is irresistibly drawn near the scene of former triumphs, Charles A. Gardner cannot entirely abandon the fascination of the world of paint and powder and mimic strife. In his declining years he assumes roles in Selig Spectacular Specials when large casts are necessary, and it is needless to say that he plays well his part.

Charles A. Gardner is living quietly in Chicago. At one time he was worth many thousands of dollars earned by him on the stage when he was featured in the theatrical world as "Charles A. Gardner Will Enact the Role of Karl."

◆

ARRANGEMENTS have been concluded by the World Film Corporation that insure the appearance of Richard Carle and Jeff de Angelis in a series of one reel comedies, to be released through the World Film Corporation. This series will embrace, in connection with each star, twelve comedies. The first comedy of the Richard Carle series is "The Dancing Beetle," while the first of Jeff de Angelis' series is "Health by the Year."

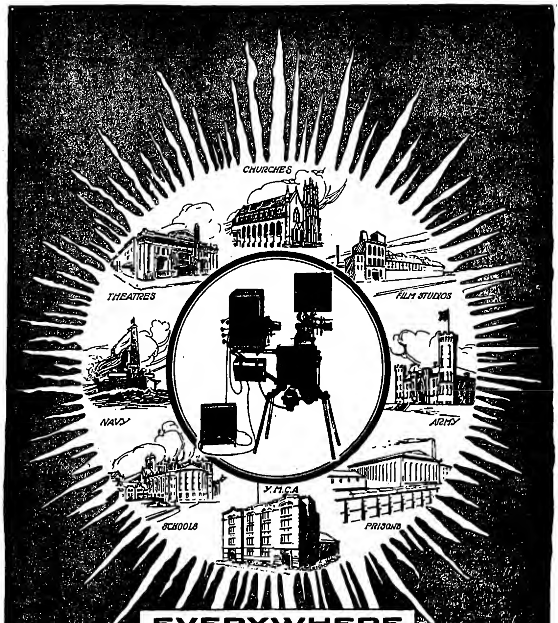
H. C. KOSCH, treasurer of the Alliance Films Corporation, returned last week from a visit to Canada, to look over the exchanges of the Allied Features, Inc., distributors of Alliance program in the Dominion. While there, Mr. Kosch spent a considerable part of his time in studying the situation and in getting a general insight into conditions.

A. D. FLINTOM, the head of the Monarch Feature Film Company, of Kansas City, made a special trip to New York last week to confer with President Tobe, of the Alliance, upon several important matters. Mr. Flintom states that the conditions in his territory, which embraces the States of Missouri, Iowa, Nebraska and Kansas, are very satisfactory and are continually getting better. He also asserts that there is more money in circulation and less idle hands now than there has been since the present period of depression began.

IN Brockton, Mass., the World Film Corporation picture, "Mrs. Wiggs of the Cabbage Patch," showing Beatriz Michelena in the title role, was exhibited at the Colonial Theatre recently for the benefit of the Y. M. C. A. The theatre was jammed to its utmost capacity, and there is planned a series of showings of World Film features for the benefit of the Y. M. C. A. in the near future.

THE owners of the New York Strand Theatre have purchased Miner's Newark Theatre, and will spend a half million dollars on remodelling the present establishment. When completed the house will be re-named the Newark Palace. The same plan of entertainment will be followed that has made the New York Strand such a remarkable success.

JOSEPH BAKER has been selected to play the leading juvenile part in the next Life Photo Film production.



EVERYWHERE
LIKE THE RAYS OF THE SUN
POWER'S CAMERAGRAPH No. 6A
WILL BE FOUND.
NICHOLAS POWER COMPANY
NINETY GOLD STREET, NEW YORK CITY
Leading Makers of Motion Picture Projection Machines

THINGS THE MOTION PICTURE PUBLIC DOES NOT KNOW.

BY ARTHUR J. LANG.

(Export Manager, Nicholas Power Co.)

The "mechanics" of motion pictures—not to speak merely from a strictly technical standpoint—are as varied as the subjects that are reproduced on the screen. There are innumerable details that are as necessary to the perfect success of motion pictures as sunlight and water are to vegetation; details that are either unknown to, or else are taken for granted by, both the public and the theatre manager.

No great dramatic production, either of the past or the present day, in which the players are seen in the flesh by the audience, ever required the attention to detail that is demanded in the making of motion pictures, for the latter allow more—more scenes, more players, a greater number of places, a greater variety of action; and where in ordinary dramatic productions certain things are evaded because they are considered impossible of proper presentation on the stage, in motion pictures nothing is impossible, nothing is left undone or unshown if it will enhance the interest and attractiveness of the pictures.

We hear a great deal nowadays about the improvements that have been made in picture production—not picture reproduction, mind you. The film companies have gone to extremes in producing reels that are the last word in artistry, that cannot be surpassed for realism, and that have an interest—an appeal—that grips the audience. All this has required great artistic ability, a full appreciation of human nature and the demands of the public, and finally the expenditure of much time and money. Yet, so far as the production of the photoplays are concerned, all this would have been possible some years back; there was nothing to prevent the film companies from making just as clever or interesting or as artistic films five years ago or more. The only thing that held them back was the projection machine—the most important of all motion picture mechanism, speaking this time from a purely technical standpoint. The beautiful film pictures of to-day would have been wasted, so to speak, with imperfect projection; they would have flickered, the detail would have been lost, parts would never have been seen; they would have seemed almost, if not quite, as crude as the pictures that were produced ten years ago, as we now look back upon them.

PROJECTION PARAMOUNT.

From the earliest history of motion pictures it has been the projection machine that has set the pace, and every improvement to the machine that has made possible better projection has encouraged the producers to make better films. Yet many theatre managers do not realize this to-day. In Europe and in other parts of the world beautiful films are being spoiled in many cases by poor projection, because old machines are used when they should be replaced by new ones, or because when new projectors are purchased the theatre managers seek something that is cheap instead of a machine that will be satisfactory to themselves and to their audiences. They are willing to spend money for the best films obtainable, yet are not willing to spend a little more for perfect projection, so that the best there is in the film may be reproduced on the screen.

So far I have considered the subject only as it affects the reproduction of the pictures to obtain the best results. Let us take up the fire hazard, that in the beginning was the most vitally serious problem in connection with motion picture theatres, but which has practically been eliminated in the United States.

Every day nearly ten million persons flock to the film theatres in the United States. The pictures that appear before their eyes are photographic images imprinted in strips of film that, if ignited, burn with the explosive rapidity of gunpowder. These strips of film move past a stream of concentrated light while pictures are being shown, light so powerful that the rays, if focused on a surface of wood, could bore into it with the speed of a flame. Were it not for its rapid movement the film would blaze up immediately if the light were not cut off.

Yet films ignite in projecting machines but rarely, if ever, in this country; at the worst, mere holes burned in the strip. A picture or two is cut out, and after the clipped ends are cemented together the film is ready for another run.

ACCIDENTS ABROAD.

But in other countries South of the United States and abroad, the results of film ignition in projecting machines have been far more serious. Recently fifty-eight children, sixteen women and one man were killed in a panic precipitated by the ignition of a film in a picture theatre in Surabaya, Java. One hundred and thirty-one persons, chiefly children and women, were killed and injured, May 27, 1912, in a film show in Villarreal, Spain. The picture machine was not equipped with a take-up reel, and as films were run through the machine they were allowed to pile up on the floor. The film carrying the final pictures of the performance caught fire and ignited the heap of other films on the floor. Since then a number of other horrors of a similar character have occurred abroad and in the Latin republics of Pan-America. But the United States has been singularly free from catastrophes of this sort and magnitude during recent years. The chief reason is that more progress has been made here than in other countries in perfecting the safety features of projecting machines that minimize, or eliminate entirely, fire perils in films. Much of that progress is due to the inventive genius of Nicholas Power, of New York.

A motion picture machine comprises two parts: A source of light (the lamp), and the mechanism for operating the film (the machine head). Manifestly safety lies in keeping the inflammable film away from every possible source of ignition, and so closely confined within the machine head that, if ignited by the rays of light, the film will not burn more than a few inches at the worst.

In the early machines films were anything but closely confined. In the "spool-bank" type, used until 1898, the film passed over and under the lamp-house to and from a box containing series of spools upon which it was threaded. At that time films were made only in lengths of about fifty feet, with ends joined together, forming endless belts. Frequently the films would touch the lamp-house and promptly ignite. After a number of such accidents the belts of film were laid in glass-covered wooden boxes mounted under the machine head.

When longer films began to be used they were wound on reels. A film to be shown was wound on a reel mounted on a bracket clamped to the top of a machine head. As the film was run through the machine it was spilled on the floor under it. Not only did spilling the film add to the fire peril, but the film itself was scratched or broken and the pictures damaged. Even in New York City, in the days when motion pictures "chased" for vaudeville performances in large theatres, it was not an uncommon occurrence for films to fall over the rails of balconies, behind which projecting machines were located, into the crowded auditorium below.

To preserve the pictures some machines were fitted with bags hung so as to receive the films as they were run out. In some cases films were wound by hand on take-up reels instead of being spilled in bags.

POWER DEVISES TAKE-UP.

In 1904 Nicholas Power devised a take-up or rewinding reel that would automatically vary its speed in proportion to the increasing diameter of the circle of film as it wound on the reel, the speed of the reel being greatest at the initial operation of winding, and automatically decreasing as the film wound up, so that the tensional strain would be uniform throughout the winding.

Mr. Power's take-up device comprises a spindle, which carries the reel, and the driving pulley, which is driven by a belt from the machine head mechanism. The pulley is composed of two separate plates. One plate is made fast to the spindle driving the reel, the other rotates loosely on the spindle, but is held against the face of the driving plate by a spring coiled around the spindle. As the film winds on the reel and begins to pull, the spring on the spindle yields, allowing the driving belt to run on the loose pulley plate and slip in the driving side. Also the device is arranged to be driven by a chain or a gear.

While the take-up device improved the operation of a machine, it did not lessen the fire hazard much, as the film was exposed on reels over and under the machine head. Immediately following the development of the take-up device Mr. Power introduced metal magazines to contain the feed and take-up reels, and to prevent the flames of burning films from entering the magazines, he devised a special form of valve, which allows the free passage of film in or out of a magazine, but which effectively stops the progress of combustion in a blazing film.

These were the first two important steps toward the perfection of the projection machine, both as regards improved reproduction of the pictures and the elimination of the fire hazard. Other improvements followed, such as the intermittent movement, which originated with the manufacturer already referred to. All these improvements have resulted in making motion pictures safe and in making them satisfactory to the spectator.

The film producers have done the rest. Their efforts have not involved such serious technical problems, the same endless experimentation and the close attention to fine mechanical operation. There is, of course, a large and varied number of mechanical operations in the manufacture of picture films, but they were never as technically difficult as the problems that confronted the manufacturers of the projection machine. The film producers have, therefore, been permitted to give the greater part of their attention to the reproduction of the picture plays—involving all the "stage mechanics" that have been identified with the drama from time immemorial, but increased a hundred fold. The advances they have made and the splendid results they have attained speak for themselves.

HORSLEY ENTERTAINED ON COAST.

According to Ches Beecroft, the Tall, Thin Tale Teller, Los Angeles made quite a fuss over David Horsley on the arrival of the Centaur Film concern's head in their midst. But let Ches tell, listen:

"David Horsley was met at the station upon his arrival in Los Angeles on March 7 by fully two thousand people, and escorted through the streets with all the enthusiastic ceremony of a conquering hero.

"Mr. Horsley was the 'discoverer' of Hollywood, having selected that picturesque and climate-favored valley for motion picture purposes in 1910, when he erected the Nestor plant, the first studio in Southern California.

"The newspapers of Los Angeles had been notified of Mr. Horsley's coming, and their columns were enlivened with enthusiastic announcements dwelling upon the great benefits that had come to the city through local acquisition of the motion picture industry, which has brought thousands of people to the city, with a proportionate and continued influx of money to its business men and trades people.

"Mr. Horsley was escorted to Horsley Park, in the heart of Los Angeles, where the Bostock Arena and Jungle is located, and the new MinA studios are now being constructed. Harry E. Tudor, who manages the Centaur West Coast interests, had arranged an elaborate reception, and the park was thronged with prominent film people in all lines, from camera men to magnates, many of whom got their start in the business through Mr. Horsley. Later on a novel dinner was served in the arena. Sixty guests, made up of newspaper representatives, city council and board of trade members and old friends of the motion picture fraternity, sat down at a table decorated with growing foliage and tropical plants to represent an African jungle. Macaws and parrots whistled and talked among the branches while three little marmosettes and several other miniature denizens of the tangled forests chattered and cut up capers in full enjoyment of their liberty in the life-like settings of their native habitat in the centre of the table. Twelve beautiful specimens of jungle royalty, each one amply qualified to win and hold the individual title of 'King of Beasts,' all under the watchful eye of Captain Bonavita, sat on pedestals arranged in a semi-circle just outside the bars, and their occasional ferocious roars gave atmosphere to the festivities, not to mention an odd chill to the spines of the uninitiated.

"Mr. Horsley was taken entirely by surprise by the whole arrangement and expressed his gratitude in a characteristically witty and interesting speech in which, incidentally, he outlined his plans for his new Los Angeles studios, the method to be employed in working the animals in pictures on a grand scale and the application of his new double exposure camera in the production of MinA Films."

"How's that for entertaining the boss, eh?" remarked the Bayonne Publicity Promulgator, as we stopped to sharpen our ever-ready lead pencil. If you must have an answer, Ches, we think it's great.

TABLOID FILM TALES.

Will Haddock has been engaged by the Kalem Co. to direct a railroad feature. Devere Parmer will play the leading character role.

The B. A. Rolfe Co. is reported as a possible contributor to the Paramount program.

The Betty Nansen Co. left last week for Quebec, Can., where they will put on "A Woman's Regeneration" for the Fox Film Corporation.

William J. Kelly, the New York stock favorite, has joined the Fox Film Corporation Co's. forces. He will play leading juveniles.

Magistrate Barlow, in the West Side Court, New York, sentenced Max Meyer, a chauffer, to sixty days in the Workhouse, last week. Meyer was charged with having annoyed Mrs. Tillie Toledo, in a picture house at Broadway and Ninety-sixth Street.

FILM MEN WANT FEDERAL COMMISSION

IMPORTANT CENSORSHIP MEETING HELD AT HOTEL ASTOR.

A meeting was held in the Hotel Astor, Wednesday afternoon, March 17, and attended by a large majority of the leading figures in the manufacturing and distributing fields of motion picturedom, for the purpose of hearing the report to be made by the special censorship committee appointed at the recent session, held Feb. 18.

This committee, which was appointed for the express purpose of investigating the various kinds of censorship proposed, threatened and existent, consisted of J. J. Kennedy, P. A. Powers, Jules E. Brulatour and Adolph Zukor.

J. J. Kennedy, speaking for the special committee, said, that after due consideration the committee had arrived at the conclusion that, although there could be no legal reason for any film censorship whatsoever, in deference to public opinion, the film interests would support a movement for a Federal motion picture commission.

This report was unanimously adopted on the motion of Wm. Fox. The customary vote of thanks was then voted the committee. Marc Klaw, of Klaw & Erlanger, who presided at the meeting, declared that indiscriminate censorship was what the manufacturers were up against unless something be done quickly to offset the growing tendency all over the country to establish local and State boards.

In regard to the committee's report, Mr. Kennedy said: "Under present conditions the fees which the manufacturer has to pay are exceedingly burdensome. If the number of local boards goes on increasing he will soon have to cut down the cost of production somehow, and the exhibitor will either have to pay or accept bad films."

The opinion seemed to exist unanimously among the film men present that there should be put one supreme body censoring pictures, and a committee was appointed to go ahead with the work of creating a Federal Commission to contain men of the highest calibre obtainable.

One thing that bothered the theatrical and film men considerably was the fact that a Federal Comission might possibly not have jurisdiction over, and might conflict with the sovereign rights of individual States.

Among those present were: P. G. Melies, Melies Mfg. Co.; Wm. J. Lee, Picture Playhouse Film Co.; Harry R. Raver, Itala Film Co.; Samuel Goldfish, Jesse L. Lasky Feature Play Co.; F. E. Kahn, Mutual Film Corp.; J. R. Freuler, American Film Mfg. Co.; J. P. Dunning, Reliance Motion Picture Corp.; A. J. Cobe, Alliance Films Corp.; Aubrey Mittenthal, Mittenthal Film Co.; D. W. Griffith, Majestic Motion Picture Co.; Chas. S. Jamison, Equitable Film Producing Co.; A. Blinkhorn, Blinkhorn Photo Play Corp.; E. M. Saunders, Metro Picture Corp.; H. G. Kosch, Alliance Film Co.; E. D. Horkheimer, Balboa Amusement Co.; H. J. Streyckman, Progressive Motion Picture Co.; Marc Klaw, Klaw & Erlanger; Ligon Johnson, United Managers' Protective Assn.; J. J. Kennedy, General Film Co.; H. E. Aitken, Mutual Film Corp.; Jos. Brandt, Universal Film Mfg. Co.; Adolph Zukor, Famous Players Film Co.; Mark Brock, Paramount Picture Corp.; J. E. Brulatour, Peerless Feature Producing Co.; Wm. Fox, Fox Film Corp.; Crawford Livingston, Thanhouser Film Corp.; W. W. Irvine, Vitagraph Co.; J. A. McKinney, Universal Film Mfg. Co.; Richard Roland, Metro Pictures Corp.; E. D. McGovern, New York Motion Picture Corp.; Robt. T. Kane, Prohibition Film Co.; Wm. Steiner, Photo Drama Co.; Wm. Schimpf, General Film Producing Co.; A. Polacoff, Quality Feature Film Co.; P. A. Parsons, Pathe Exchange.

Donald Brian, of "Merry Widow" fame, is going to prance through a photoplay for the Lasky Co. Sam Goldfish claims he has signed the matinee idol for a period of years.

Gene Gauntier and Jack J. Clark have joined the Universal Western contingent.

The Paramount Pictures Corporation has increased its capitalization to $7,000,000.

HERE AND THERE IN FILMLAND.

BY IREX.

AL. GREENLAND WITH COLONIAL.

Al. K. Greenland, an experienced film man and a facile writer as well on motion picture topics, has been appointed publicity representative and sales manager of the Colonial M. P. Corporation. Mr. Greenland promises an important announcement shortly.

FRED MACE GOES TO CUBA.

Fred Mace and four camera men, including Fred Beck, will journey down to Havana this week and take motion pictures of the Johnson-Willard boxing contest. Mace may also make a comedy or two while in Cuba.

N. Y. HIPP. RE-OPENS WITH FILMS.

The New York Hippodrome re-opened Saturday evening, with a combination policy of high grade feature films, operatic selections and aquatic specialties.

"The Heart of Maryland," in five reels, featuring Mrs. Leslie Carter, and some excellent scenic Eclairs, were presented to an audience that taxed the capacity of the huge auditorium. One of the best liked pictures of the evening was the World Film Co's. wonderful views of the Vanderbilt Cup Race, with its thrilling speed contests and startling accidents all faithfully caught and depicted by the camera. Judging by the first night opening, the Hippodrome has hit on a paying entertainment policy.

"BUILDER OF BRIDGES" A PICTURE.

In the forthcoming Frohman Amusement Company production of the Alfred Sutro play, "The Builder of Bridges," in which Kyrle Bellew starred under the management of Charles Frohman, there will be seen C. Aubrey Smith, who is one of the best known English actors appearing in this country. Mr. Smith will appear in the role played originally by Mr. Bellew. In addition to being one of the finest contributions to the English stage, Mr. Smith's name is famous throughout England because of his ability as a cricketer. At present he is playing in "The Lie," with Margaret Illington. Prominently cast in that production there will be seen Marie Wells, who makes her debut with the Frohman forces in this production of "The Builder of Bridges," which will appear on the World Film Corporation schedule of releases in June.

"GARDEN OF ALLAH" NEXT.

Through the agency of Sanger & Jordan, the exclusive motion picture film rights of this novel and play, for the entire world, have been leased to Joseph M. Harris, of Chicago, who has paid for same the very highest terms ever paid for any exclusive dramatic subject for the films. In consummating this record-breaking deal, Sanger & Jordan acted for and in behalf of the American Play Co., as agent for Robert Hichens and Mary Anderson de Navarro, also for the receiver of Liebler & Co., as well as for themselves and the American Play Co. as assignees of part of Liebler & Co.'s interests therein.

COLONIAL FORGING AHEAD.

Decided progress has marked the actions of the Colonial Motion Picture Corporation these last few days. Additions of staff in most all departments is one of the most easily observed advances. The board of directors has undergone a slight change owing to the withdrawal of F. S. Dudley and Richard Wightman. A. K. Greenland, for many years with a Western paper as its general traveling representative, has been placed in charge of the sales department; Clara de L. Berg has been acquired to superintend the educational department, Alfred H. Saunders no longer remaining a member of the staff; A. Van Buren Powell, of prominence formerly on the scenario staff of the Biograph-Klaw & Erlanger organization, is now scenario editor for the Colonial.

A series of distinctive comedies are already in the making, and will shortly be released on the market. Charles France has been engaged as director of these comedies, which feature Harry Kelly, star comedian of the "Watch Your Step" Co., now playing at the New Amsterdam Theatre, New York. Surrounding him is a capable cast, of which the female lead is none other than the beloved Millicent Evans.

Enlargements are in progress at the studio, where a third stage for the accommodation of a third producing company is being built. The next feature following the highly praised six reel reproduction of Sir Gilbert Parker's superb "The Seats of the Mighty," is about to be launched, and will repeat the grandeur and glory of its distinguished predecessor. Jas. D. Law, president, is therefore a particularly busy chieftain these days.

FULL WEEK AT BROADWAY.

The Broadway, New York, will run all features for a week instead of three days as has been the custom. "Sunshine Molly's" recent success caused the change in policy, it is said. "Sunshine Molly" is a Bosworth.

NEFF IN EXCHANGE BUSINESS.

M. A. Neff, formerly national president of the M. P. E. L. of A., has established himself in the exchange business in Cincinnati, O. The old war horse declares he is doing a top-notch business. Best wishes.

BIG NEW ENGLAND FILM DEAL.

A $7,000,00 corporation was recently chartered to operate a chain of motion picture and vaudeville houses throughout New England. This is the largest amusement enterprise ever launched in the East and will be known as the Olympia Theatres, Inc. It will operate houses in Lynn, Gloucester, Chelsea, New Haven, New Bedford and Boston. The officers of the new corporation are: Nathan H. Gordon, president; Frank J. Howard, first vice president; Max Shoolman, second vice president; Ernest H. Horstmann, clerk; Gerald H. Street, Lee M. Friedman, Hiram E. Miller, George W. Crocker and Henry C. Atwill, directors.

BROOKLINE HAS BUT ONE SHOW.

The only license for a picture house so far granted in Brookline, Mass., is now held by the Brookline Charitable Society, which gives performances Fridays and Saturdays. It is not a commercial proposition. If a public hearing is granted it is expected that there will be a repetition of the scenes enacted a year ago at a hearing on a petition for a picture house in the town, when prominent citizens appeared against the proposal and won their point.

VESTAL RESIGNS.

Harry Vestal, one of the official censor board of Ohio, has resigned. It is said that the State authorities objected to a proposed trip to the Coast studios of the Universal by Vestal, hence his resignation.

BURLINGTON HOUSE OPENS.

The new Palace Theatre, of Burlington, Ia., L. P. Blank, manager, devoted entirely to moving pictures, costing between $50,000 and $60,000, was thrown open to the public on March 13. The house is centrally located, interior tastefully decorated, well ventilated and contains a seating capacity of eight hundred.

A four piece orchestra furnishes the music. The opening was an auspicious one, and the place will undoubtedly become a popular amusement resort.

HIGHLAND CO. TO BUILD "CITY."

The Highland Film Company, a new motion picture enterprise, has been looking over Ludlow Lagoon, the Summer resort near Cincinnati, with a view of establishing a movie city similar to Universal City, in Hollywood, Cal. James T. Ford, representing the Highland Film Company, has been in consultation with Col. John V. Hunt, but nothing like a deal has yet been made. The sale price has been fixed, and if the money is forthcoming the Lagoon may become the scene of much dramatic and aquatic action.

SCARDON "NEARLY" INJURED.

A tragedy narrowly missed marking the very first of the work at Bat Cave, N. C., where Ralph Ince's company are making scenes for the forthcoming Vitagraph serial, "The Goddess."

Paul Scardon, in the character lead of Professor Stilletter was crossing a mountain stream, swollen into a torrent by the recent heavy rain. A miss step, and he was swept off his feet and went whirling down into the rapids. Ralph Ince fortunately was directing from down stream, and as Scardon was carried by, he managed to catch him and hold on until help reached them. Only Ince's great strength saved the popular character artist from certain death.

The water was icy cold, but liberal doses of "mountain dew" were administered, and no other serious results are expected to add to the several bad bruises sustained by coming in contact with the sharp rocks.

NEW HAVEN WILL HAVE FILM CO.

The Angelus Film Co. leased land near New Haven, Conn., for a moving picture studio.

Suburban Park, just outside of the city limits of New Haven, Conn., has been leased, it is said, to the Angelus Film Company, of New York. Part of the property is to be used as the site for a studio and plant. There are about twenty-five acres all told.

WORLD FILM NOTES.

Edwin August is at present working in the Chas. K. Harris feature, "When It Strikes Home," which will be released May 10, on the World Film schedule. He will have a very prominent part in this forthcoming photoplay. It will be as truly an all star production as any made in recent months, for in addition to Mr. August, there will be seen Grace Washburn, the noted beauty, who has just returned from London, where she has been appearing in the revue, "Come Over Here;" Muriel Ostriche, the dainty Thanhouser star, whose name is held in esteem by motion picture lovers, and William Bailey, who has just completed three years as star of the Essanay Co.

The leading feminine role in the William A. Brady production of "Woman and Wine," which is soon to be released on the World Film program, is being played by Cynthia Day, who has had a wonderful experience on the stage, appearing in many plays, and who will make her debut before the camera in this production, which is the first of Fred which is soon to be released on the World Film studios. In "Woman and Wine," William Elliott is being starred, and from every indication it is certain that Mr. Thompson has produced a picture which will rank with his master works, "The Christian" and "The Sign of the Cross."

"The motion picture industry is an art by itself, and for the playwright is the greatest aid to proper construction ever worked out," were the words of Mark Swan, author of "Top o' the World," "The Third Party," etc., to Phil Gleichman, president of the World Comedy Stars Film Corporation. Mr. Swan was talking over his work for film comedy stars, and the subject of the connection between the legitimate and movie professions was brought up. "During my three years on the Edison staff," continued Mr. Swan, "I have acquired a clearer insight on the value of true dramatic situations than I ever could have conceived while writing for the legitimate stage. There is so much more scope of action in a film play that the author must follow his characters and break his climaxes at just the proper moment. It teaches the author that his action must follow in positive continuity of plot, and that his values must always be apparent. I have written probably three hundred scripts for various concerns, and I feel as though I had completed a thorough course in dramatic construction." Mr. Swan is the author of many Broadway successes, and is writing many of the one reel comedies for the World Comedy Stars Film Corporation, that are released through the World Film Corporation.

Leo Levison, of the Pittsburgh branch of the World Film Corporation, is wearing a more contented expression on his face the last few days than we have ever seen him adorned with before, and upon asking the reason for some we learn that he has been successful in obtaining the services of Lester W. Adler, of New York City, who will represent the Pittsburgh office of the World Film Corporation on the road. Adler is unquestionably one of the most congenial chaps that one would care to meet and, having been associated with Levison a number of years on the road, is guarantee sufficient that he will bring "home the bacon." Mr. Adler was house manager for some of the same road attractions that Levison was business manager of, and in this capacity covered the entire territory lying between the Pacific and Atlantic Coasts.

Carolyn Gordon, another one of the well known artists, signed by Phil Gleichman to appear in World Comedy Stars' films, has not been before the public for nearly three years, because (whisper) she left the stage then to get married, and has been so busy ever since that she has not had time to think of much else except housekeeping. But she has been lured back, and those who will remember her work in "Get-Rich-Quick Wallingford" will not be in the least bit disappointed.

Although Wm. W. Jefferson has been in the moving picture end of the game for some time, he says that he will always look toward the legitimate stage as being his natural bent. He says that he will always feel the call of the theatre, inasmuch as he owes all to the theatre, because he is of the sixth generation of a family of stage folk. Mr. Jefferson is directing World Star comedies, which are to be found on the World Film schedule.

WOLLFE'S NEW OFFICES.

W. H. Wolffe, of Boston, Mass., of the Paragon Booking Office, has moved to larger quarters in the same building at 230 Tremont Street, and has taken the entire second floor, devoting same entirely to vaudeville. Mr. Wolffe is quoted as saying that his new offices are "open 'sesame'" to all acts and will be pleased to hear from both his acts that know him and from acts that are new to Boston. The new offices are very busy and everything tends to look like a bummer this coming Summer. Agnes Kane is still acting secretary of the Paragon Booking Offices and owing to the large increase in business, an extra working office force has been engaged to welcome all comers. The same policy prevails of seeing all acts before bookings are given out. Mr. Wolffe has taken over again Paragon Park for the coming season and the following acts have been engaged for same: Madame Flit Alt Spaulding, Marie Camille, Edna Leader, Alberta Bears, Mildred Jawitt, Bessie Warren, Daily Sisters, Edna Ayer, Esther Hay, Bonnie Martin and several other high-class and sensational acts. Mr. Wolffe is at present in New York City to contract for aerial, acrobatic and out-door sensational free acts of the thriller quality.

CINOPLASTICON A SUCCESS.

At the Hippodrome, the Cinoplasticon is being shown as a perfect combination of the motion picture and the phonographic records of the high class operas. The contrivance times the voice to the exact action and motion of the singer's lips. "Carmen," "Pagliacci," "Mignon," "Cavalleria Rusticana," are among the productions offered by the best operatic stars.

Princess Rajah replaced Mally McIntyre at the Palace, New York, last week.

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Mrs. Frank
Stephens,
Mrs. W. E.
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Hortense
Sadler, Miss
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Stewart, Louise
Stocker, Sue
Temple, Luella
Thornton, Vallie
Vincent Miss G
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Downing, Walt.
Doyle, Wm.
Davenport, D E
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Emerson, Mr.
Egan, Jos. M.
Ellis, Frank R.
Fields, Chas.
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Gray, Robt.
Grieves, Jno.
Golden, Lew
Gordon, Lew

Goldstein, Fred
Graff, Adrian
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Grady, Jon. P.
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Heclow, Chas.
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Hendrick, Al.
Hobs, Le Roy
Hutchins, H. T.
Healy, John
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Jacobs, Jules
Judge, Billy
Jesson, C.
King, Stanley
Kibbey, L. J.
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Kohler, Jack H.
Keno & Wagner
Kelly, Claud
Kuhnast, D.
Lewis, E.
Lloyd, Richard
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Lee, Dick
Linn, Budd
La Pier, Harry
Lano, Jack R.
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Lewis, Philip J
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Martin, John P.
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Millard, Billy
Mack, R. B.
Meal, Philip
Musgrove, Harry
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Murphy, Dan
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Bernard
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Nye, Thos. F.
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Werley, Joe.
Williams,
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Wilber, Bert K.
Wilson, Lew
Wilson, Jas.
White, Thurlow
Walker, Fred G.
Wheeler,
Chas. Nelson
Waldron, And.
White, Ed. B.
& Rolla
Whitney, Billy
Yale, Chas. H.
Yockney, J O E
Zayarros, The

SEE NOTICE AT HEAD OF LIST.

OUT OF TOWN NEWS

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) "Milestones" March 22-27, motion pictures, "Three Weeks," 29 and week.

ACADEMY (Tunis Dean, mgr.)—Wm Faversham, in "The Hawk," 22-27; war pictures next week.

AUDITORIUM.—"The World and His Wife" 22-27, "Before and After" next week.

COLONIAL.—Motion pictures, "Seeing New York," 22-27.

PALACE (Wm. Ballauf, mgr.)—Gayety Girls 22-27, Chas. Robinson's Big Show next week.

GAYETY (M. Southerland, mgr.)—High Rollers 22-27, Uncle Sam's Belles next week.

MARYLAND (Fred Schanberger, mgr.)—Bill 22-27: Orville Harrold, Eva Taylor and company, Moore and Young, "War Brides," Van and Schenk, Marie and Billy Hart, Nan Halperin, Robt. Fulgora, and the Dancing Lavars.

GARDEN (Geo. Schneider, mgr.)—Bill 22-27: Estelle Rose, "A Boob's Mate," Ash and Shaw, Rice and Francis, Annie and Fred Pelot, and the Three Types.

VICTORIA (Chas. E. Lewis, mgr.)—Bill 22-27: Crane and company, Carl Zeno, Bordeaux and Stephens, W. J. Coleman, Lucille Tilton, Anette Walker, Old Town Four, Oakland Sisters, and pictures.

HIPPODROME (Chas. E. Lewis, mgr.)—Bill 22-27: The Mystic Bird, Ben Smith, the Halkings, Shriner and Richards, Lida McMillan and company, Dixie Girard, and Nichols-Nelson Troupe.

Indianapolis, Ind.—English's (Ad. F. Miller, mgr.) *Indianapolis News* Glee Club, March 22, 23, "The Prince of Pilsen" 25-27, May Robson 29-31, "Sari" April 1-3.

MURAT (J. G. Barnes, mgr.)—dark.

KEITH'S (Ned. S. Hastings, mgr.)—Bill 22-27: Lew Dockstader, Mrs. Gene Hughes and company, Diamond and Brennan, Andrew Kelly, Jed and Ethel Dooley, Lohse and Sterling, and McLallen and Carson.

LYRIC (Barton and Olson, mgrs.)—Bill 22-24: Dunbar and Coghlan and company, Kelley and Drake, Gladys Corriel, Niblo and Riley, and The Randalls. For 25-27: Mattie Choate and company, Sullivan and Mason, Juggling Wilbur, Lazard and Dale, and Keller and Weir.

COLUMBIA (G. E. Black, mgr.)—The Tempters and the Girl in Purple week of 22.

MAJESTIC (J. E. Sullivan, mgr.)—The Lid Lifters week of 22.

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—"The Things That Count" was seen for the first time here, March 15-20 and drew good business. "The Bird of Paradise" week of 22.

COLUMBIA (Fred C. Berger, mgr.)—The photoplay of Gustave Flaubert's novel, "Salambo" are a set of wonderful pictures and were enjoyed by appreciative audiences week of 15. The *Washington Post* War Pictures, week of 22.

NATIONAL (Wm. H. Rapley, mgr.)—"The Poor Little Rich Girl," with Leonie Dana and good company, had good business week of 15. Week of 22, house dark. Elsie Ferguson, in the "Outcast" week 29. John McCormack concertizes Friday 26.

POLI'S (Louis J. Fosse, mgr.)—The Popular Players gave an excellent performance of "The Three of Us" 15-20, and it showed the Players to good advantage. Rockliff Fellowes, Graham Velsey, Robert Lowe, Louis Haines, Gayle Harris, Maude Gilbert, Nanon Welch, Teresa Dale, Helen Tracy were all excellent, good business. "Paid in Full" week of 22. "Before and After" next.

CASINO (Harris W. Watkins, mgr.)—Bill 22-27: Ethel Barrymore, in "The Nightingale" (moving picture drama); Edith Mote, Egoman and O'Brien, Edgar Foreman and company, Burns and Acker, "Ward 22; or, Fun in a Hospital." Sunday concerts do well.

COSMOS (A. Julian Brylawski, mgr.)—Bill 22-24: "Little Miss U. S. A.," Harris and Randall, Annette Walker, Old Town Four, Oakland Sisters, Elliott and Walker, and pictures. Sunday concerts, with music by "That Orchestra," to capacity.

GAYETY (George Peck, mgr.)—Ed. Lee Wrothe and The Ginger Girls had good business week of 15. Sliding Billy Watson and company week of 22. Gus Fay and Gaiety Girls next. Sunday concerts do well.

KEITH'S (Roland S. Robbins, mgr.)—Bill 22-27: Mme. Emma Calve, Kajiyama, Duffy and Lorenze, The Alexander "Kids," Reynolds and Donegan, Bert Fitzgibbon, Angelo Patricola, Ray Dooley Trio, The Pathe Weekly News Pictorial. Sunday concerts do capacity.

NOTES.

MANAGER FRED C. BERGER spent a week in New York looking over his new Columbia Musical Comedy Co.

THE A. C. MAYER AMUSEMENT CO., owners of The Casino, has secured the services of Harris W. Watkins, as manager.

Portland, Me.—Jefferson (M. J. Garrity, mgr.) "The Shepherd of the Hills" March 22-24, the Follies of Pleasure 25-27. The Portland Repertoire Theatre Association will introduce the Portland Players, opening the Spring season, April 5, in high stock productions. The company is under the management of a board of directors, consisting of Frederick Brown, manager; Waldemar Adams, treasurer; Ceorle Crowell, secretary, and Bertram Harrison and Jessie Bonstelle.

KEITH'S (Louis E. Kilby, mgr.)—The Keith Stock Co. present "Nearly Married" 22-27. William Meenuley joined this company 22.

NEW PORTLAND (M. C. Blumenberg, mgr.)—Vaudeville and motion pictures. Bill 22-24: "The Girls of the Orient," Kit Carson, Billy Parise, Valentine and Bell, and Wright and Rich. Bill 25-27: O'Neil and Dixon and "Six Peaches and a Pair," Sinclair and Maitland, the Three Whalens, E. J. Moore and company, and Jean Fletcher.

GREELY'S (James W. Greely, mgr.)—Vaudeville and motion pictures—Bill 22-24: Clipper Comedy Four, Musical Kilties, and Kammerer and Howland. Bill 25-27: Ashburton's Dogs and Baboon, The Monti Trio, and Dolly, the Doll Lady.

STRAND, EMPIRE and NEW NICKEL, motion pictures only.

CITY HALL—In the Municipal Organ Concert Course, Will C. Macfarlane assisted by the "Saco Valley Festival Chorus" will appear 26.

St. Paul, Minn.—Metropolitan (L. N. Scott, mgr.) "Mutt and Jeff in Mexico" March 21-24, John Drew, in "Rosemary" 25-27; "Peg o' My Heart" 28 for the week.

SHUBERT (Frank C. Priest, mgr.)—The Huntington Players, in "St. Elmo" week of 21, "Beverley of Graustark" week of 28.

ORPHEUM (E. C. Burroughs, mgr.)—Bill week of 21: Carus and Randall, The Bell Family, John R. Gordon and company, Harris and Manion, Rebla, Four Romanos, and one to fill.

EMPRESS (Gus S. Greening, mgr.)—Bill week of 21: Leonard and Louie, Margaret Farrell, Mrs. Louis James and company, Merlin and Ned Nestor and his Nine Sweethearts.

PRINCESS (Bert Goldman, mgr.)—Bill 21-25: Six Idanian Troupe, Belle Oliver, Rice and Franklin, and the Musical Macks. Last Half: Mlle. Astoria Troupe, Steve Juhasz, Williams and Sterling, and Loraine Mitchell.

STAR (John P. Kirk, mgr.)—The American Beauties week of 21, Billy Watson's Show 28 and week.

MAJESTIC, STRAND, STARLAND and GAIETY, motion pictures.

Toronto, Can.—Princess (W. Mulholland, mgr.) "Potash & Perlmutter" week of March 22, Furnam-Barton Players, in "Waterloo," 29 and week.

GRAND (J. W. Cowan, mgr.)—Halton Powell, in "Henpecked Henry," week of 22; "Bringing Up Father" 29 and week, "In Old Kentucky" to follow.

ALEXANDRA (L. Solomon, mgr.)—Percy Haswell Co., in "Madame Sherry," week of 22.

SHEA'S (J. Shea, mgr.)—Bill 22-27: Fannie Brice, Lyons and Yosco, Tighe and Babette, Frank Gilmore and company, Sprague and McNeece, Armento Brothers, and "The Lonesome Lassies."

LOEW'S (J. Bernstein, mgr.)—Bill 22-27: Slayman Ali's Hoolcos, Dean and Lewis, Armand and Poncbelte, Grace De Winters, Elisabeth Cutty, Moss and Fry, Caron and Caron, and "Everybody."

GAYETY (T. R. Henry, mgr.)—The Golden Crook week of 22, Al. Reeves' Show 29 and week.

STAR (F. W. Stair, mgr.)—Gay Widows 22 and week, Zallah's Own Show week of 29.

STRAND (L. Schlesinger, mgr.)—Photoplays and Romanelli's Symphony Orchestra.

Montreal, Can.—His Majesty's (H. P. Hill, mgr.) "Madame X" March 22-27, "The White Sister" 29 and week.

PRINCESS (Abbie Wright, mgr.)—"The Man Who Owns Broadway" 22-27.

ORPHEUM (Geo. Driscoll, mgr.)—Bill week of 22: Lulu Glaser and company, Harry Breen, Charles Mack and company, Toyo Troupe, Western and Leon, and Herman Timberg.

GAYETY (Fred Crow, mgr.)—Winning Widows 22-27, Watson Sisters 29 and week.

Buffalo, N. Y.—Star (P. C. Cornell, mgr.) "The Miracle Man" March 22-25. House will be dark Holy Week. "Twin Beds" April 5-10.

TECK (Messrs. Shubert, mgrs.)—Pauline Frederick, in "Innocent," week of 22; "Dancing Around" with Al. Jolson, week of 29.

MAJESTIC (J. Laughlin, mgr.)—"Bringing Up Father" week of 22, "The Shepherd of the Hills" next week.

SHEA'S (M. Shea, mgr.)—Bill 22-27: Claude Gillingwater and Edith Lyle and company, Bert Errol, Arnaut Bros., Sutton, McIntyre and Sutton, Nouelle, Moran and Wiser, Leon Sisters and com-

MEYER'S MAKE-UP 103 W. 13th St., NEW YORK

ACADEMY (Jules Michaels, mgr.)—Bill 22-27: Wm. Morris and company, Sidney Shepard and company, F. M. Griffith, Signon and McIntosh, Amoros and Mulvey, Mario Donahue, Terry and Dupont, and Ethel Vane.

OLYMPIC (Fred Denninger, mgr.)—For week of 22: Hassan Ben Ali's Arabs, Moulton Harmony Trio, Mr. and Mrs. David Flynn, Billy and Ada White, Dorothy Smith, Keeney and Mack, and Jack Morrissey.

FAMILY.—Bill week of 22: Doc. Rice, Mitchell and Lightner, Artane, "Girl in the Bungalow," and photoplays.

GAYETY (John M. Ward, mgr.)—Beauty Parade 22-27, Golden Crook to follow.

Albany, N. Y.—Harmanus Bleecker Hall (Edward M. Hart, mgr.) Lytell-Vaughan Stock Co. began a Summer season here week of March 15, with "Man and Superman," to crowded houses. For week 22-27, "The Yellow Ticket."

EMPIRE (Frank Abbott, mgr.)—Burlesque is playing to capacity business. Gypsy Maids 22-24, Harry Hastings' Big Show 25-27, Winning Widows 29-31, Honeymoon Girls April 1-3.

PROCTOR'S GRAND (Jos. P. Oyne, mgr.)—Bill 22-24: Walter V. Milton and company, Rossler's Invention, Kitty Flynn, Brondue, Keefe, Langdon and Wheeler, Irwin and Herzog, Lowe and Devere, and Ozvello's Circus. For 25-27: Maurice Freeman and company, Hearlbon West Trio, Maude De Lora, Madern and Chase, Harry Leander, Jean Frazier and company, "A Tremont Flirtation," and "Broomstick" Elliott.

PROCTOR'S LELAND (Guy Graves, gen. mgr.)—Continuous vaudeville and moving pictures.

MAJESTIC (Emil Delches, mgr.)—Vaudeville and moving pictures.

COLONIAL, CLINTON SQUARE, BROADWAY, PEARL, PALACE, STAR, WHITE WAY, HUDSON, FAIRYLAND, PIZZELL'S, PROCTOR'S ANNEX and ORPHEUM, moving pictures only.

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STANLEY MURPHY
The Great Irish Song Writer

I'M ON MY WAY TO DUBLIN BAY

ZIT of the "New York Journal" says: "I'M ON MY WAY TO DUBLIN BAY will sweep the country."

ROLAND BURKE HENNESSEY of "New York Star" says: "I'M ON MY WAY TO DUBLIN BAY is a corker, one of the best lyrics ever written."

SIME of "Variety" says: "I'M ON MY WAY TO DUBLIN BAY is a great song because everybody can sing it."

NELLIE REVELL of "The Morning Telegraph" says: "An entirely new and up-to-the-minute number, I'M ON MY WAY TO DUBLIN BAY, one of the catchiest songs of the season."

STANLEY MURPHY, who wrote the lyrics for that comic ditty, "ON THE 5.15," and that rural ballad, "COME OVER TO DOVER," and that splendid double number, "I WANT TO LINGER," is the author of

I'M ON MY WAY TO DUBLIN BAY

One of the most wonderful songs he has ever written and one of the greatest songs we have ever published.

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ORCHESTRATIONS JUST OFF THE PRESS.
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What a Confession!

Something hits a shoe. There's a flash of pain, and the victim says, "That's my corn."

"My corn," pared and coddled for years, perhaps. It's as needless as dirty hands.

A Blue=jay plaster, applied in a jiffy, would end that pain instantly. And the B & B wax that's in it would terminate the corn in two days.

No pain, no soreness, no inconvenience. The corn loosens and comes out. It disappears forever.

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Half your friends have proved this.

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MANUSCRIPTS FOR SALE
CASH OR ROYALTY

Daddy's Soldier Boy.
Just Someone to Call Me Daddy.
Who.
We Love Thee, Thou Bright Blue Sky.
My Mother's Voice.
When I Get You Alone Some Day.
Come Back to the Old Home.
I Had Rather Be Way Down In Dixie.
On the Battlefield Far Away.
It Was the Way You Spoke to Me.
Just a Sailor Boy.
I Am Longing To-night for that Old Dixie Shore.
When the Blue Sky Turns to Gold.
Tango Time.
Write to the Old Folks at Home.
When It's Springtime By the River.
Out for a Sail.
Do My Honey Do.
Under the Old Cherry Tree.
Auf Wiedersehen.
Nobody Home.
I'm Going Back to New York Town.
Why.
Violets, Sweet Violets.
Put a Ten Dollar Smile On Your Face.
The Crowleys' Goat of Texas.
My Wolverine Girl.
A Soldier's Farewell.
A Soldier Boy's Message.
Take Me Out to 'Frisco.
Dear Old Darling Mother.
Roll Away.
My Darling May.
Ragtime Commencement Ball.
Dream of 1915.
When Mother Left.
I'll Never Forget You, Jack.
That's the Kind of a Girl for Me.
I Am Coming Back to You.
I Like Them All.
Oh, Meet Me Out at the Golden Gate.
I'm Glad My Daddy Don't Have to Go to War.
An Old Virginia Homestead.
In the Cabin with the Roses at the Door.
That's Why I Am So Lonely.
Where Shamrocks Green Are Growing.
A Girl from New York Town.
Coaching, Yes, Coaching, Coaching.
Why Don't You Marry Me, Virginia?

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ROUTE LIST—DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday.

Adams, Maude (Chas. Frohman, mgr.)—Trenton, N. J., 24, Reading, Pa., 25, Harrisburg 26, Altoona 27, Akron, O., 29, Canton 30, Lima 31, Dayton April 1, Columbus 2, 3.
Anglin, Margaret—Standard, New York, 22-27.
Arliss, Geo.—St. Louis 22-27.
"Alice in Wonderland" (Players Prod. Co., mgrs.)—Booth, New York, 23, indef.
Barker's, Granville, Co.—Wallack's, New York, indef.
Barrymore, Ethel (Chas. Frohman, mgr.)—Empire, New York, 22-27.
Burke, Billie (Chas. Frohman, mgr.)—New Orleans 22-27, Beaumont, Tex., 29, Galveston 30, Houston 31, Austin April 1, San Antonio 2, 3.
Barnett, Zoe (Dertbick & Daly, mgrs.)—Edmonton, Alb., Can., 22-24, Calgary 25-27, Vancouver, B. C., 29-31, Nanaimo April 1, Victoria 2, 3.
Bunny, John—Walnut, Phila., 22-27.
"Bird of Paradise, The" (Oliver Morosco, mgr.)—Belasco, Washington, 22-27.
"Bringing Up Father," No. 1 (Chas. Yale, mgr.)—Buffalo, N. Y., 22-27, Toronto, Can., 29-31.
"Bringing Up Father," No. 2 (Chas. Foreman, mgr.)—Victoria, Can., 24, Vancouver 25, Kamloops 26, Revelstoke 27, Calgary 29-31.
"Bringing Up Father," No. 3 (Gus Hill, mgr.)—Kent, O., 24, Akron 25-27, Painesville 29, Ashtabula 30, Beaver Falls, Pa., 31.
"Broken Arrow" (Cairns Bros., mgrs.)—Kankakee, Ill., 29, Pontiac 30, Roanoke 31, Heyworth April 1, Atlanta 2, Lincoln 3.
"Blue Bird, The" (The Shuberts, mgrs.)—Manhattan O. H., New York, 22-27.
Chatterton, Ruth—Gaiety, New York, indef.
Columbia Mus. Com. Co.—Ottawa, Can., indef.
Campbell, Mrs. Patrick—Colonial, Boston, indef.
"Clever Ones"—Punch & Judy, New York, indef.
Dressler, Marie (The Shuberts, mgrs.)—Lyric, Phila., 22, indef.
Drew, John (Chas. Frohman, mgr.)—Minneapolis 22-24, St. Paul 25-27.
Dillon & King Mus. Com. Co.—Oakland, Cal., indef.
"Damaged Goods"—Syracuse, N. Y., 22-24, Rochester 25-27.
Eltinge, Julian (A. H. Woods, mgr.)—Olympic, Chicago, indef.
"Experience" (Wm. Elliott, mgr.)—Casino, New York, indef.
"Everywoman" (Henry W. Savage, mgr.)—San Francisco 21-April 3.
Ferguson, Elsie (Chas. Frohman, mgr.)—Lyceum, New York, 22-27, National, Washington, 29-April 3.
Faversham, Wm. (Leonard L. Gallagher, mgr.)—Academy, Baltimore, 22-27.
Forbes-Robertson (Percy Burton, mgr.)—Milwaukee 22-27, Lyric, Cincinnati, 29-April 3.
"Fads and Fancies" (Klaw & Erlanger, mgrs.)—Knickerbocker, New York, indef.
"Follies of 1914" (F. Ziegfeld, mgr.)—San Francisco 22-April 3.
"Fool There Was, A"—Crown, Chicago, 22-27.
"Forty-five Minutes from Broadway"—Logansport, Ind., 24.
Gillette-Bates-Doro Co. (Chas. Frohman, mgr.)—Pittsburgh 22-27, Cleveland 29-April 3.
"Girl of Eagle Ranch" (Geo. Attebery, mgr.)—Burlington, Kan., 24.
"Girl from Rector's, The"—Victoria, Chicago, 22-27.
"Girl and the Tramp," Eastern—Fred Byers' (Clarence Auskings, mgr.)—Easton, Md., 27, Bridgeville, Del., 29, Milford 30, Dover April 1, Coatesville, Pa., 3.
"Girl and the Tramp," Western—Fred Byers' (Fred Flood, mgr.)—Tonopah, Nev., 22-24, Carson City 25-27, Virginia City 29, Fallon 30, Lovelocks 31, Reno April 1, Truckee, Cal., 2, Colfax 3.
Hitchcock, Raymond (Cohan & Harris, mgrs.)—Bronx O. H., New York, 22-27, Bkln. 29-April 3.
Hilliard, Robert—Broadway, Bkln., 22-27, Jersey City, N. J., 29-April 3.
Hodge, Wm. (The Shuberts, mgrs.)—Ithaca, N. Y., 24, Binghamton 25, Scranton, Pa., 26, Wilkes-Barre 27.
"Hello, Broadway" (Cohan & Harris, mgrs.)—Astor, New York, indef.
"High Cost of Loving" (Lew Fields)—Garrick, Chicago, indef.
"Help Wanted"—Lait & Raferty (C. R. Henkel, mgr.)—Walnut, Cincinnati, 21-27, Hamilton 28, Liberty, Ind., 29, Shelbyville 30, Greensburg 31.
"High Jinks" (Arthur Hammerstein, mgr.)—Grand Rapids, Mich., 24, 25, Kalamazoo 26, Lansing 27.
"High Jinks"—Oakland, Cal., 21-24, San Diego April 3, 4.
"Hanky Panky" (Lew Fields, mgr.)—Majestic, Bkln., 22-27.
"Henpecked Henry" (Halton Powell, mgr.)—Toronto, Can., 22-27.
Illington, Margaret (Selwyn & Co., mgrs.)—Harris, New York, indef.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Cohan's, New York, indef.
"Inside the Lines" (J. Fred Zimmerman Jr. & Wm. Harris Jr., mgrs.)—Longacre, New York, indef.
"Innocent" (A. H. Woods, mgr.)—Buffalo 22-27.
"It's a Long Way to Tipperary"—Gus Hill's (John F. Sullivan, mgr.)—Indianapolis 21-27, St. Louis 29-April 3.
"It's a Long Way to Tipperary"—Gus Hill's (Chas. Southwell, mgr.)—Ogdensburg, Can., 21, Quebec 25-27, Burlington, Vt., 29, Plattsburg, N. Y., 30, Ogdensburg 31, Newark, N. J., 29-April 3.
Kellermann, Annette—Detroit 22-27.
"Kick In" (A. H. Woods, mgr.)—Republic, New York, 22-27.
"Kitty MacKay" (Wm. Elliott, mgr.)—Shubert, Boston, 22-27.
Le Roy, Talma, Bosco Co. (Hugo Bros., mgrs.)—Wheeling, W. Va., 24-25, Cambridge, Md., 26, 27.
"Law of the Land"—Forty-eighth Street, New York, indef.
"Lilac Domino, The" (Dippel Opera Comique Co., mgrs.)—Majestic, Boston, indef.
"Little Cafe, The" (Klaw & Erlanger, mgrs.)—Worcester, Mass., 24, Providence, R. I., 25-27.
"Lady Luxury" (The Shuberts, mgrs.)—Atlanta, Ga., 26, 27.
Montgomery & Stone (Chas. Dillingham, mgr.)—Globe, New York, indef.
McIntyre & Heath—Cleveland 22-27, Pittsburgh, Pa., 29-April 3.
Mann, Louis (The Shuberts, mgrs.)—Lyric, Cincinnati, 21-27.
Miller, Henry—Cleveland 22-27.
Maude, Cyril—Blackstone, Chicago, 22-27.
"Maid in America" (The Shuberts, mgrs.)—Winter Garden, New York, indef.
"Miracle Man, The" (Cohan & Harris, mgrs.)—Buffalo 22-24, Norwich 25, Ithaca 26, Auburn 27, Oswego 29, Watertown 30, Amsterdam 31, Hudson April 1, Newburgh 2, Poughkeepsie 3.
"Mutt and Jeff in Mexico" (Joe Pettengell, mgrs.)—Paterson, N. J., 22-27, Providence, R. I., 29-April 3.
"Mutt and Jeff," No. 2 Co. (C. H. Williams, mgr.)—St. Paul, Minn., 21-24, Minneapolis 25-27, Madison, Wis., 28, Fond du Lac 29, Sheboygan 30, Manitowoc 31.
"Mutt & Jeff," No. 3 Co. (Griff Williams, mgr.)—Albert Lea, Minn., 24, Northfield 25, Owatonna 26, Rochester 27, La Crosse, Wis., 28, Prairie du Chien 29, Wauson 30, Decorah 31.
"Mutt & Jeff" No. 4 Co. (Harry Hill, mgr.)—Shenandoah, Pa., 24, Bloomsburg 25, Hazleton 26, Lansford 27, Bridgeton, N. J., 29, Wildwood 30, Vineland 31.
"Missouri Girl, The" (Merle H. Norton, mgr.)—Wesley, Ia., 24, Fenton 25, Kingsted 26, Thompson 27.
"Milestones" (Klaw & Erlanger, mgrs.)—Ford's, Baltimore, 22-27.
Neilson-Terry, Phyllis (Joseph Brooks, mgr.)—Maxine Elliott's, New York, 22-27.
"New Henrietta, The" (Joseph Brooks, mgr.)—Cort, Chicago, indef.
"Natural Law, The" (John Cort, mgr.)—Cort, Boston, indef.
"On Trial" (Cohan & Harris, mgrs.)—Candler, New York, indef.
"On Trial" (Cohan & Harris, mgrs.)—Cohan's, Chicago, indef.
"On Trial" (Cohan & Harris, mgrs.)—Springfield, Mass., 22-27, Hartford, Conn., 29-April 3.
"Only Girl, The" (Joe Weber, mgr.)—Lyric, New York, indef.
"Our Children"—Princess, Chicago, 22-27.
"Only Way, The" (A. Adams, mgrs.)—Valentine, Tex., 24, Marathon 25, Sanderson 26, Del Rio 27, Hondo 29, Devine 30, Pearsall 31, Seguin April 1, Luling 2, Flatonia 3.
"Old Homestead, The"—Cleveland 22-27.
"On the Frontier"—Tom Casey's (M. O. Lauderdale, mgr.)—Sibley, Ia., 24, Lake Park 25, Ocheyden 26, Superior 27.
Post, Guy Bates—Peoria, Ill., 24.
"Polygamy" (Modern Play Co., mgrs.)—Park, New York, indef.
"Pair of Silk Stockings, A" (Winthrop Ames, mgr.)—Little, New York, indef.
"Pair of Sixes, A" (H. H. Frazee, mgr.)—Wilbur, Boston, indef.
"Pair of Sixes, A" (H. H. Frazee, mgr.)—New Haven, Conn., 22-27.
"Pair of Sixes, A," Eastern Co. (H. H. Frazee, mgr.)—Jersey City, N. J., 22-27.
"Pair of Sixes, A" Western Co. (H. H. Frazee, mgr.)—Yazoo, Miss., 24, Jackson 25, Birmingham, Ala., 26-28, Montgomery 29, Columbus 30, Macon, Ga., 31, Augusta April 2.
"Pair of Sixes, A," Central Co. (H. H. Frazee, mgr.)—Hancock, Mich., 25, Ishpeming 26, Escanaba 27, Menomonie, Wis., 28, Appleton 29, Oshkosh 30, Janesville 31.
"Peg o' My Heart" (Florence Martin) (Oliver Morosco, mgr.)—Adelphi, Phila., indef.
"Peg o' My Heart" (Peggy O'Neil) (Oliver Morosco, mgr.)—Eugene, Ore., 24, Corvallis 25, Albany 26, Salem 27, Portland 28-31.
"Peg o' My Heart" (Dorothy Mackaye) (Oliver Morosco, mgr.)—Tecumseh, Mich., 24, Jackson 25, Lansing 26, Charlotte 27, Muskegon 28, Big Rapids 29, Ludington 30, Manistee 31.
"Peg o' My Heart" (Doris Moore) (Oliver Morosco, mgr.)—Beloit, Wis., 24, Watertown 25, Beaver Dam 26, Appleton 27, Green Bay 29, Stevens Point 30, Marshfield 31.
"Peg o' My Heart" (Marion Dentler) (Oliver Morosco, mgr.)—Enid, Okla., 24, Tonkawa 25, Henrietta 29, Sapulpa 30, Venita 31.
"Peg o' My Heart" (Elsa Ryan) (Oliver Morosco, mgr.)—Owatonna, Minn., 24, Faribault 25, Rochester 26, Winona 27, St. Paul 28-April 3.
"Potash & Perlmutter" (A. H. Woods, mgr.)—Los Angeles 22-27.
"Potash & Perlmutter" (A. H. Woods, mgr.)—Seattle, Wash., 22-27.
"Potash & Perlmutter" (A. H. Woods, mgr.)—Toronto, Can., 22-27.
"Prince of Pilsen" (Percy J. Kelly, mgr.)—Dayton, O., 24, Indianapolis, Ind., 25-27, Grand, Cincinnati, 28-April 3.
"Prodigal Son, The" (Oscar Graham, mgr.)—Caddo, Okla., 24, Nocona, Tex., 25, Ryan, Okla., 26, Comanche 27, Apache 29, Granite 30, Cordell 31, Thomas April 1, Hydro 2, Okeene 3.
"Passing Show of 1914" (The Shuberts, mgrs.)—Kansas City, Mo., 22-27.
Robson, May—Burlington, Ia., 25, Keokuk 26.
Royal Lilliputians—Hartford, Conn., 22-24, New Haven 25-27.
"Red Widow" (P. H. Niven, mgr.)—Dublin, Ga., 24, Macon 25, Milledgeville 26, Athens 27.
Starr, Frances (David Belasco, mgr.)—Belasco, New York, indef.
Skinner, Otis (Chas. Frohman, mgr.)—Hollis, Boston, 22-April 3.
Sanderson-Brian-Cawthorn Co. (Chas. Frohman, mgr.)—Illinois, Chicago, indef.
Spooner, Cecil—Grand Rapids, Mich., 25-27.
Stahl, Rose (Henry B. Harris' Estate, mgr.)—Portland, Ore., 24-27, Seattle, Wash., 28-April 3.
Singer's Lilliputians—Hartford, Conn., 24, New Haven 25-27.
"Song of Songs" (A. H. Woods, mgr.)—Eltinge, New York, indef.
"Sinners" (Wm. A. Brady, mgr.)—Playhouse, New York, indef.
"Show Shop, The" (Selwyn & Co., mgrs.)—Hudson, New York, indef.
"Sea Wolf, The"—Tremont, Boston, indef.
"Sari" (Henry W. Savage, mgr.)—Grand, Cincinnati, 21-27.
"Shepherd of the Hills" (Gaskill & MacVitty, mgrs.)—Portland, Me., 22-24.
"Shepherd of the Hills" (Gaskill & MacVitty, mgrs.)—Grand, Cincinnati, 28-April 3.
"Seven Keys to Baldpate," Eastern (Cohan & Harris, mgrs.)—Garrick, Phila., 22-April 3.
"Seven Keys to Baldpate," Western (Cohan & Harris, mgrs.)—Fresno, Cal., 24, Modesto 25, Sacramento 26, 27, Oakland 28-April 3.
"Seven Keys to Baldpate," Central (Cohan & Harris, mgrs.)—Salisbury, N. C., 24, Winston-Salem 25, Greensboro 26, Durham 27, Raleigh 29, Fayetteville 30, Wilson 31, Newbern April 1, Washington 2, Greenville 3.
"Seven Hours in New York" (O. E. Wee, mgr.)—Norwich, N. Y., 25, Lowville 26, Watertown 27, Gouverneur 29, Canton 30, Potsdam 31, Massena April 1, Plattsburg 3.
"Sunny South" (J. C. Rockwell, mgr.)—Thompsonville, Mich., 24, Traverse City 25, E. Jordan 26, Charlevoix 27, Petoskey 29, Harbor Springs 30, Boyne City 31, Gaylord April 1, Grayling 2, Vassar 3.
"September Morn," Central Co. (Rowland & Clifford, mgrs.)—Pine Bluff, La., 24, Hot Springs, Ark., 25, Clarksdale, Miss., 30.
"September Morn," Circuit Co. (Rowland & Clifford, mgrs.)—Norwich, N. Y., 24, Oneida 25, Syracuse 26, Ithaca 27, Geneva 29.
"Shepherd King, The"—Denver 21-27.
"Stop Thief"—Imperial, Chicago, 22-27.
Trentini, Emma (The Shuberts, mgrs.)—Forty-fourth Street, New York, indef.
Tellegen, Lou (The Shuberts, mgrs.)—Thirty-ninth Street, New York, indef.
Tempest, Marie (John Cort, mgr.)—St. Louis 21-27, Kansas City 28-April 3.
Thurston, Howard (Jack Jones, mgr.)—Wilmington, Del., 22-27, Walnut, Phila., 29-April 3.
"To-night's the Night" (The Shuberts, mgrs.)—Shubert, New York, 22-27.
"Twin Beds" (Selwyn & Co., mgrs.)—Fulton, New York, indef.
"Twin Beds" (Selwyn & Co., mgrs.)—Rochester, N. Y., 24.
"To-Day" (Arthur Bryan) (Harry Von Tilzer, mgr.)—Seattle, Wash., 21-27.
"Third Party, The"—Plymouth, Boston, 22-27.
"Too Many Cooks," Coast Co. (Wm. A. Brady, mgr.)—Ft. William, Ont., Can., 22-24, Hibbing, Minn. 26, Superior, Wis., 27.
"Trail of the Lonesome Pine" (Klaw & Erlanger, mgrs.)—Trenton, N. J., 25-27.
"Tess of the Storm Country"—National, Chicago, 22-27.
"Under Cover" (Selwyn & Co., mgrs.)—Cort, New York, indef.
"Uncle Tom's Cabin" (C. B. Harmount, mgrs.)—Mt. Gilead, W. Va., 24, Sandusky 27.
Warfield, David—Powers', Chicago, 21-27.
Walden, Dana—Manhattan, Ill., 24, McHenry 25, Kingston 26, Stillman Valley 27, Orangeville 29, Lee Centre 30, Wolverine, Mich., April 1, Buckley 2, Copemish 3.
"Watch Your Step" (Chas. Dillingham, mgr.)—New Amsterdam, New York, indef.
"White Feather, The" (Wm. A. Brady, mgr.)—Comedy, New York, indef.
"What's Going On?" (John Cort, mgr.)—La Salle, Chicago, indef.
"Within the Law" (Selwyn & Co., mgrs.)—Kansas City, Mo., 21-27.
"When Dreams Come True"—Atlantic City, N. J., 26, 27.
"Winning of Barbara Worth, The" (L. E. Yeoman, mgr.)—Los Angeles 22-27.
"Whirl of the World" (The Shuberts, mgrs.)—Minneapolis 28-April 3.
"Yellow Ticket, The" (A. H. Woods, mgr.)—Jamestown, N. Dak., 24, Fargo 25, Crookstown, Minn., 26, Grand Forks, N. Dak., 27.

STOCK AND REPERTOIRE.
Permanent and Traveling.

Academy Players—Northampton, Mass., indef.
Academy Players—Haverhill, Mass., indef.
American Stock—American, Phila.
Angell Stock (Joe Angell, mgr.)—Barnesboro, Pa., 22-27.
Arvine Players—Johnston, Pa., indef.
Adair, John Jr., & Co.—Steubenville, O., indef.
Auditorium Stock—Kansas City, Mo., indef.
Alcine-Gates Players—Cleveland, indef.
Ashton, Newton Mus. Com. Co.—So. Bend, Ind., indef.
Burbank Stock—Los Angeles, indef.
Bryant, Billy, Stock—Point Pleasant, W. Va., indef.
Beaton, Margot, Stock—Bemidji, Minn., indef.

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Bishop Players—Oakland, Cal., indef.
Byers, Fred, Stock (Byers & Ingram, mgrs.)—Paducah, Ky., indef.
Baker Stock—Portland, Ore., indef.
Bainbridge Players—Minneapolis, indef.
Boyd Stock—Omaha, Neb., indef.
Barrett Players (J. R. Barrett, mgr.)—Portsmouth, O., indef.
Bonstelle, Jessie, Stock—West End, New York, indef.
Baker Theatre Stock—Rochester, N. Y., indef.
Brunner-Cassimus Stock—New Orleans, indef.
Broadway Players (O. E. Wee, mgr.)—Camden, N. J., indef.
Barrow-Howard Players—Sioux Falls, S. D., indef.
Bijou Stock (C. Fred Dann, mgr.)—Warrentown, Shepards Neck, N. C., 22-24, Enfield 25-27, Goldsboro 29-April 3.
Craig Stock—Castle Square, Boston, indef.
Crescent Stock—Crescent, Bkln.
Colonial Players—Norfolk, Va., indef.
Cook, Chas., Stock—Waterbury, Conn., indef.
Colonial Stock—Providence, indef.
Canada, Jole, Players—Davenport, Ia., indef.
Cagley Stock—Omaha, Neb., indef.
Carter Robinson Stock—Okla. City, Okla., indef.
Cornell-Price Players (W. E. Cornell, mgr.)—Wauseon, O., indef.
Cook Players (H. M. Cook, mgr.)—Bradentown, Fla., 22-27.
Crane-Shirley Stock—Troy, N. Y., indef.
Columbia Stock (Wm. Kraise, mgr.)—Lawrenceville, Va., 22-27.
Crescent Stock—Paullina, Ia., 24, Spencer 25, Hartley 26, Sheldon 27, Granville 28, Orange City 29, Ireton 30, Paullina 31, Spencer April 1, Hartley 2, Sheldon 3.
Champlain, Chas. K., Stock—Geneva, N. Y., 22-27.
Davis Stock—Davis, Pittsburgh.
Denham Stock—Denver, indef.
Dailey Stock (Ted Dailey, mgr.)—Bay City, Mich., 21-27.
Dainty, Bessie, Stock—Waco, Tex., indef.
Dubinsky Bros.' Stock—Sioux City, Ia., indef.
Doty & Sights Comedians (B. H. Doty, mgr.)—Cadott, Wis., 22-27, Thorp 29-April 3.
Empress Stock—Augusta, Me., indef.
Empress Stock—Tacoma, Wash., indef.
Enterprise Stock (Norman Hilyard, mgr.)—Chicago, indef.
Empire Stock—Empire, Phila.
Edwards, Mae, Stock (Chas. T. Smith, mgr.)—Lindsay, Ont., Can., indef.
Earle Stock—Cumberland, Md., 22-27.
Eckhardt, Oliver, Players (Oliver Eckhardt, mgr.)—Regina, Sask., Can., indef.
Forsberg Players—Newark, N. J., indef.
Folly Mus. Stock (Harry Tuberville Jr., mgr.)—Peoria, Ill., indef.
Fountain Stock—Charleston, S. C., indef.
Gotham Players—Gotham, Bkln.
Olbney, Sarah, Co.—Sarnia, Ont., Can., indef.
Grand Opera House Stock—Grand, Bkln.
Gordinier Bros.' Stock—Burlington, Ia., indef.
Gerrard Stock (L. H. Gerrard, mgr.)—Kearney, Neb., 29-April 3.
Hayward, Grace, Stock—Willard, Chicago, indef.
Haswell, Percy, Stock—Toronto, Can., indef.
Horner Com. Co.—Estherville, Ia., indef.
Heyde Drama Players (Phil H. Heyde, mgr.)—La Crosse, Wis., indef.
Huntington Players—St. Paul, indef.
Harrison Theatre Co.—Sherman, Tex., indef.
Hard's, Ira, Stock—Mt. Vernon, N. Y., indef.
Horne Stock—Akron, O., indef.
Irving, Adelaide, Players—Waco, Tex., indef.
Jewell Kelly Stock—Mobile, Ala., indef.
Keith Players—Toledo, O., indef.
Keith Stock—Portland, Me., indef.
Keyes Sisters Stock—Dallas, Tex., indef.
Keith Players—Bronx, New York indef.
King Stock—King, St. Louis.
Lewis-Oliver Players (Jack Lewis, mgr.)—Raleigh, N. C., indef.
Logan Square Stock—Chicago, indef.
Little Stock—Little, Phila.
Lonergan, Lester, Players—Lynn, Mass., indef.
Livingstone Stock—Peoria, Ill., indef.
Lynn Players—Lynn, Mass., indef.
Lawrence, Del. S., Stock—Montreal, Can., indef.
Lyceum Stock—New Britain, Conn., indef.
Lyric Stock—Buffalo, N. Y., indef.
La Roy Stock (H. La Roy, mgr.)—New Madison, O., 22-27, Winchester 29-April 3.
Lytell-Vaughan Stock—Albany, N. Y., indef.
Leonard Players (Wm. R. Leonard, mgr.)—Thurman, Ia., 22-27, Watson, Mo., 29-31, Westboro April 1-3.
Mack's Associate Players—Monessen, Pa., indef.
Merk. Sq. Players—Lowell, Mass., indef.
Mason Williams Stock—Mobile, Ala., indef.
Mark's, Ernie, Stock—Trenton, Ont., Can., 22-27.
Melville's Comedians—Henderson, Tex., 22-27.
National Stock (F. R. Cole, mgr.)—Delphi, Ind., 22-27, Crown Point 29-April 3.
North Bros.' Stock—Wichita, Kan., indef.
Orpheum Players—Reading, Pa., indef.
Oliver Stock—Rock Island, Ill., indef.
Oliver Stock—Moline, Ill., indef.
Orpheum Stock—Jersey City, indef.
Pringle, Della, Stock—Boise, Idaho, indef.
Poli Players—Poli's, Washington.
Poli Players—Auditorium, Baltimore, indef.
Poli Players—New Haven, Conn., indef.
Poli Players—Scranton, Pa., indef.
Poli Players, Worcester, Mass., indef.
Poli Players—Hartford, Conn., indef.
Princess Stock—Des Moines, Ia., indef.
Park Opera Co.—Shenandoah, St. Louis, indef.
Players Co.—Park, St. Louis, indef.
Payton, Corse, Stock—Syracuse, N. Y., indef.
Princess Mus. Com.—Montreal, Can., indef.
Perry's Peerless Players—Hamilton, Can., indef.
Price's Popular Players (John R. Price, mgr.)—Saratoga Springs, N. Y., indef.
Palace Players (Fred R. Beaudoin, mgr.—Clarksburg, W. Va., indef.
Premier Players—Fall River, Mass., indef.
Princess Stock—New Rochelle, N. Y., indef.
Price & Butler Stock—Easton, Md., 22-27.
Rentfrow's Stock (J. N. Rentfrow, mgr.)—Texas City, Tex., indef.
Shubert Stock—Milwaukee, indef.
Sherman Stock Co.—Joliet, Ill., 22-24, Elgin 25-27, Hammond, Ind., 28, Elgin, Ill., 29-31, Joliet April 1-3.
Sutherland Stock—Almond, Wis., 22-24, Red Granite 25-27, Princeton 29-31, Brandon April 1-3.
Schenley Players—Schenley, Pittsburgh.
Staub Theatre Players—Knoxville, Tenn., indef.
Temple Players—Malden, Mass., indef.
Servoss, Mary, Stock—Grand Rapids, Mich., 28, indef.
Thompson-Woods Co.—Waltham, Mass., indef.
United Players—Marion, O., indef.
Van Dyke & Eaton Co. (F. Mack, mgr.)—Joplin, Mo., indef.
Vees, Albert S., Stock—Bellaire, O., indef.
Washington Stock—Detroit, indef.
Wanda, Kathleen, Stock (Walter Sanford, mgr.)—Elizabeth City, N. C., indef.
Wray, John C., Stock—San Diego, Cal., indef.
Wallace, Chester, Players (Chester Wallace, mgr.)—E. Liverpool, O., indef.
Warburton Stock—Yonkers, N. Y., indef.
Young Adams Stock—St. John, Can., indef.

COMPANIES IN TABLOID PLAYS.

"Baseball Girls" (Joe Jackson, mgr.)—Wilmington, N. C., 21-27.
Clayton Players (Lloyd G. Foster, mgr.)—Barre, Vt., indef.
Cushman Golden Gate Girls—Terre Haute, Ind., 21-27.
Empire Mus. Com. Co.—Lebanon, Pa., 22-27.
"Fads & Follies 1915" (Carl K. Harris, mgr.)—Harvey, N. Dak., 24, Lincoln, Mont., 25, Redfern, S. Dak., 26, Huntsonville, Ill., 27, Tracr, Ia., 29, Waverly 30.
"Hotel Topsy Turvey," Galvin's (A. H. McAdams, mgr.)—Pittsburgh, Pa., 22-24, Wheeling, W. Va., 25-27.
La Petite Revue—Peoria, Ill., 24.
Jones, Hap, Mus. Revue—New Orleans, indef.
"Masqueraders, The"—Jas. A. Galvin's (A. H. McAdams, mgr.)—Hagerstown, Md., 22-27.
Paden, Sarah—Elgin, Ill., 21-24.
"Simple Simon" (Robert Kane, mgr.)—Greenville, N. C., 22-27, Charlotte 29-April 3.
"Tabarin Girls" (Dave Newman, mgr.)—Durham, N. C., 21-27.

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De Rue Bros.'—Babylon, N. Y., 24, Sayville 25, Patchogue 26, W. Hampton Beach 27, Sag Harbor 29, Southampton 30, E. Hampton 31, Amagansett April 1, Greenport 2, Mattituck 3.
Field's Al. G. (Edward Conrad, mgr.)—Muskogee, Okla., 24, Ft. Smith, Ark., 25, Hot Springs 26, 27, Sherman, Tex., 29, Wichita Falls 30, Amarillo 31, Trinidad, Colo., April 1, Pueblo 2, Colorado Springs 3.
Huntington's (J. W. West, mgr.)—Eldora, Ark., 24, Carthage 25, Malvern 26, 27, Hot Springs 28-31, Little Rock April 1-3.
O'Brien's, Neil (Oscar F. Hodge, mgr.)—Gadsden, Ala., 24, Rome, Ga., 25, Chattanooga, Tenn., 26, Asheville, N. C., 27, Spartanburg, S. C., 29, Athens, Ga., 30, Atlanta 29-April 1, Winston-Salem, N. C., 2, Lynchburg, Va., 3.
Richard & Pringle's (Holland & Filkins, mgrs.)—Walsenburg, Colo., 24, Alamosa 25, Antonio 26, Pagosa Springs 27, Durango 28, Silverton 29, Farmington, N. Mex., 30, Durango, Colo. 31.

BANDS AND ORCHESTRAS.

Chandler, Nellie B., & Harmony Maids (Chas. W. Goetz, mgr.)—Boston, Mass., indef.
Fiske's Band—Wonderland Floating Theatre, indef.
McSparron's Band—Ella-Sha-Co., indef.
Neel's, Carl, Band—Logan, W. Va., indef.

PICTURES.

"Birth of a Nation"—Liberty, New York, indef.
German War Pictures—Forrest, Phila., 22-27.
German War Pictures—Columbia, Washington, 22-27.
"Heart of Maryland"—Hipp., New York, indef.
"Through Central Africa"—Princess, New York, indef.
"Uncle Sam at Work"—Auditorium, Chicago, indef.

CARNIVAL.

Barkoot's, K. G., Shows (K. G. Barkoot, mgr.)—Decatur, Ala., 22-27, Columbia, Tenn., 29-April 3.
Great American Shows—Hot Springs, Ark., 22-27, Stuttgart, Tenn., 29-April 3.
Jones, Johnny J., Expo. Shows—St. Augustine, Fla., 22-27; Gainesville 29-April 3.

CIRCUSES.

Barnes, Al. G.—Reedley, Cal., 24, Visalia 25, Tulare 26, Coalinga 27.
Eschman's, J. H., Shows—Hot Springs, Ark., 26, 27, Malvern 28, 29, Bauxite 30, Bigelow 31, Havana April 1, Magazine 2, Hartford 3.
Honest Bill Show—Pickwville, Tex., 24, Mason 25, Camp San Saba 26, Bradley 27, Rockella 29, Mercury 30, Winchell April 1, Brooks Smith 2, Bangs 3.

MISCELLANEOUS.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—Berwick, Ont., Can., 24, Newington 25, Oxford Mills 26, Monoklands 27.
Lecona Picture Shows—New York City, N. Y. (Fridays) indef.
Luken's Trained Animal Show (Harry Luken, mgr.)—Syracuse, N. Y., 25-28, Fulton 29, Oswego 30, 31, Watertown April 1-3.
McGinley, Bob & Eva—Whitetail, Mont., 24, 25, E. Scobey 26, 27, Outlook 28-30, Alkali, S. Dak., 31-April 1, Raymond 2, 3.
Opels Vaud. Co.—Toledo, O., until May 1.
Ricton Shows—Cleveland, indef.
Smith, Mysterious—Boyden, Minn., 25, Hartley 27, Sutherland 29, Peterson 30, Laurens 31, Plover April 1, Bode 2.
Thompson's, Frank H., Pictures—Stillman Valley Ill., 22-24.
Valentine's Variety Co. (Thos. Alton, mgr.)—Jefferson City, Mo., 24, 25, Washington 26, 27, St. Louis 28-April 3.

THE CLIPPER'S HEALTH DEPARTMENT.

By DR. MAX THOREK, Chicago,

Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

WHAT EVERYONE SHOULD KNOW ABOUT CANCER.

So often we hear: "Doctor, what is the cause of cancer?" And, the doctor bows his head, wrinkles his brow, and then, with often a sigh, you'll hear him answer: "I don't know." He speaks the truth. We do not know as yet, specifically what the actual cause of cancer is. The profession of the healing art is divided on that question. Some are the adherents of the so-called Cohnheim theory of a hereditary acquisition, others are staunch supporters of the belief that cancer is caused by an infection with certain germs.

We must keep in mind that despite our efforts cancer has been on the increase right along. In other words, the enemy is creeping on a non-suspecting and ignorant public and shatters home, robs brilliant and indispensable persons, and slowly but progressively inserts his poisonous fangs into the heart of our population. It is stated on good authority that out of every eight women in England, who attain the age of thirty-five years, one is slain by it. In our own country, in 1908, *forty thousand* people succumbed to it.

So there you are: We are confronted with a formidable enemy and do not know just how he attacks or whence he comes. However, while the theorists are wrangling about this or that pet theory of theirs being the correct one—of one thing we are certain, and that is: We know that *irritation of any kind in any part of the body is an established cause for cancer.* Let us pause for a moment and analyze this statement. It is a fact that cancer most frequently makes its appearance in portions of the body where some form of irritation has existed for some time. Take, for instance, cancer of the lip. This is a frequent form of cancer and nearly always affects men. Why? And why the lower lip? Because men smoke, and as a rule women do not, and the smoker usually irritates the lower lip with his pipe-stem or the cigar, and there, gradually but surely, the irritation going on for months or years usually plants the seed for the serious consequences. Here comes a fellow who shows the beginning or perhaps an advanced growth of a portion of his tongue. Just examine the tooth or teeth corresponding to the site of his trouble, and lo! a jagged tooth has been irritating the tongue for many, many months or longer, and the tissues of the tongue become affected with cancer. Irritation again.

Here we see a pallid individual, leaving the office of the stomach specialist, the victim of cancer of the stomach. Scrutinizing his past history we would discover that he had been suffering for some time past with a chronic catarrh of that organ, a chronic form of indigestion, or irritation if you please, that caused the trouble and implanted the life-destroying cancer cells into this poor fellow's food receptacle. Again irritation. Often we open a gall-bladder, during operations, for the removal of gall stones, and to our chagrin find that cancer had started in the gall passages as a result of *irritation* from the gall stones scratching on the walls of the gall bladder. If removed in time the patient's life would be saved. An *irritation* from a stone in the kidney, the bladder, or in any other hollow organ, in time leads to this fatal complication.

Thousands of mothers leave their home untimely, through cancer of the breast and womb. The irritation here from nursing the baby and repeated childbirths are the factors which invite the cancerous formation.

The volumes of evidence collected to prove the effects of irritation on the tissues as a precursor of cancer, offer conclusive evidence of its importance. The irritation may be mechanical, thermal, chemical or infective. For instance: It is not at all unusual to find cancer develop at the sites of cicatrices resulting from burns, or in ulcers, fissures and patches of chronic inflamation.

There is a certain form of chimney sweeps cancer which results from the constant irritation of the parts by the soot with which the sweep comes in daily contact. Other irritants, such as paraffin and tar, and a variety of others are known to have caused cancers.

And now, the world over, the sages of the medical profession are constantly at work, millions and millions of dollars are being spent annually, in an attempt to definitely establish the cause of cancer growths, but despite all the effort and energy we are just where we were a century ago.

However, has the medical world changed its opinions about the treatment of this terrible scourge of the human family? Are the methods of fighting the trouble different now than they were in the past? Are the results of modern treatment different than those of our forefathers? These are burning questions. Here you will find the modern and progressive physician answer with a smile of satisfaction, "yes."

Cases of cancer which were deemed hopeless a short time ago are looked upon now as curable. The progress made in surgical technique and the general improvement of treatment is marvelous and the results most astounding. You will notice that I said "surgical technique." "Why," someone would query, "has medicine not added its share to the enlightenment of this important field?" *No.* And here is where we must [illegible] for all impress all interested—and all should know—that the sooner the idea of curing cancer with medicines is discarded, the better, for thus far no remedy is at our command which offers the minutest ray of hope in benefitting the sufferer with this dreadful affliction. The cancer faker who cures (?) with salves, medicines and pastes should be placed behind iron bars. He is a menace to the community and directly responsible for the death of thousands of unfortunates who happen his way. He takes advantage of the unfortunates and makes promises which he knows are false, and for the sake of filling his slimy coffers with gold wrenched from aching hearts and those in despair, only too often he robs them of the only chance they have to obtain a cure by operation. And, while this is the only cure when taken in time, before the cancerous masses have invaded vital structures and [illegible] seated lymph glands, the time is wasted by the quack with promises until the condition is "absolutely hopeless."

There are certain established facts at the present time which should be inculcated into the minds of the general public, and if this knowledge be disseminated in lay-circles, preached from pulpits, taught through the newspapers and in lectures, I can see no greater service that could possibly be rendered to God's children.

"What are these rules?" They follow:

Avoid irritations of any kind.

Suspicious looking new formations should at once be investigated.

Remember, *cancer is curable* when taken in time.

Discard the idea of medicine. There is *no medicine* for cancer.

The only medicine is *surgical removal* by a competent man.

Cancer is, in the opinion of the majority, not contagious.

To wait, means death; to act, get cured.

No case of cancer is hopeless when given early attention.

Be optimistic and do not give up.

Beware of quacks who promise cures from salves, secret medicines and methods "known only to them." They are fakes, pure and simple.

The hope of the cure of cancer lies in early diagnosis. Here is where the "rub" is. "Early diagnosis"—how nice that sounds. Here is where conscientious medical men shine and often show the right path to their surgical brothers. If an early diagnosis be made, early treatment may be instituted and a cure hoped for. But who should make the early diagnosis? The doctor? Yes, but the individual should consult himself first. Here is a rule which applies to both sexes: If you notice something abnormal about your bodily functions, which were normal to the present time, and your attention is being directed to a given set of symptoms or the appearance of a swelling or perhaps a hemorrhage, consult a modern, well trained physician and insist on a diagnosis. Do not be satisfied with doubtful answers. You should know positively.

For example, not so many years ago a sufferer from cancer of the stomach was looked upon as an individual doomed to die, and with a sigh the physician of yesterday informed the immediate relatives of the existing condition. It is different in the present day. If an early diagnosis is made we do not wait, nor do we give pills and powders, but we at once prepare to attack the enemy and eradicate him as thoroughly as possible. The result is that hundreds of individuals who, in years gone by, would be permitted to slip into the downward road, are now restored to useful citizenship and are able to provide for their homes and make their dear ones happy.

It has been shown by physiological experiments that half or one-third of the stomach will carry on the functions necessary for the maintenance of health, and the surgeon has taken advantage of this knowledge, with the result that cancer of the stomach—a hopeless affection in the days past—is now regarded as curable *when taken early.* So then, when your stomach rebels and you begin to lose weight or feel indisposed, endeavor to find out what is the trouble.

When the question "operation" is broached to most individuals it naturally follows that a certain fear permeates their being. But it must be kept in mind that it is not the operation, if skillfully performed, that kills; it is the malady. Skillful surgeons, in these days of advanced surgical technique, do not fear the operative mortality. When the question of cancer is considered the student of to-day is taught that "the risk is not in surgery, but in the delay of its performance." Next to cancer of the stomach comes cancer of the lip in men, and cancer of the breast and womb in the opposite sex.

It is a sad state of affairs that compared with other countries our blessed Union is lax in instructing women about what they should know in regard to cancer, what they *must* know about it and how to recognize its early manifestation, in the hope of reducing the appalling mortality from this dreaded affliction to a minimum. They legislate and restrict the sale of opium, and measures of equal or lesser importance are brought to become laws, but strange, this very vital question is only lightly or not at all discussed. The result is that our women are kept in ignorance; there is no one who troubles to tell them the things they must know, and we stand amazed and wonder why so comparatively few perish as a result of cancer in other lands.

In view of the appalling fact shown by statistics of registration, that one out of eleven of all women die of cancer, and after reaching the age of thirty-five the mortality increases from one to nine, and that most of these are uterine cancer, the question arises—says Dr. Chase—whether the medical profession does not owe an unfilled obligation to this most unfortunate class of sufferers. While large benefactions and well organized efforts are ministering to the comfort of the tuberculous, there is not in New York State, nor to my knowledge in any other State, any systematic humane plan to reach these more terrible cases, in which the patients are condemned to helpless suffering and torturing death. No less an authority on the subject than Cullen expresses himself as follows: "It is absolutely necessary that the people be enlightened as to how to diagnose cancer early, and as to what can be done for them in the early stages. Information on this point should be, and in some instances is being published in journals read exclusively by women. They are being told what constitutes cancer symptoms, and this will mean that a large percentage of these cases will be cured."

The symptoms of uterine cancer are bleeding and discharge. If to this be added a loss in weight, inability to exert herself, and a change in the general physical disposition of the woman, she had better be on the lookout. It is folly to wait and say: "I'll watch for a while and see how it develops." This watching for developments permits valuable time to pass, and very often is suicidal.

(To be continued next week.)

World of Players.

THE HOITY TOITY MUSICAL COMEDY NOTES.—This company, now playing its second week at the Auditorium Theatre, on Lloyd's Pier, Corpus Christi, Tex., has awakened a few of the natives of this city. The company is par excellent and should pack any house at every performance. Roster: Matt D. Kelb, manager and Dutch comedian; Bobby Vail, Dutch; Alex Saunders, Jew comedian; Skerty Cole, general business; Billy Maxwell, straights; La Neva, prima donna; Marie Mann, ingenue; Hallie Hollister, soubrette; Babe La Star, specialties, and the best dancing chorus in a tabloid show, as follows: Pauline Rosemond, Lillian Franks, Mildred Trevanio, Ella Krans, Edith Bay, Dolly La Star, Bessie Mack, Mrs. La Star, mistress of wardrobe, and W. M. Hendrix, advance representative. This show was recommended by the police matron of the city of San Antonio, to be the cleanest tabloid show ever witnessed in that city, and also recommended by the chief of police in this city. The Lloyd's Pier will open its Summer season, here, March 11.

"GIRL AND THE TRAMP" (Western) Notes.—The roster of our company remains the same as when we opened the season in August, with the exception of Alton Thomas, who joined a week ago to play the lead. The cast includes: Fred Flood, characters and manager; Fred Barclay, heavies; L. D. Way, pianist; Cato F. Mann, general manager; D. B. Munger, in advance; Essie Hensey, leads, and Billie Robinson, soubrette. At Circleville, U., we had the pleasure of meeting George Cator, cowpuncher and roper, who was with the 101 Ranch several seasons ago, and with Pawnee Bill for two seasons. From Circleville we went to Panguitch. On our trip to Orderville, a distance of about sixty-five miles, including a trip over the top of the mountain, we encountered a blizzard, and it was with considerable difficulty that we were able to proceed. After many experiences through the storm we finally reached our destination, where we found a full house awaiting us. On the way, Mr. Barclay's right foot was pretty badly frozen, but a brisk rub in the snow served as a remedy. From Orderville we went to Kanab, and the weather there was just like Spring. From here we will go to St. George, and then to 'Frisco, where we will lay off a week to take in the fair. Our business is phenomenal, as they claim ours is the first real show that has been seen here in years.

EMMA WARREN (Mrs. J. S. Garside), since the death of Mr. Garside, has been taking a much needed rest. She spent two weeks with her brother, Perce Warren, at his home in Indianapolis, Ind., and left Feb. 20, for Shreveport, La., where she will spend several weeks with her sister, Mrs. Chas. Rettig, 1031 Jordon Street.

NOTES from Kibble & Martin's "Uncle Tom's Cabin" company, Wm. Kibble sole owner C. F. Ackerman, manager. Business has been good. Feb. 25 at Williamsport, Pa., the members of the company's band were the guests of the famous Repas Band of Williamsport, and to say that the Repas musicians treated the company royally would be drawing it mildly. Johnnie Hazel, who is directing the Repas Band, favored the company with a cornet solo, and every one knows what Johnnie can do. Pennsylvania certainly is proud of her Williamsport Band and the troupers can't say enough in its praises. Everybody had a good time and hopes to play Williamsport next season. We will close a season of thirty-five weeks, March 13, at the Majestic Theatre, Buffalo, N. Y., and will open season of 1915-6, July 31 at Chicago.

THE CLIFTON COMEDY COMPANY NOTES.—This company is playing to packed houses in the Northern part of Missouri. This is its third season, and it has one of the best shows for its size. The following people have been with us since we opened, Jan. 12: Jay Poland, manager; Clarissa Poland, Alvin Kirby, producer; Ruby Poland, singer; Grace Kirby, leads; Will Brown, aerial and slack wire; Gorello and Ryan, comedians, and a six piece orchestra, under the direction of Prof. James Scully. This Summer the company will have a 100x60 tent, and will play Oregon.

O. H. HENKEL, business manager of "Help Wanted" company, writes that business is very fair, and that the show is leaving an excellent impression everywhere.

Vaudeville.

HARRY OPEL writes: "We have spent quite a pleasant Winter here in Toledo, and are now looking forward to our Summer tour, which will open early in May, and which will make our ninth annual tour. During our Winter lay off we put together almost an entire new show, and have added many new tricks. We will present one of the strongest two people outfits on the road. When you consider that we give a two hours' entertainment, with no intermission, and only my wife and self working, you know we have to work. We work mostly for benefits of churches, schools and lodges, and cover the same route each season. We got THE OLD RELIABLE each week, and it's a family scrap to see who reads it first, and believe me we don't miss a word. Things theatrically here seem to be moving along in pretty good shape, as we manage to see a couple shows each week, and usually find the theatres full."

MANKICHI KITAMURA announces that last week the Kitamura Attractions, Inc., produced two new troupes, which have been booked one on the big time and the other on small time. Mr. Kitamura is general manager and owner of the troupes. He has full interest and control of all the F. Kitamura attractions in America and in England.

EUGENIE DE LAFAYETTE, the musical doll, has laid her "Palace of Music" act aside and purchased a three story residence in Chicago, near Lake Shore Drive, and will remain off the road indefinitely. Though having some tempting offers from the W. V. M. A., she declined them all, preferring the enjoyment of a real home to the uncertainties of the present vaudeville routings. All her friends, when in Chicago, will be welcome.

WILLIAM GROSS, who came to the Palace Theatre, Detroit, for one week, with "The Masqueraders," was held over for five weeks and put on a new thirty minute production each week. The company closed March 7, at the Palace, Detroit, and is now on the Greenwood time in Atlanta, Ga. The principals in the cast are: William Gross, the featured comedian, Lew Patel, Arthur McAdam, Mayme Galvin, Little Tootsie, and a chorus of six girls.

ALSEY SEXTON, the boy minstrel, writes: "I have been down with a cold that almost put me out of the game. I am now in Memphis, indefinitely."

AL. ROOT, the Rochester vaudeville agent, writes that he has added several new houses to his list in the past ten days. They include the Princess, Canastota, N. Y.; Madison Theatre, Oneida; Opera House, Dansville, N. Y.; Newark O. H., Newark, N. Y., and is also filling in acts at the Carroll Theatre, Rome, N. Y.; Sayre Theatre, Sayre, Pa.; Victoria, Rochester, and several other houses in Western New York. Al. will book the free acts again this season at Greater Ontario Beach Park, Rochester, and Renwick Park, Ithaca, and expects to have several other big parks this Summer on his circuit.

JULIE RING is headlining on the Proctor circuit in "The Wrong Room."

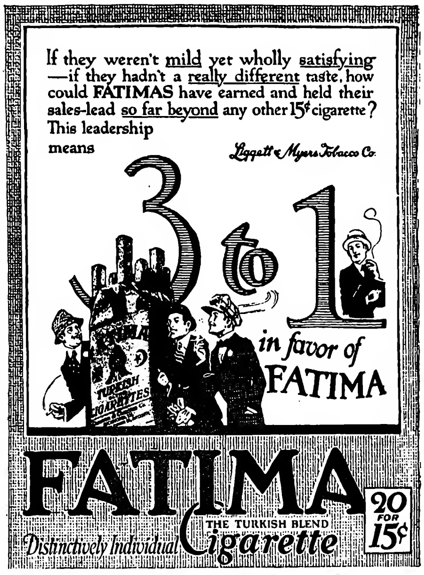
MARION MURRAY informs us that William Ricciardi, Italian character actor, left her act in Syracuse, on Sunday night, without notice. Miss Murray was booked the following week at Shea's, Toronto, and had transportation for her company there, but had to cancel her time. The act is booked by Harry Weber, and has met with great success, being booked solid.

JOHN T. HANSON and Maybel Drew were CLIPPER callers. They report a very successful season and return to their cherry orchard, in Michigan, sometime in April for their Summer vacation.

THE MERRILL COMEDY THREE, Merrill Charlan, Walter Charlan, and Harry Shaw, have joined the Thomas Bros. Vaudeville company, under canvas a one car show. They report business through Texas only fair.

MARY E. PROSPERT THAYER writes: "I am meeting with fine success, working under the guarantee of money back if wanted, and the expressions of approval of my vaudeville material are enough to give one a 'swelled head.'"

SAM BARTON, the silent tramp comedian, arrived in England and opened March 1, at the Hippodrome, Liverpool, and reports big success. Barton originally signed up for eight weeks, but as he was so big a bit he will remain in England for a long time.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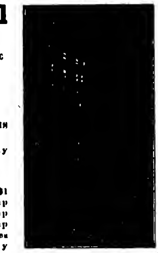

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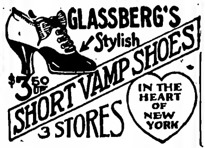

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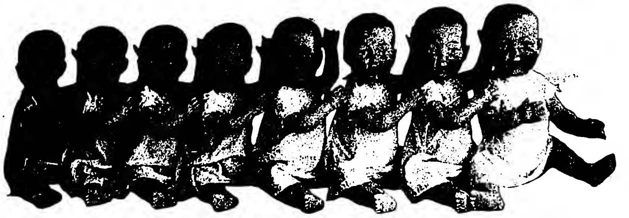

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PERSONNEL OF THE ZONE ATTRACTIONS AT THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION.

BY FRANCIS DEANE.

Out at the Exposition lot, Sam. C. Haller has come to be known as "Nine one hundredths of the Joy Trail." There are an even hundred shows on the Zone and Sam is managing nine of them, the entire E. W. McConnell string.

In front of the Dreadnaught show, is Jack Elliott and Bill Bailey is doing the talking. "Slim" Davis is making all kinds of good with the Jesters' Palace.

H. Guy Woodward has been at Haller's right hand at Creation, but now that Pharoah's Daughter is grinding, has taken the front of the house with Joe Callahan, doing his talking. Oscar Noble is in front of Gettysburg and Dick Schneidewind, who had the Bontoc Igorrotes at Seattle and is only now back from five years on European lots, has taken hold of the Samoan Village.

The "Vets" are well represented all along the line. Jim Hathaway is managing the 101 Ranch outfit and Hartley Tyler the Selig Animal Show. With Tylor are Clarence Norris and Johnny Robinson. Fred McLellan is handling the Panama Canal, and Harry Ellsworth is here with the London to the South Pole Show. Fred Millican has Dixie Land off the bat. Captain A. W. Lewis, of Boer War fame, has the Tehuantepec village with Bobby Kane out in front. Ernie Mattox, Chief of the Department of Concessions at the Seattle Exposition and a ret of Buffalo, is the presiding genius of the '49 camp. Major Rhodes is in front of the Camp. Colonel Fred Cummings has another show "inside" the '49 outfit. Captain Boyd has his dog and pony show inside Fred Thompson's Toyland spread. George Jabour has the Somaliland concession and is also managing Mysterious Orient temporarily, Harry McGarvie having surrendered the Orient Show. Charley Reilly, Jimmie Donnelly and Tom Loftus are handling the Irish Village. Park Prentice is leading the band at the 101 Ranch.

Fred Saith is manager of the Russian Ballet theatre, with a chorus of pretty dancers.

Harold H. Knox, a nephew of former Secretary of State Philander C. Knox, is managing the Samoa theatre where a native band nightly sing "It's a Long Way From Tipperary." The siva siva dance of Samoa with Makleu Laufalua as the star dancer is the hit of the show.

Ad. Gunsendorf is manager of the submarine Show of the Combined Amusement Co., headed by F. W. Swanson, as president and general director. This company also operates the Dayton Flood, the Alligator Farm, the Aeroscope and the Clown Merry-go-round.

The troupe of twenty-eight muscle dancers in the Hawaiian Theatre, under the direction of Kimo O. Evans is a big drawing card. Princess Keala is the chief wiggler. There are sixteen pretty Hawaiian girls and twelve men, including the Shaw family of instrumentalists. L. V. Roberts a San Francisco contractor, is the proprietor. A. McBride, formerly agent of the Allen and McBride Carnival Shows, is chief announcer and director.

The Old Red Mill, a new fourteen hundred feet ten cent water ride, with many new inside features, is managed by L. C. Seipp, owner.

Selig's Animal Show is managed by H. S. Tyler. J. T. Crone handles the animals assisted by Curley Newman. The show also has the famous John Robinson New York Hippodrome elephants. Madame Adgie and her troupe of trained animals, Norris' Baboons and a troupe of preforming Bengal Tigers, are on the program.

Charles Hite and his brother Harry are managing the L. A. Thompson one and a half mile racing Red Devil and Green Dragon roller coaster and dip ride.

Joseph Kramer and S. A. Price are handling the London to the North Pole show, a real and realistic panorama with real Siberian huskie dogs like Captain Scott used, and sledders. All for twenty-five cents.

The Bowls of Joy, a new ride which is a sort of roller coaster and Virginia reel combined, is a big hit. F. C. Stevenson is manager. Harry White is handling the front. Opposite this is the Jesters' Palace, the Temple of Mysteries and the Nurnberg Village.

Bernard M. Karlton is the general manager of the Chinese Theatre and the Mysterious Orient. Walker Smith is the general scout for the Forty Nine Camp. Princess Attuma and Princess Lola are chief dancers in the Orient. The Ben Hassen Ali Troupe is also in the Orient show, as is also Madame Scheriff and her Temple of Mummies.

H. T. Harper is manager of the Irish Village. "Ireland is free," so far as the admission is concerned. Inside there are jaunting carts, Rocky Road to Dublin, Lakes of Killarney and an Irish Theatre where one act plays of Irish folklore is given afternoon and night. H. O. Pierce is in front.

Across from there is the Underground Chinatown, Chinatown before the San Francisco earthquake, managed by Sid Grauman. Opposite this is the Educated Horse, Pharoah's Daughter and next door is the Incubator with its live midgets with Dr. M. A. Cooney in charge.

The Race for Life, an auto racing show with motor cycles, in a wild ride for life in a perpendicular bowl, managed by Irving Ackerman. "Dare Devil" Coonan is the chief star, together with "Red" Armstrong and Reckless Vernon of loop the loop fame. Ben Donnelly is chief announcer.

During the first four days that the Panama-Pacific Exposition was opened, over 30,000 spectators passed through the turnstiles of the Panama Canal concessions.

This immense half million dollar attraction is one of the most complete and best equipped shows that ever has been presented to the public at any World's exposition. It occupies over five acres of territory, and is an exact topographical reproduction of the original Panama Canal, view from a revolving platform, seating 1,000.

This attraction was conceived by L. E. Meyers, a Chicago builder and electrical engineer. Fred McClellen, formerly with the "Cabiria" pictures, is manager; J. N. Jackson, superintendent; Jere Scheeler, electrician, and Paul Thompson, auditor.

Toyland Grown Up is Frederic Thompson's greatest contribution to the fun world.

Crazy Town is a sight in itself.

Toyland is a riot of color and fantastical art schemes, but still it is a show, peopled by a score of midgets, giants and people of unusual qualifications.

Lady Elizabeth, the smallest and best proportioned midget in the world, stands thirty-one inches high, is twenty-one years old, speaks six different languages, plays the piano and other musical instruments, stands out as the star of the little people. Sam Brooks, Irwin Emmer, Edith King, Major and Mrs. Little Finger, Mr. and Mrs. Geo. Chesworth, Major Gush Simon, Mabel Campbell, Mr. and Mrs. Sullivan, Paul Paulis, Jennie, Edw. and Edna Cohen, Sam Short, Ella Cox, A. Stoeffels and sister, are all in the Midget City.

Blanche Payson, who has the honor of being the only special woman in America at the present time is doing police duty. Annie Abbott, who is known as the Little Georgia Magnet, has a theatre of her own. The St. Leons, wire walkers, and equestrian performers are the head line features of the Toyland circus. Then there are three of the fattest women on the calendar, Mrs. M. E. Lewis, Vera Barr and Nettie.

D. B. Boyd's animal circus including twelve military ponies, trained goats, sheep and dogs, as well as three clowns and a kicking mule, form an attraction that keeps the crowd interested.

There are numerous side shows, like the Trip through the Mines, the Toyland Ball Room, the Trip to the Hall of Fame. The Town Pump, which supplies the Grand Canal with fifty thousand gallons of water a minute, the Web of Life.

"Miller Brothers' 101 Ranch," known from Coast to Coast for its faithful reproduction of the Western characters and its utter absence of all that is foreign to the West, has been the Wild West chosen by the P. P. I. E.

W. A. Brooks, from Santa Ynez Canyon, California, is head of the staff at the "front of the house," ably assisted by a corps of stenographers, book-keepers, spellbinders, ballyho experts, an imaginative press agent, et al.

Col. Joe C. Miller, from the time he arrived in San Francisco from the 101 Ranch at Bliss, Oklahoma, Monday, February 15, just six days before the Exposition gates were thrown open to the public, has been much in evidence on his Arabian stallion "Ben Hur," leading the "Grand Entry." Col. Miller leaves the Exposition shortly to organize the road show of 101 Ranch for the coming Summer season, opening at Madison Square Garden, New York, in April.

His place will be taken by Col. Fred Cummins, Chief La-Ko-Ta, of Indian congress fame, who has been identified with the Wild West shows at all the big expositions since the World's Fair at Chicago.

Those in the "know" of things theatrical, especially in connection with the "white tops," will be interested to learn that all of the well known performers from the Miller ranch at Bliss are at the exposition for at least the opening program, or until the road show is ready to start East. From Park B. Prentiss, the leader of the 101 Ranch Cowboy Band, to the last Sioux in the parade, the Miller Show is the same delightful old organization of old. Dr. E. J. Weber still looks after the sprained ankles and the stubbed fingers; Booger Red still is chief of the cowboy contingent; Chief Eagle Eye looks after the Indians and interprets for them, much to the delight of the press agent.

Robert Edgar Long, formerly general publicity man for the Brady office, and later "in advance" of young Joe Santley, in "When Dreams Come True," is looking after the newspaper work for the Miller Brothers.

Capt. N. Hardin is commanding the Zouaves, Nelos Mae, official bugler, C. W. Page, ammunition, J. Casey, property master, assisted by Sid. Kelly, Harry Walker, John Hicks and Harry Bland, C. V. Downing, chief electrician.

For the 101 Ranch outfit, those who "bark" and "spiel" and "exhort" before the maddening crowds, include F. A. Cook, Al. Fisher, Dan Dix and his mule, and others.

The grandstand at the 101 Ranch will seat fifteen thousand persons, and in every way the concession is quite the largest along the Joy Zone, and surely one of the most interesting.

The business done at the 101 Ranch up to the end of the first week of the Exposition, was far and away beyond the most sanguine expectations of the Miller Brothers.

Harry Ellsworth has the Dayton Flood, in three actual scenes. The entrance is filled with Dayton manufacturer's display of products. Ellsworth is also interested in the London to the South Pole Show.

The Stella picture, similar to the Nana picture of years ago, only on a more elaborate scale. Norman M. Vaughan is owner, and his brother, E. A. Vaughan, manager.

Dixie Land, with its large minstrel show and "Nigger" dancers, is an excellent production of one of America's old reliable theatrical institutions. F. S. Millican is the producer and manager. Jeff Webb is handling the stage.

All the shows are getting the money and are perfectly satisfied with business so far. Of course, everybody knows that business will be on the increase as the crowds begin to flock to the exposition, for the officials have arranged special events for every day of the fair that will be attractive for people all over the country. The railroads entering 'Frisco state that they are practically booked solid for all accommodations beginning with May 1, up to the Fall months. There is an average attendance now every day of about 50,000, which is more than the fair officials expected.

Harry Leavitt, the well known carnival man, is managing the "Neptune's Daughter" show, with diving girls from the New York Hippodrome. P. Wilkerson is the lecturer. A number of the most skillful and celebrated aquatic acts and water specialties, fancy swimmers and divers have been secured.

The Natatorium structure (now being erected) is ninety feet frontage by one hundred and twenty feet in depth. It is designed with an artistic unique front, representing the prow of a ship which extends about twenty feet over the street, and is surmounted by a beautiful statute of Aphrodite, diving from the prow of the ship and holding in her outstretched arms a ball of fire.

The building is handsomely and artistically fitted up and seats six hundred, the swimming pool fifty or sixty feet in size and at the open end a stage for the various performances. It is situated in the centre of the Zone, between the Grand Canyon and Hagenbach's Animal Exhibition.

Yellowstone Park attraction is under the management of J. R. Kathrens. Old Faithful Inn reproduced, and inside there is a large dining room with music for the orchestra of eighty. In the spectatorium Old Faithful Geyser is here reproduced with actual water spouting high among the mountainous scenery. The electrical effects are new and novel. The show is a hit. There is only one admission to all the attractions with the park.

W. F. Sessor is manager of the Grand Canyon of Arizona show. L. R. Fisher is his assistant. Sightseeing parlor cars, automatically controlled so as to stop frequently throughout the ride, take the visitor through the wonderful panorama, with the most famous parts of the Canyon faithfully reproduced by the artistic genius of Walter W. Burridge, the New York scenic artist. The attraction covers six acres of ground, and is billed as a $500,000 show.

Captain A. W. Lewis, who had the Boer War show at the St. Louis Fair, is the general director of the Tehuantepec, Mexican show, just across the Panama Canal attraction. It is a sketch of Aztec land from the heart of Mexico. "Broncho Billy" Anderson is the producer. There is a Mexican theatre inside the spacious grounds. Mexican workers in stone, coral lace weavers and basket weavers are a feature. This is a miniature trip through Mexico for 25 cents.

Japan Beautiful, one of the half a dozen concessions on the Zone that have cost over half a million dollars each to construct, was about seventy-five per cent. finished on the opening date. Fred. R. Glass, who last year conducted the Manila, Phillippines Carnival and who is engaged for a Tokio, Japan, exhibition for 1916, acted as general overseer of the construction work. Yumeto Kushibiki, the promoter and director, remained with Glass on the job. Joseph F. Pasca has been appointed general representative of the concession which has fifteen shows and fifty selling sub-concessions. At the entrance is a mammoth gilded figure of the Buddha God Diabutsu. At the rear of the grounds is a stellar reproduction of Mount Fujiyama. In the principal theatre is Miss Fuji and Samuri stock company. Twenty Japanese artists of both sexes appear in the dramatic successes of their native land. Among the others in an executive capacity on the lot, are, Charles Salsbury, Ed. Hanlon and Harrey Rustin.

It will take another fortnight to put the finishing touches to all of the shows and scenic effects.

STEIN & GOLDSTEIN, the Brooklyn, N. Y., manufactarerers of carrousels, have recently completed a new carrousel for Louis Bopp, of Revere Beach, Mass.

REGISTER YOUR ACT.

THIS COUPON will be numbered and attached to your contribution, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending in same, and should be endorsed by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published each week as received.

Address your contributions to

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643—Len Fleming..........Song and Parodies
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651—Lang and Coulter..........Act
652—Harry H. Goldberg..........Con[illegible]
653—Len Fleming..........Title
654—Broe and Maxim..........[illegible]esque
655—Len Fleming..........Parody and [illegible]
656—Edward T. Hilger.....Stories and Songs
657—Ross & Stuart..........[illegible]
658—Harry Holman..........Sketch
659—Len Fleming..........Songs and Lyric
660—Aron Graves..........[illegible]
661—Chas. Tholey..........[illegible]
662—Bayard Ehrlich..........[illegible]

"THE GIRL FROM UTAH" is expected to return to New York for the Spring and Summer at the Knickerbocker.

"When the Creator had made all the good and beautiful things, in order that they might be truly appreciated, He then made the beasts and reptiles and poisonous insects.

"When He had finished He had left over scraps that were too bad to be put in the rattlesnake, the hyena, the scorpion or the skunk; so He placed all these together, covered it with suspicion, wrapped it with jealousy, marked it with a yellow streak and called it A KNOCKER.

"Then as a compensation for this fearful product, He took a sunbeam and put in it the heart of a child, the love of a mother, the brain of a man, wrapped all these in civic pride, covered it with brotherly love, gave it a mask of velvet, and a grasp of steel, and called it A BOOSTER.

"He made him a lover of fields and flowers and manly sports; a believer in equality and justice.

"Ever since these two were created, mortal man has had the privilege of choosing his associates."

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Missouri State Fair JOHN T. STINSON, Sedalia
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Tennessee Tri-State Fair FRANK FULLER, Memphis
Ye Grand Old Fair H. D. SMYSER, York, Pa.
American Royal Live Stock Show T. WORNELL, Kansas City
Indiana State Fair CHAS. DOWNING, Indianapolis
South Dakota State Fair C. N. McILVAINE, Huron
Kansas State Fair A. L. SPONSLER, Hutchinson
North Dakota State Fair O. A. NASH, Fargo
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OUR 1915 CATALOGUE SENT FREE ON APPLICATION

"DREAMING."

BY FRITZIE "COMFORT"
(Of the "Bird Millman" Troupe.)

Oh, joy, I'll be glad the first morning
 That I stretch in my berth with a yawn,
To hear the rumbling red wagons
 As they roll 'cross the flats, in the dawn.

And to hear the soft neighing of horses,
 And the "yowls" from the howling wild beast,
And the clumsy, waddling old elephants
 As the "sun" starts to climb in the East.

And the same noisy gang in the wash room,
 With their appetites husky and strong,
And the same old feed in the "cookhouse"
 That we scoffed at in days that have gone.

Watch the poles go up for the big top,
 And see the boss wallop a "shine,"
Watch a skinner with a mitt full of leather
 Turn eight horses around on a dime.

And the first clear notes of the bugle
 Gives a feeling that's both soft and grand,
As the parade winds its way up the main drag,
 To the tunes from the big concert band.

And the crowd, how it smiles its approval,
 At the ladies, so dainty and sweet;
How they yell with glee at the joeys,
 And follow them on up the street.

The "gells," how they fall for the "kid show."
 Say, it's great, as you lay in the "shade,"
To watch all the rubes and their "sweethearts"
 Get stewed on the "red lemonade."

And just at the close of the entry,
 As the whistle it blows for a "stop,"
I can hear the "heave it down!" "heave it!"
 Of the "shines," as they guy out the top.

I can hear the loud cry of "Hey Rube,"
 And see the crowds of "rough men,"
And each grab a stake as they rush by,
 Anxious to get in the "clem."

And the old man, look kind of worried,
 As he stares at the sky over head,
At the clouds growing dark in their anger,
 While the sun it is turning to "lead."

I can hear through the roaring of thunder,
 I can hear through the storm's ugly din,
The rat-tat-tat of the sledges,
 As the "hammer gang" drives extras in.

I can see the same bunch, after supper,
 I can see my same favorite "gal,"
And the same sweet smile of "welcome"
 From the same soft "eyes" of a "pal."

I can follow the "torches" at midnight,
 Past the "runs" and the "pull over teams,"
And stumble o'er ties and the mud holes
 That abound in the land of my dreams.

They tell me that up at "the quarters,"
 Things are "painted" and "gilded" brand new;
The old man ain't afraid of the hard times
 And the shops are running full crew.

But now it's middle of Winter,
 And I can't do one blessed thing,
But wait for the call of the bugle,
 And go North with the birds, in the Spring.

◆

REPRESENTATIVES of the fairs which are members of the Northwestern Fair Association fixed the dates for their fairs at a meeting held at Sioux City, Ia. Officers of the association were also elected at that meeting. The dates were fixed as follows: Rockwell City, July 28 to 30; Fonda, Aug. [illegible] 6; Alta, Aug. 11 to 13; Sheldon, Aug. [illegible] to 20; Rock Rapids, Aug. 25 to 27; [illegible], S. D., Sept. 1 to 3; Huron, S. D., Sept. 13 to 17; Interstate Live Stock Fair, Sioux City, Sept. 20 to 25. Joe Morton, secretary of the Interstate Fair, was elected president of the Northwestern Association; George Gardner, of Sheldon, was chosen vice president, and J. P. Mullen, secretary and treasurer.

TAXING THE TENT SHOW OUT OF EXISTENCE

Written expressly for Special Outdoor Amusement Number of THE CLIPPER.

BY WILLARD D. COXEY,
Director of Publicity, 101 Ranch Wild West Show.

I have been trying for more years than I care to enumerate—for fear of being "Oslerized"—to convince the public and skeptical city officials, through the medium of the press, that the tent show is neither a crime nor a disease, but a legitimate and necessary recreation for the people. Unfortunately, however the traveling tent show is still considered, in many sections of the country, at least officially, as something to be tolerated only when it has paid a tax out of all proportion to the tribute exacted from any other form of business.

Twenty years ago the tent show license for cities ranged from $10 to $1,000 for a single day's performance. The "thousand dollar" license has gone, at least as a permanent "reader" in any city ordinance, but so has the $10 license, except in the smaller towns, where the tax is largely optional with the mayor, and he happens to be a "regular fellow." The tendency has been for the municipal licenses to increase, with the average for a three-ring circus and menagerie, somewhere between $50 and $500.

This is, however, only the city tax. Not infrequently there is a State or county tax, which, in many of the Southern States, is almost prohibitive. And now, on top of all this burdensome taxation, the United States Government has levied a so-called "war tax" upon the tent shows, and, apparently to make the tribute as onerous as possible, insists that it shall be paid in each State where the show exhibits, and that there shall be a separate tax, duplicated in each State, for every side show or other auxiliary to which an admission fee is charged. Any other form of business would be forced out of existence by this cumulative taxation. Is it any wonder that tent show managers feel that the strain of paying onerous and unfair taxes, in addition to the losses incidental to unprofitable seasons, is becoming intolerable?

To those of open mind, to whom this system of cumulative taxation comes as a new revelation of what the "circus is up against," the question naturally arises—"Why?" In other words, what is the excuse for taxing the tent show beyond all other legitimate enterprises? The answers returned by "city fathers" and tax officials to this question may be many and various, according to conditions and local prejudices, but, generally speaking, they are comprehended in the following four "objections:"

1.—The circus takes all the money out of town.

2.—The circus brings so many tough characters to a city that it necessitates the employment of extra policemen, and therefore it should be taxed to meet the added expense.

3.—The circus only comes once a year, and therefore it should not have the same consideration as enterprises located permanently in the town and paying an annual tax.

4.—The circus is not a "legitimate business."

Probably there is nothing so firmly rooted in the official, as well as the public mind, as the belief that "the circus takes all the money out of town." This is a delusion of long standing, and one that is almost impossible to destroy. Unfortunately, circus people—and in speaking of the circus I refer to tent shows in general—have themselves been largely responsible for this idea, just as they were guilty years ago of creating in the public mind the belief that circuses were divided—half of the show exhibiting in one town and the other half displaying its wonders in another town a few miles away, on the same day. This curious belief in an utterly impracticable scheme of division, fostered by showmen who considered this a powerful argument against competitors in "opposition," was no more ridiculous than the idea that the "circus takes all the money out of town."

In conversing with the business manager of one of the best known newspapers in the South, last Fall, following the visit of a big circus, he told me with considerable acrimony that the show had "carried away over $20,000."

"How do you know?" I asked.

"Because," was the answer, "one of the men with the show told me so."

I had no reason to discredit this statement. In fact, I have not the slightest doubt that "one of the men with the show" did tell him, for this desire to boast about the business of the particular circus that one is connected with reaches, at times, the proportions of an obsession. The man who said it might have been the boss hostler, the boss canvas man, the superintendent of transportation, the "meretriciously untruthful" press agent, or even one of the cook-house boys, but that would have made no difference to the seeker after information—"one of the circus men" said it, and that was the only thing necessary to establish its "truth."

It is no part of my purpose to reveal ticket-wagon secrets—even where I happen to know them intimately—but any circus that can take $20,000 out of a town for a single day's performance, and keep it up day after day throughout the season, need not worry about any taxation, however unfair, past, present or future. The absurdity of such a statement is evident when one realizes that a daily gross business of only $10,000 throughout the average season would give a circus with daily expenses of $5,000 a million dollars in profits, and on a basis of $20,000 the profits would reach the astounding total of approximately $3,000,000. A little thought on the part of my newspaper friend would have convinced him that the circus man who told him that the circus took $20,000 out of town was simply indulging in a little bombast, and incidentally feeding that curious vanity inherent in every old resident that the city in which he lives is "the greatest show town in America." The circus mind is a psychological marvel—and none of us is exempt from this self-pleasing but often unprofitable form of "jollying."

But does the circus "take all the money out of town?" Does it never occur to the men responsible for the high licenses that the circus has an army of employees who must eat with some semblance of regularity, and that the supplies must be procured day by day; that the horses must be fed, that the bill for caring for the menagerie, if there is one, is a very considerable local tax in itself, that the lot on which the show exhibits has to be paid for, often at a price equal to a year's rental of the ground for pasturage, that the railroad company, which, in one way or another, dispenses considerable money in the community, is aided in doing so because the circus pays for its transportation, frequently at a very high rate, and that there are various other ways in which the money taken in at the circus ticket wagons is locally distributed, to say nothing of the extensive purchases often made by the employees of the show?

Has it ever occurred to the tax makers that all days of the tent show season are not sunlit ones—that rains come at intervals—and sometimes frequent intervals—compelling the show to exhibit at a loss; that an extremely hot spell in mid-Summer means small crowds and decreased financial returns; that wrecks or unsatisfactory railway service cause late arrivals and the loss of performances, and that many other causes, including legal expenses in fighting suits for damages for which there is no justification, contribute to the risk and cost of maintaining the tent show?

Has it ever occurred to the tax makers that amusement is a necessity—that statistics prove that the hospitals for the insane—especially in agricultural States—are filled with people who have become demented from causes growing out of loneliness and lack of entertainment—just such entertainment as the circus or Wild West, or the street carnival or the county fair furnish; that nowhere on earth can so much in the way of educational entertainment be seen for so small an admission fee as in the big tent show; that without the menagerie, presented without extra charge in the big circus, the average child, outside of the important cities where there are zoological gardens, would never know anything about natural history beyond what was learned in the text books, and that without the circus, Wild West and other tent shows, communities would be compelled to organize local shows in order to give the public an occasional holiday?

And, moreover, did it ever occur to the men who, honestly, no doubt, are taxing the tent shows out of existence because they "take all the money out of town," that practically every merchant in the average small American city, day after day and year after year, is doing the very thing that is charged against the circus? There are scores of towns that do not manufacture clothing, or shoes, or stoves, or buggies, or farm wagons, or automobiles; that raise no horses, that make no carpets, weave no cloth, that create neither socks, nor shirts, nor underwear—towns in which practically everything that is worn or eaten or enjoyed has to be brought in from outside—towns that annually export hundreds of thousands of dollars in order to secure the necessaries and luxuries of life! But does anyone ever suggest taxing the merchant out of existence because of this fact? The idea is too preposterous even to suggest in the case of a merchant—why should it be less preposterous and unfair when it concerns the tent show?

The second objection is the statement that "the circus brings so many tough characters to a city that it necessitates the employment of extra policemen." Every circus man, no matter how desirous he may be of conducting a clean and honest exhibition, knows that tough characters follow big shows, as well as little ones—but was there ever a successful State or county fair, a big parade or a local celebration of any character that did not attract its share of "grafters" and "dips?" Crooks are not in business for their health, and they inevitably go where the crowd goes. And is the tent show any more to blame for this fact than the fair or the local celebration? The old time "grafting circus"—the circus run principally for the purpose of introducing the bucolic public into the purse-depleting mysteries of the "shells," the "soap package," "short change" and "big bills for small," is gradually disappearing. But it is the truth—and I write it without fear of successful contradiction, that no "grafter" has ever openly "worked" a circus crowd unless some official has been "fixed." And many of the officials who are the most pronounced in their indiscriminate denunciation of tent shows and "the tough gang that follows them," are the ones who have profited most by dishonest shows, and who are visibly and sometimes maliciously disappointed when they find that a show is run honestly and that there is no chance for them to "get their bit" by "shutting their official eyes" when the "grafters" are "working."

In this article I have in view only the real tent shows—those that depend absolutely upon the "big door" and its legitimate "concessions" and have "nothing to sell but tickets and a little lemonade." To protect the public against the tough characters who drift in with such tent shows is a simple matter—for all the big circuses are ready to co-operate with the police department to round up the crooks; and the appointment of special officers or deputies for circus day would be a joke if it were not for the excuse it furnishes for a high license and the annoyance it causes the ticket-takers; for it is rare, indeed, that these "specials" are paid for their services, and they use the "star" and club furnished them principally to "work" themselves and their families into the show.

The objection that the "circus only comes once a year and therefore should not have the same consideration" as local enterprises, is one that is continually cropping up. Local people may get up a "society circus" and import the "talent," but there is no tax; the theatre pays a city license for the year usually less than the tax laid upon the tent show for a single day; the local newspaper has a transient rate especially adapted to circuses, and always higher than the rate charged for amusements that are "with us the year 'round," and in various other ways the circus manager is made to understand that he is outside the pale and can only be tolerated at a price. There is but one answer to this narrow conception of Americans. Either this is one undivided country or it is a collection of municipal despotisms! What difference does it make in the rights of the circus or its claim to consideration, if it moves from city to city and gives only two performances in each town? Is any city sufficient unto itself? Are they not all part of the general scheme? Does the tax-maker who advocates a municipal tax of $500 a day for a circus—and from $25 to $100 a year for the theatre—realize that on the basis of his estimate of what is fair and just the big circus would pay a season's tax of $100,000 or more, according to the length of the season? Mark me, I am not criticising the theatres—as purveyors of needed public recreation they might justly be permitted to exist tax-free—I simply speak of the theatres to illustrate the peculiar trend of the tax-maker's mind and the difficulty he seemingly has in seeing things in their right proportion.

The final objection is that the tent show is not a "legitimate business." By this, the objectors do not mean that the tent show is not "legitimate" within the meaning of the law, but that it is a sort of excrescence, not necessary for the general welfare of the public, and more or less of a game to get money out of the public without any adequate return. From this standpoint, is baseball legitimate? Is a county fair, with its concessions, legitimate? Is a church festival or an oyster supper at the lodge hall, legitimate?

From every reasonable point of view there is no more legitimate business enterprise in the United States than the big tent show. It represents a big outlay for seats, poles, canvas and other paraphernalia, it encourages the breeding of high class horses, for only the best stock can be utilized; in the case of the circus it means a tremendous outlay for its menagerie; it affords employment for an army of men and women, not only during the Summer travelling season, but also during the Winter period of preparation; it disburses many thousands of dollars annually among its employes, to the printers, to the railroads, to the merchants in the cities where it exhibits, and to others who provide for its multiple needs. And, unlike the average business, it is run practically on a cash basis, so that the benefits it confers by the distribution of money in the community is immediately apparent. Is it not a peculiar condition of mind that impels a man to insist that a business of this kind is not legitimate?

The objections I have named, and any others that may crop up are not sufficient reasons for "taxing the tent shows out of existence." In fact, they rather expose the entire contention that tent shows should be a legitimate source of high revenue.

It is a condition and not a theory that confronts circus men at the present time. Unfair circus taxation is a glaring fact, and the coming Summer, with its annoyances and hardships consequent upon the enforced collection of the "war tax," will serve to accentuate it. Circus owners should recognize the evil and the danger of their interests by organizing for mutual defense. It is not necessary that such an organization should be a clearing house for "dividing up territory." Human nature is such, even among the best of circus men, that all want the prize package at one and the same time. Competition in routing is impossible of elimination. That is simply business rivalry. But, as one of the younger managers suggested a year ago, a central office, with a manager and a legal advisor, maintained by a pro rata assessment on the various tent shows, based on the number of cars operated, could be maintained, and to this office, or bureau, could be referred questions arising out of unjust taxation and "hold up" methods, and legal redress obtained. Had such an organization existed, ready and empowered to protect the interests of circus men, it is safe to say that the war tax would not have passed without at least being modified; there would be a united and systematic effort to have municipal and county licenses reduced to an equitable basis, and the practice of compelling circuses to pay a parade tax equivalent to the city license, when the show is exhibiting outside the municipal jurisdiction, would be an impossibility.

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OLD DOC CROSBY.

BY G. C. VAN ANDEN.

Who in our vocation does not remember Old Doc Crosby? He of so many eccentricities, but he is one whom we all like to recall. There are probably few who know how and where he passed away.

He was of wonderful intellect and personality—his vocabulary par-excellence and his shortcomings many. And let a lot of old-timers get together "cutting up old money," and the conversation eventually drifts to him.

We all remember how he got the sobriquet of "Doctor." It happened in a little saloon called the "Inn," on Third Avenue, in New York, away back in the eighties. There was a goodly crowd there; all made it a kind of rendezvous, when in came Crosby. He was the most gorgeously attired individual you can conceive. Silk hat, quilted overcoat, gold headed cane, and carnation in button-hole, and the personification of prosperity, as he made his way pompously to the bar. We noticed there was an air of reticence and arrogance about him, quite contrary to his usually congenial disposition, and he did not respond to our salutation of "How'dy, Bill?" and it was with considerable effort that we could cause him to become at all communicative, and the following is the gist of his remarks:

"Well, boys, I am going to buy a drink for all, and remember it is positively the last; and while I do not forget the many little favors (and drinks) I have received from many of you, I am compelled to make the following statement. I shall never recognize any of you in the future, as my career leads me to other fields. I have here in my pocket $1,000 (producing same), and I am about to take a course in medicine. Will finish in about two years, and will, I hope, establish a lucrative practice in this city. I have only the fondest recollections of my associations with you and your ilk, but must, from a self-protective standpoint, eliminate you from my list of desirable acquaintances; but I do not desire to have you infer that I would neglect you in any physical ailment, for I will devote myself, from a professional standpoint, to your betterment, but do not feel offended should I perchance meet you and neglect to give you the usual recognition. I shall now buy one more drink and say good-bye." We all wished him success in his chosen vocation and he left.

I think it was about three days later, the same old crowd was there, when the front door opened with a bang, and lo and behold, who appeared but Crosby, but oh, what a transformation, no longer arrayed in his regal attire, no longer with that air of arrogance—carnation and etcetera, missing—but a poor, dejected specimen of humanity. As near as I can remember, his clothing consisted of an old peaked cap, a misfit suit, two sizes too small for him; shoes out at the toes, unkept and unwashed; the change was, indeed, from the sublime to the ridiculous; we were almost knocked speechless, finally one recovered sufficiently to say: "How do you do, *Doctor Crosby*." The result was pathetic. He paused and leaned on the bar rail, there was a suspicion of moisture in his eyes, and he said, "cut out that doctor stuff, I am still plain, old Bill Crosby," and his story was as follows:

"Boys, the next day after leaving you my intentions were all right, but I fell, as a good many good men have before me. The serpent was coiled in the bottom of the glass, and as you know, when I am mellow I am very susceptible to advice, and in this case I was doubly so, and to make a long story short. Well, say, I met a very ingratiating and plausible young man who said he had a cinch at Sheepshead Bay. It could not lose. I being of an untutored mind and not being familiar with the wiles of professional horse touts, fell with a dull, sickening thud. The $1,000, my tuition fee, went on a degenerate dog which finished last, and this is the result. Hopes blasted, life wrecked, confidence in all mankind shattered, and I stand before you as a horrible example of misplaced confidence. *'Can any one buy a drink?'*"

Many years elapsed since the above happened, and there were many more equally as humorous, but space forbids, so I will go to his most pathetic end and as there has been several controversies as to time and nature of same, I will give the correct one, given to me by Steve Shrieber, who was at the grave, and was instrumental in keeping Crosby from being buried as a pauper. It was about six years ago, at Ft. Worth, Tex., there were several old troupers Wintering there, and times were mighty hard, and all were hustling to keep the "wolf from the door." Shrieber was standing on Main Street, about four o'clock one afternoon, when, who came up the street but the Doctor, but he lacked the old nonchalant air, and his attire looked very much frayed, and, as Schrieber said, he looked like he had just climbed out of a box car.

There were the usual salutations and inquiries as to how things were breaking, and finally Crosby says: "Steven, my boy, will you join me in a drink?" The invitation was accepted, and they went into a convenient saloon and drinks were ordered. After drinking same Crosby said: "Big fellow, owing to the fact that my exchequer is depleted—in other words—my assets are nil, and, in self-protection, I am compelled to ask you, my boy, to settle with the gentlemanly bartender." Schriber dug down and paid, and said it put an awful crimp in his bank-roll. They talked awhile longer and parted. Schriber went finally to bed, and at about twelve o'clock, mid-night, he was awakened by a rap on the door. Upon opening same, saw two officers—friends of his. One said: "Steve, there is a man laying on the slab at the Morgue, and from a card in his possession we believe you probably might know him." The card read: "My name is G. M. Crosby, Showman. In case of my sudden demise or serious illness, please notify my sister, Mrs. ———, living at Woodstock, Ill."

Schrieber immediately dressed and accompanied them to where the body lay, the sheet was turned down, and sure enough it was old Doctor Crosby. The inquest was held, an autopsy performed, and the cause of death given as apoplexy.

The sister was communicated with and a reply received. "Let the county bury him." So it was up to Schrieber to give him a decent burial. There was a collection taken up among local show folks and a small sum realized, just enough to buy a plain coffin and a single grave in "Strangers' Rest." There was insufficient funds to get a hearse, so the undertaker gave the use of his wagon and a livery stable owner donated one carriage.

Wintering there at that time was old Mark Langley, who you all doubtless remember, and he expressed a desire to attend the funeral, so the carriage stopped at his room. Langley owned an old rhesus monkey, which was dying from tuberculosis, and as they left the house he picked him up and put him in the carriage. So at Crosby's grave were Steve Schrieber, Mark Langley and a consumptive monkey. No one else except the sexton and drivers. I consider his end one of the most pathetic, and it only bears out the fact that it behoves us all to save a little for that rainy day which surely comes in all our careers. So in conclusion all I can say is that Crosby's good qualities offset his bad ones by a big majority, and I believe it is our united wish that God, in His infinite wisdom, dealt justly by him.

THE GOSPEL OF RECREATION.

(*Written expressly for* THE NEW YORK CLIPPER.)

BY C. M. CASEY.

[EDITOR'S NOTE.—C. M. Casey, last season Director of Publicity for the World at Home, and the showing he made in the newspapers all along the route of that big organization, stamped him as being one of the best men in his line.]

C. M. CASEY.

THE OLD RELIABLE has singularly honored "KC" by requesting that he become a contributor to the big Special Outdoor Amusement Number. "Man can but do his best," and let the critics "critic." The dean of theatrical publications has suggested that I use as the subject, "The Gospel of Recreation."

Webster defines "recreate:" "To give fresh life to; to re-animate; to revive; especially to refresh after wearying toil and anxiety; to relieve; to cheer; to divert; to amuse; to gratify."

The Gospel of Recreation was preached in the Garden of Eden. We are told that St. John "recreated himself with a tame partridge." In early childhood we were admonished that "All work and no play makes Jack a dull boy." Thus do men, women and children of to-day find themselves possessed of a spirit that calls loudly for that which will refresh, relieve and cheer mental and physical bodies.

With the coming of the Spring time, comes the craving to go "Somewhere." Confined energy beats against the body frame; the very air, warmed by the glad sunshine, penetrates the body and with a luring smile, beckons tired, ailing humanity to "recreate." The body structure is aflame and the call of "outdoors" is answered. Streets and vehicles are crowded. Amusement and city parks hold a multitude of happy, carefree people. The grind is forgotten. Gone are the nerve racking, health destroying, insanity breeding cares and troubles. Yesterday is past. To-morrow never comes. Suffice it is to-day, and to-day the King is "Recreation."

Love of amusement belongs to all people of all the world. No class, sect or nation has any copyright. The old fallacy that the good go about with long faces and folded hands has long been exploded. The world laughs with a laughter, and the laugh drives away the red devils of despair and fatigue. The church member and the non-church goer rub elbows at theatres, parks, carnival and circus lot. Where there is wholesome amusement there is no caste. Just one people, of one mind, seeking that which will relieve the tension of overwork and worry. Recreation is the relief. Without that outlet we would soon be a nation of lunatics. To refuse an opportunity to be refreshed, "after wearying toil and anxiety," would be like damming a great river. Soon the sordidness of work-a-day life would engulf the sensibilities, and the person would no longer be fit to associate with fellow mortals. Webster might have added, that which preserves the people, make possible nations.

The Gospel of Recreation is the gospel of the people, induced by laws of nature, revolting against everlasting toil and strife, demand a surcease, a fount where the ill and jaded may refresh.

"Laugh and grow fat," is another old saw having an especial bearing on the Gospel of Recreation. Who ever saw a fat person with a grouch of but momentary duration. And who ever saw a "skinny" person wearing a "smile that won't come off."

The people want to be amused. Country folks travel miles to "see" the circus. City folks travel miles to visit a theatre or park. They demand recreation. They clamor for recreation, for amusement. The show that gets its "What, When, Where," before their eyes stirs a longing into action. Ever notice the crowds that stop and read every word, devour every "picture" on a stand advertising a carnival or circus? What's the answer?

What has the showman to offer that he may profit by the "recreation" demand of this vast people? Wonderful changes have taken place in these United States during the past few years. In answer to this demand the "Everything Goes" has given way to the "Decency First" propaganda. Cleanliness, honesty, business methods, form a triangle of success for tented attractions. The showman who bunched these requirements in 1914 made a cleaning. The show that don't use the triangle in 1915 will be lonesome.

What a wonderful sight the carnival lot presents about 9 o'clock in the evening, and by the same token did you ever see a reproduction of that sight on any show lot except a carnival lot? Think hard, ye tourists and students of affairs mundane. Have you ever seen a lot where the joy of living is as well exemplified as on a carnival lot, in good weather?

Myriad lights, crash of inspiring music, multiple flash of bally-hoo, singing and dancing girls, ejaculations of delight, as the big wheel, high in the air, gives a momentary thrill to a passenger, or the carrousel whirls a rider around, a lion roars, trained dogs give snappy little barks. Everywhere is light, music, color. The spell of enchantment is on. The big crowd becomes one solid mass of breathing, laughing, joyful humanity. The egotists, staid, demure, have lost their personality, they are part of the big shouting, jostling body, lured to the playground where overtaxed nature finds that which refreshes, makes body and mind new, fit to again take up the burden of work-a-day life, as it was commenced years ago.

What care they for trials and tribulations? Pleasure reigns supreme. The sunshine of recreation is putting new life into a worn body, gives repose to a weary brain, vitality to a tired heart. The white man's burden is lightened. They who are heavy laden take a new grip on life's perplexities and go about their work refreshed and rejoicing.

In the happy throng on the lot, the frivolous school girl, tired business man, minister, howling schoolboy, housewife, whose labors never end, society matron, man about town, little merchant, big jobber, politician, reformer, educated, ignorant, they who have lived full three score and ten, mites of humanity who know nothing of life's struggle. All classes, conditions, and sexes rub elbows, jostle and vie with each other to get the most out of the evening of pleasure—The Gospel of Recreation—Wherever there is life, human or animal, the Gospel is preached and practiced. But the "glad gospel" turns to "damning denunciation" on the lot, where thrives the questionable "show," "gyp" and crook.

A word of explanation regarding the statement that ministers mingle freely with carnival crowds, on the lot. When the World at Home was announced to show at Sioux Falls, S. D., last year, some opposition developed. To make a long story short, the Ministerial Alliance and police commissioners were invited to visit the lot on the opening night, and if they found a show or concession not up to their standard of decency and honest dealing, same would be closed "pronto." The visitors came. Not only was every show and concession pronounced "O. K.," but these same men were frequent visitors during the week, and were among the jolliest of the jolly on the lot. They declared the carnival was a revelation, inspiration and worrying scattering tonic to them.

At Omaha, later, there was a public wedding of two performers with the Garden of Allah. A minister was secured to perform the ceremony. He was invited to the lot, and taken to the various shows. At first he stepped gingerly, plied the P. A. with questions as to the propriety of a minister visiting carnival shows. He was game, however, and made every show. During the rest of the week he was on the lot every evening, the happiest of the happy, and on each visit was accompanied by different members of his congregation.

The gospel of recreation! It is universal. The Gospel of the mount teaches the way to Heaven. That of recreation a new life on earth, a cleaner and better existence, a more brotherly feeling, a freer conscience, renewed vitality, and that which makes for a better world.

THE EDUCATIONAL VALUE OF SHOWS

Written expressly for THE NEW YORK CLIPPER

BY JOHNNY BAKER.

JOHNNY BAKER.

During the thirty-one years that I was a more or less prominent member of Col. Cody's "Buffalo Bill's Wild West" I have been interviewed about and written much of the organization, direction and conduct of that and similar institutions purely from an entertainment view-point.

There is another and more valuable feature of big shows, and it is from that angle that I will write a few lines for the Spring Special of THE CLIPPER, as requested.

It is difficult to start an article such as I have in mind, but I will first ask a contemplation of the reasons that governments, municipalities and communities organize and establish zoological gardens, or why is the menagerie a controlling feature of all big circuses? It is the educational value of such exhibitions New York would not spend its hundreds of thousands on a zoo in Bronx Park, nor other cities on their annual collections, simply to be spending the tax payers' money or to maintain a free amusement resort. Zoos are maintained for the above reason in a measure, but principally because of their great value as educational exhibits. Whether a student in Columbia University or a scholar in a primary school, all undergraduates are advised to study animal life in the Zoos at Bronx and Central Parks, and not to be satisfied with the confused or incomplete ideas to be derived from pictures in the text books or with the printed descriptions that go with the pictures. One visit to a zoological garden and every false or confused idea obtained from books and pictures is wiped out and made clear, and future studies are made with a personal knowledge, a vivid mental picture of the animal under consideration, and education becomes more of a pleasure, more thorough and more unforgettable.

The professor of chemistry may lecture his life away, but without the actual laboratory experiments the minds of the students are muddled and their knowledge, while theoretically correct, is of no practical value. A study of geology is very interesting, but mining promoters will not invest their money on theoretical knowledge alone, but require for their experts men who have studied ores from nature's laboratory as well as from books.

The best education of the world is based on the Missouri plan of *"You Must Show Me!"*

It was this idea that originated in the brain of Col. Cody, the plan and scope of his never-forgettable Wild West.

While touring the country in his melodramas, with such characters as "Wild Bill," "Texas Jack" and other frontiersmen and cowboys, as well as three or four Indians, as companions, the Colonel discovered that all the country East of the Mississippi River was ignorant of the people who had pioneered and opened up and who had peopled our great Western country. He also found out that there was a great desire to study these people at close range, and to verify their book knowledge by personal, or at least closer contact with the pioneers, frontiersmen and red Indians.

The Colonel found this desire even stronger among educators than among those being educated. At all points professors, teachers and students were seeking interviews and a more intimate knowledge of the people, their lives and their doings.

At first these desires were put down to idle curiosity, but when every year added to the desire for information and visits to educational institutions were eagerly sought on all hands, then the germ entered the fertile mind of the Colonel and the result was the launching in 1883 of *Buffalo Bill's Wild West.*

Teachers and preachers receive pay for their noble work, and while Col. Cody profited by his exhibition, its greatest pleasure to him, and its greatest value to the world, was its educational value.

If "the proper study of mankind is man," then Col. Cody has taken to all the peoples of the greater part of the civilized world an opportunity to educate themselves along one trail of ethnological study far ahead of that which could be given by many millions of dollars donated to stationary educational institutions by world famous philanthropists.

One thousand professors from the largest schools of the world would not be able to reach as many millions of people with their talk as Col. Cody has been able to reach and teach and show living, breathing human exhibits from a score of nationalities gathered from all parts of the world. The most enlightened educators of the world eagerly took advantage of the opportunities presented to them, and Indians, Cowboys, Mexicans, Cossacks, Gauchos and the other races were frequently "borrowed" as specimens on which to lecture, and nearly every big college in Europe and America has made plaster casts of these people, have made measurements and other studies of them for future generations of students that may study at those institutions. These opportunities would never have been available to these colleges had not Col. Cody organized and toured his Wild West, or rather "Traveling University of Ethnological Opportunity."

Prince Roland Bonaparte, the head of the great scientific societies of Paris, France, made close studies of Col. Cody's Indians and others in 1889 while the Wild West was playing in opposition to the great exposition in the "Gay Capital." The Prince and his co-workers in that field of study were so impressed that he visited Col. Cody in 1893 at the Columbian Exposition in Chicago, and again in Paris in 1905, and on each of these three visits he made many casts and studies, and all are used for the education of the French students.

In Vienna, in 1900, more than one thousand savants and professors from the great societies and schools of Austria, Hungary and a part of Germany visited in a body the Buffalo Bill Exhibition, and spent an entire day, from early morning till dark, in studying, making notes and casts of the various types to be found there, and there only, in all their experience.

One official of one of the Austrian societies remarked that he had that day, with only the expenditure of his street car fare, been able to gain such knowledge as would have cost him ten years in time and ten thousand dollars in money to have received if he had visited the people in their native places. He also said that many future generations would benefit in education from the visit and work of that thousand men to the Wild West, and that to Col. Cody they and the future would owe much in gratitude.

The value of shows in education is undeniable, and while Col. Cody has been a pioneer in the line and perhaps the most widely-known and respected of all because he has been more enterprising and has carried the matter further than any other, I must not forget others.

Those who bring natives to the great words' fairs, while perhaps not imbued with the same spirit that has urged Col. Cody on, still do their share in the good work.

Take Capt. Amos Baber, who brought several parties of Esquimaux to various expositions and toured them through the country, and also gave to the savants of Paris, London and other European cities their chance to study the Filipinos and who has, and is now showing various wild animals, natural and trained. He is engaged in educational work as was Barnum, Bailey, Hagenbeck and others. Cities may and do maintain zoological exhibits for educational purposes, but never maintain the human exhibits for ethnological study, and that part of the education of our people depends on the poor ideas gained from reading books or hearing lectures, except in the rare instances where the better method is offered of "studying mankind from man" in a traveling exhibition or a "Native Village" at a world's fair or a seaside resort. The human exhibition education is more important and more valuable to the people at large, but is not exploited nor made use of as the animal exhibition is.

Other features of the "shows" that are valuable are numerous, but I shall only jot down a few words about two or three of them.

Even at the expense of being a "boaster," I want to refer to the shooting shown by Col. Cody, Annie Oakley, myself (Johnny Baker) and other marksmen. I know that as a direct result of the marksmanship shown by us with the Buffalo Bill's Wild West, that rifle clubs have been formed in many cities of America and Europe, and many of the very best marksmen in the armies now engaged in the great war in Europe got their inspiration to become marksmen in their desire to emulate the shooting of Col. Cody and Johnny Baker. The value of their education in that line is being felt all along the line (firing).

During the last tour of Europe of the Buffalo Bill Show there were one or two features that appealed very strongly to the military authorities of the various countries, and in every military district visited officers were in evidence to watch how we worked the features that they could make use of.

Our transportation arrangements was one of their studies, and every detail of loading and unloading, of packing in the smallest possible space and conserving every nook and corner, was made note of, and in some form has been since put in use in the transportation of armies and equipment to the front, and to the education offered those officers by Buffalo Bill much of the quick mobilizing of troops is now due.

The erection and demolition of the tents and the putting away on the wagons had reached its highest stage of efficiency with the big shows of America, and as shown to the army officers of Europe by Buffalo Bill, was a revelation, and they were not slow to adapt the ideas to their needs along that line.

The field or traveling kitchens, in all their completeness, was another feature, and the improvements and adaptations made by the commissary departments of the various armies make the life of the soldier in the trenches much more endurable, now that his kitchen is always so close that he can have his hot coffee and hot soup at the least, so frequently that he does not complain. The illustrated press of all the world has pictured the modern field kitchen with the armies at present at war, but all those kitchens are modifications and adaptations of the Wild West and circus kitchens taken over from America, so you see the shows have even educated the Governments, and the "man behind the gun" is benefitting from it.

Another great educational result of the visits of the cowboys and Indians to Europe was seen in the improvement in the army horsemanship. All cavalrymen on the other side used the short stirrup until our visit in 1887, when the better seat, easier riding and better control obtained by the use of the long stirrup made its use advisable and acceptable.

While the Panama-Pacific Exposition at San Francisco may be of immense benefit to the world as a commercial proposition, its educational advantages will be almost incalculable. If every child in America between the ages of ten and twenty, accompanied by teachers, could visit and study that Exposition, the world would at one bound jump forward the educational distance of a century.

In recent years a development of the Wild West idea has been the "Round-Up," "Rodeo" and "Frontier Exhibitions," and all of them have had their value, but it has remained for the Board of Trade and business men of Denver to see in such shows their full meaning. They will, this Summer, carry the idea to its extreme limit from every point of view, and in their discussions of the project the educational idea has always been kept prominently to the fore.

During the greater part of the Summer these shrewd business men will conduct a great exhibition, including all of the best features of the "Wild West," "Rodeo," "Round-Up" and "Pioneer Days," but they go further along the way, and through the aid of the Government and many noted educators they are arranging the greatest "Grand Indian Council" that even the Indians ever heard of. Every tribe in the United States and Canada, and some from Mexico will send its chiefs and medicine (Wise) men to this council, which will be the last "Grand Council" ever to be held. To ethnological students, to professors and students of America and its history the greatest possible opportunity for study will be given in Denver in 1915. To the child of Denver and vicinity inestimable value attaches to this great exhibition, and the Denver man knew it, though at the same time he never lost sight of the material advantages that would accrue from this exhibition at a point the most interesting to the tourist to and from the great fair at San Francisco.

In selecting one angle of the show business about which to write in compliance with your request for a contribution, I find that the subject grows as I write, and it seems as though I could make a book of it, but I will not weary either editor or reader more than to call attention to one more side of the question.

"The trouper," while carrying education to all parts of the country, is himself gathering in a fund of knowledge possessed by few men.

Millionaires pay out their thousands every year in visiting the large capitals of the world to see, to learn and to gratify. The men who visited Europe and spent years there with Buffalo Bill not only visited all the great cities, but the smaller towns on the great highways, and saw and learned of much that even the millionaire [illegible] reads. The Buffalo Bill Wild West played in more than one hundred and thirty towns of Europe that have been frequently mentioned in cables as being the scenes of the fighting in the great war now in progress. [illegible] Antwerp, Liege, Ghent, Arras, Soissons, St. [illegible], Nancy, Lemberg, Przemysl, Cracow and [illegible], but these are only mentioned to show the style of large and small towns [illegible] call to the mind of the Wild W[illegible] reads the dispatches, scenes with [illegible] familiar and memories in which [illegible] happy [illegible] knowledge. He feels good over his personal [illegible] recalling and his talk over the trip and [illegible] of the much of the habits and customs of the people is always welcome to his [illegible].

Both sides benefit by the trips [illegible] of the shows, but the eight hundred [illegible] twenty men composing the roster of the Buffalo Bill Show on its last trip of Europe in their travels added to the sum of [illegible] more than eight million of people who were given the opportunity to study the "Big Traveling University."

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THE VALUE OF FAIR AMUSEMENTS.

Written Expressly for THE NEW YORK CLIPPER.

By JOHN C. SIMPSON, Secretary Minnesota State Fair.

J. C. SIMPSON.

The question as to the value of amusements at a State or county fair has been debated for many years. There are some persons who believe that fair amusements are worthless or even harmful, while there are others who assert that amusements are not only absolutely necessary to the financial success of a fair, but highly beneficial to fair visitors.

Before we enter into a discussion of the value or lack of value of fair amusements, however, let us define our terms. What does the term "amusements" mean? Let us consult the dictionary:

Amusement—Diversion, entertainment, relaxtion, pastime, sport.

Diversion—That which turns or draws the mind from care and study, and thus relaxes and amuses; sport, play, pastime.

Entertainment—That which engages the attention agreably, amuses or diverts, whether in private, as by conversation, or in public by performance of some kind.

Recreation—Refreshment of the strength and spirits after toil.

Relaxation—Remission from attention and efforts.

Pastime—That which amuses and makes time pass agreeably.

Sport—That which diverts and makes mirth.

As it is defined there is not a single student of the human body and the human-personality who will assert that amusement is not necessary to normal development. Just think how dry and irksome the school would have been to you if it had not been for the noon hour and the recesses. The old proverb, "all work and no play makes Jack a dull boy," is fundamentally true.

Why should not all men and women be big and broad-minded and acknowledge without fear of ridicule that they crave recreation and entertainment at times? I have no patience with grown-ups who will deny to the boy and girl, even after they have reached manhood and womanhood, those pleasures from recreation which they themselves enjoyed when they were young. Nor have I any use for those who frown upon amusement and try to deceive themselves into believing that it is a waste of time and a foolish notion. Show me the person who does not enjoy some form of amusement and entertainment, and I will introduce to you one whose blood has turned to water.

There are different ways of getting amusement. If one has lots of money and few cares, long trips can be taken abroad in search of recreation. If residence is in a large city, frequent visits can be made to musicals, the theatre, lakes and outlying resorts, parks, and many other similar places of enjoyment. The overwhelming percentage of persons in any community or State prefer however, to combine pleasure with educational opportunity. And here is where the fair enters as a valuable institution.

The State fairs of the country, by reason of their organization and equipment, are excellent places for combined education and amusement. Entertainment that would cost many dollars at any other time can be seen at the State fair, often at a cost no greater than the outside gate fee. Because of the great throngs of people who attend the State fair, insuring large gate and grand stand receipts, high class attractions can be obtained at very little expense to the individual visitor who pays to see them. Concert bands of national reputation, immense displays of fireworks, expert aviators, auto polo, auto races, and many of the best acrobatic acts in the world—all these can be seen at most of the State fairs.

That amusements play an essential part at any State fair is not to be questioned. But are they economical? Can they be put on without a waste of public funds? Generally speaking the amusement or attraction features of a State fair not only pay for themselves from grandstand receipts and other receipts incidental to grandstand receipts, but actually do not draw one penny from the outside gate receipts. In fact, the increased attendance due to the entertainment and amusement programs puts more money in the treasury, and makes it possible for the fair management to emphasize the educational features.

I doubt if there is a man who would be audacious enough to assert that the attendance at any fair would not fall off from 20 per cent. to 30 per cent. or even more, if all amusement features were to be eliminated. This is the history of all fairs that have been attempted without some form of an entertainment program held in connection therewith.

Let me quote from a few letters that I have received from persons who have attended our State fair. They will serve to prove what the public thinks about amusements at the State fair. Here is one from a farmer's wife:

"DEAR SIR: I am a farmer's wife. Together with my husband and children I usually attend the State fair. It is our vacation. Many of our neighbors do likewise. At a meeting of a club composed of farm women of the neighborhood, a few days ago, we were talking of our last trip to the State fair. Most of those present had been there: the others were sorry they had not gone. Among other things we saw and heard at the fair, were the delightful concerts given by the ——— Concert Band (the band named being a well known band with a national reputation, secured by the fair management at great cost). They were greatly appreciated and gave much pleasure to all who heard them. The women thought they should send a letter to the fair management, expressing their appreciation for the opportunity that had been afforded those who attended the fair to listen to such an unusual organization, for we assure you that we women in the country are as hungry for good music as you city folks, with but few opportunities to hear such concerts as given by the band at the fair."

A few from boys who were members of the Farm Boys' Camp:

"As for the amusement part of the fair, I think it does a fellow good, for every person needs a little diversion from his work. As every farmer is interested in and loves a horse, he naturally takes pleasure in watching the races. When watching such sights as these he forgets his worries and enjoys himself."

Another boy writes:

"It is a pleasure to go to the State fair. Away from the routine of daily toil one is offered an extraordinary opportunity for enjoyment. The pleasure of experiencing the new, the good and the most beautiful that man has to show, the frolic and fun make the annual State fair an event to be anticipated with joy."

After this boy had returned home and again regained his equilibrium, he wrote me in part as follows:

"The balloon and the aeroplane were both new to me. The dropping from the balloon with the seven parachutes nearly took my breath away the first time, and the aeroplane did all the time."

Another boy was afraid he would wake up and find his pleasures all a dream. He said in part:

"The fireworks program each evening was the most beautiful sight I ever saw, or expect to see. After the first day's survey of the Fair I was tired. I could not go to sleep that night, for I could hardly believe there were to be five more days like this one left."

In conclusion I wish to say that amusements play such a fundamental part at a State fair that there is not a single reason why they should be discontinued. State fairs cannot get along without them.

CON T. KENNEDY
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Will probably read this advertisement and wonder WHY their names appear. Well, their's and dozens of others in their lines—MEANS SOMETHING TO THE CARNIVAL WORLD.
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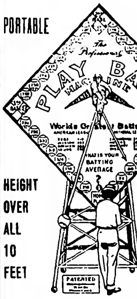

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A TIMELY TALK WITH "TALKERS."

Written expressly for THE NEW YORK CLIPPER

BY W. X. MACCOLLIN.

[EDITOR'S NOTE.—W. X. MacCollin is one of the best known "talkers" in the profession of outdoor entertainment. In his capacity as orator and lecturer at various expositions, and with a number of America's leading carnival organizations, Mr. MacCollin has had a splendid opportunity to study the peculiarities of the people and the proper methods of presenting the merits of attractions to gain their favor. During the past fifteen years he has talked to millions. Last season he was with the World at Home.]

W. X. MAC COLLIN.

Why is an announcer, a talker, alias a "spieler"? In the early days of carnivals the term "spieler" was rarely heard upon the lot except to refer to the talk itself, rather than to the personage. It seems that to-day the "spieler," so-called, is a generic term, and may apply from any one from a "rough-neck" to the manager. Why is it that this honored calling has degenerated until the "spieler" is thus spoken of in a slighting manner? Of a truth there must be some cause, so let's analyze this apparent decadence. I believe the causes to be manifold.

In the height of popularity in the early days of carnivals, the pendulum has been gradually swinging the other way, and the talkers, keeping pace with this decline, have perhaps been unconscious factors in the deterioration of the once important announcer. Does not the root of the trouble lie with the talker himself? Is it not true that the modern "spieler" is largely bluff, bam[illegible] rant and ridicule, to which the public turns its head, passes by with a nay-nay.

We are standing on the threshold of the season of 1915, which all indications point to as one of the biggest in the history of outdoor amusements. The decline of the last few years will be lost in the momentum of prosperity. Managers and promoters alike have seen the writing on the wall, and the policy to-day is strongly for the up-lift of the business; the slogan, "decency first," has succeeded the "dollar first" idea of the past, and is it not meet and our bounden duty to put our shoulders to the wheel and help. Verily, verily, we think so.

HELP THE UP-LIFT.

And the thought comes to me that we can be of no greater assistance in this general up-lift than to give ourselves a self-examination; mayhap we have fallen in devious ways, and in the eradication of our faults, follies and foolishness, we will not only do our join towards the up-lift, but raise ourselves in the estimation of the managers and public as well. *Impressions are everything—personality counts.* Let the managers know and the public see that there is dignity in this profession, and carry this personality with you, not only on the "front," but on the street as well.

I never could understand why any person who is connected with a show, no matter what his capacity, should swagger up the "main drag" with a patronizing air, looking over the populace as if they were lambs to be led to slaughter. How much better in the minds of the people if you carried yourself with a quiet dignity, gentlemanly courtesy, and try to convey the impression that the show with which you are connected is an aggregation of high class people, and that you appreciate the opportunity of playing in their midst.

This brings me to the item of personal appearance, clean linen, neat clothing, and hands not in half-mourning. "Costly thy habit as thy purse may buy, for the apparel often proclaims the man."

TALKING REALLY AN ART.

Every one can talk, but not everyone is a talker, for be it known that talking, or, in common parlance, "spieling," is but salesmanship of a high order, for where a salesman has but to convince one prospective customer by talking to him alone and away from distracting influences, the show talker must convince an audience in front of him whose attentions are drawn by megaphones, music, wheezing organs and whooping cowboys. He must show his hearers that the goods which he has to sell, namely, the show, is of a high order and well worth purchasing, and when you take into consideration that the goods or shows upon the Midway, all of which are alluring and inviting, coupled with the fact that perhaps the year before these same prospective purchasers were badly "stung" on some investments they made on the Midway, the task of the talker becomes doubly hard, and who shall not say it takes salesmanship of the highest ability to surmount or overcome these detracting influences?

By way of illustration: We will say the band has played, you have used the bally-hoo to draw your crowd, and there they are before you—boisterous and buoyant, restless but receptive, critical yet credulous, "all from Missouri"—Can you show them? You begin the stereotyped "Ladies and Gentlemen," and follow with a "canned" dissertation of bull, bluff and boasting, and as full of interest as a patent office report, and while you are thus regaling your hearers, the more intelligent of whom could be "turned" by a sensible, clean-cut announcement, the wise ones begin to "mill," and before you know it your "tip" has "stampeded" to more attractive surroundings, and you sadly mop your brow and say to your grinder: "I can't even stop 'em."

The reason is clear. You lack grit, gumption and get-up. You're a knock to the business and an obstruction to the progress of prosperity. Wake up! Here is where the methods of high class salesmanship come into play. The successful talker will instantly grasp two things: The temper of his people and the style of opening to be used, or, in other words, intelligently divine the physchology of his crowd. He must know that upon his opening sentence depends the success of his ability to hold the attention of his audience. As to the opening itself, it depends upon the class of the attraction.

TALKERS SENSE CONDITIONS.

With a platform pit show, illusion, etc., the direct opening is the best method of introducing it to your hearers. The banners are behind you, and your talk based upon them may be made interesting by presenting the facts in an entertaining manner. A clever painter of word pictures may make even the dullest and most un-interesting facts assume a rosy tint and arouse in the minds of the hearers and spectators a curiosity that will lead them to the box office.

For shows of a different character, such as a Wild West, animal motordrome, or any attraction where skill and hazard is introduced, perhaps a more dramatic opening would be suitable, yet here again must come the talker's cleverness in divining the mood of his hearers, and to know when, after carrying them with his oratory to the point where the psychological moment has been reached, to "turn" them to the box office. I am not setting myself to convey the idea that I know all there is to be known about the art of talking, but rather to lay before my readers a few of the ideas that my experience in this line of work has brought me. I hope this article will be accepted in this light, and if anyone derives benefit from it the writer will be well satisfied.

Let's get together and help the coming season.

Be the ego, not the egotist.

Bear in mind the gears of the machine of which you are a part are standard size and inter-changeable—the show can run without you.

Do—don't debate.

Because you are a talker does not debar you from helping in the many little things that will hasten the opening of the show.

Get acquainted with the other talkers, exchange ideas, live and learn.

Don't "buck" bally-hoos, it wastes your time and loses the manager money.

Cut out booze, bunk and bluff—procrastination and profanity—*also* cigarettes.

Be on the job.

All hail the season of 1915.

THE new Sea Beach and Fourth Avenue Subway lines across the Manhattan Bridge and into the Municipal Building Station, from Coney Island, is expected to open June 1. A ten cent fare will prevail.

THE SHEP CAMP PLAYERS, under the direction of M. Rudy Heller, are booked on the Heller Circuit of Summer parks and ocean piers, half of the season playing at Hershey, Pa., and last half of Summer at Ocean City, N. J.

M. RUDY HELLER has secured contracts for the furnishing of dramatic stock companies and vaudeville attractions over his circuit in Pennsylvania, New Jersey and Delaware. Some of the dramatic companies play season of four weeks at each stand, while some remain the entire Summer season. At other points on the circuit the parks inter-change, playing vaudeville two weeks and stock two weeks.

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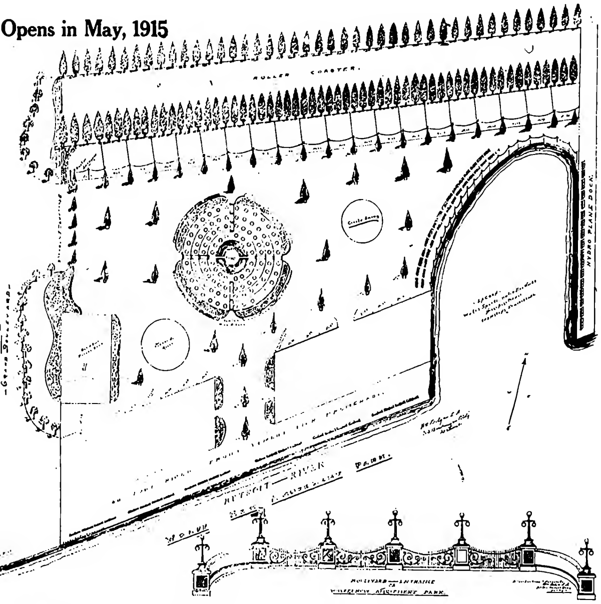

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IN OLD MEXICO.

Written expressly for THE NEW YORK CLIPPER.

BY "PUNCH" WHEELER.

[EDITOR'S NOTE: H. R. ("Punch") Wheeler, is Director of Publicity for the Rice & Dore Water Circus. For many years he has, with a number of America's leading amusement enterprises, played a no insignificant part in moulding public opinion. He wields a facile pen, and is a press agent par excellence.]

PUNCH WHEELER.

This story of Old Mexico would never have been written but for the late several wars in that fair land. Even while we were there the question often arose: "What would happen down here if Porfirio Diaz should die?"

Fate is a marvelous conundrum to tamper with, particularly when two or three fellows can go up a side street and start a revolution.

No circus agents touring Old Mexico had anything on Ed. Burk, Herman O. Smith or Ed. Warner. It is likely Smith's familiarity with the officials and his knowledge of the country's mode of business and his ability to partly speak Spanish made him most invaluable.

Of course, all contracts are in that language, and the newspaper columns, advertising space and "write-ups" are sold to a firm of concessionaires.

A representative of the Valdez corporation, controlling three big dailies, gave me the scare of my life just before Smithy's return from Vera Cruz.

It was this way: The big show had seventy men in advance, with five interpreters. Every man had his own particular work to accomplish, all under strict orders to be very careful in a foreign country not to involve the management in any difficulty, so "see your interpreter first" was the watch word.

In the Hotel Guardiola the advance had twenty rooms surrounding the Patio, or inner garden.

Col. Charles Seeley had wired to "cut out the numbered features in Display 20. Hippodrome Races," in the program, which was wise, for had "sack races," "elephant races," "chariot races," etc., been printed, the "judge of the performance" would have fined the show $500 whenever anything was missing. Now, any old thing could be given.

It was while Fred McMann was arranging this program that a handsome castillion was announced to see the press department.

"Bring him up, Manuel, and order a lot of drinks," said Mac, for Manuel was the interpreter for the literary department, and in that country they differ from us, as they visit and gossip and drink first, but an American wants to rush things through and drink afterwards, so the hustler from the States must change his plans. It's a case of manana.

Well, Signor Montalbo appeared, suave and smiling, and talked and talked, and drank and more talk. "Wonder what he wants," said Mac to the interpreter. "Oh, yes," said Manuel, "he is from the Valdez Company, says he congratulates the press agent on such a splendid showing and has a bill for $1,265, for thirty-eight columns of advance stuff, so far, and the story about all the elephants having their teeth filled with zinc is so remarkable he will run it in sixty out of town papers." "Don't forget the date," said Mac.

"But, here, wait," I replied, "Smithy told me to go to it fierce, and now comes this big bill for extras, and Smithy away off in Vera Cruz."

"Oh, he don't want to collect anything now, it's only a memoranda tab, says he came for another page of cuts and copy," said the interpreter.

"Better give it to him," answered Mac, "Smith knows, and if we all go to jail they boss will spring us all right."

Tom Powers arrived ahead of his Kilties Band, and we roomed him on the balcony. He could not understand the 12 noon to 3 P. M. siesta. Why a fellow should want to sleep in the middle of the day was beyond his Canadian habits. So not knowing anything about it myself, I explained it to him as we strolled over to the Cafe Nationale for thirty kilometers of spaghetti. This cafe was named "the restaurant of all nations," for it had a Chinese owner, Italian cooks, Aztec Indian waiters, Chicago pianist, Jew cashier, and an Englishman floor master, and an Irish bouncer and Spanish cabaret.

"My word!" said Tom, "old man, you had an awful flash with those six pages in Sunday's papers. A circus don't seem to care a d— if you blow the gross receipts."

On our return to the sanctum I found so many figures on the desk it frightened me. "What is all this, Manuel?" "Oh, yes, Signor Montalbo has just left another tab, and ordered the cut trunks sent over to the *Imparcial* and *El Diario* offices. I gazed at $2,680 more and wired Smithy: "The Valdez firm is soaking us heavy now for all write-ups. What about it?"

"Go ahead, plant more stories, show expects pages. Write up the dinner of freaks, marry the ossified man to the bearded lady, have a band wagon fall through bridge into river, airship rescues musicians. Be back Monday," came Smith's reply.

Well, the old saying, "When you are in Rome, do as the Romans," was never originated to apply to Old Mexico, for Smithy had put reverse English on it and told me on his return: "Do them down here before they do you."

And here is what Smithy did, and it's the most remarkable, diplomatic specimen of financial two-story circus advance work ever conceived by any of Jesse James' understudies, and even up to to-day the circus owners, the Mexican government or the Valdez Co. know or realize the facts in this case.

The pride of the city and nation was an Aztec children's charity school, and the patrons were all the big ladies of society, likewise the officials, officers and laymen Castillian bred.

"Ramon," said Smith to his own interpreter, "take this down in Spanish and put a good beer label on it;"

TO THE PRESIDENT:

It is the desire of the Grande Circo del Mundo management to extend courtesies on Tuesday matinee to all the little orphans in your school del Tlalpam. The Electric Tram has signified its pleasure to have 200 cars ready for free transportation to and from the show grounds. The circus managers will officially see to the careful enjoyment of this government school, and the pleasure it affords these children will be ample recompense.

(Signed) WILLIAM SELLS,
General Directing Manager.
Per H. Q. SMITH, Gen'l Agent.

When you touch a man's heart without disrupting his pocketbook, he is your friend. That is human nature. It's the only way some people can be won over. Smithy, like Warren R. Irons, Butch Fredericks, Dave Dedrick, Geo. Steele, Hank Wakefield, Bill Godfrey and Horace Stevens, was an expert, diplomatic, skilled adjuster, and all these men know more about human nature than Webster, who wrote the answer.

The next day he said, "go after those papers like wildfire, the show opens Sunday, I am going out to Chapultepec to see the president, then to the National Palace, and, old man, you won't see me for two days, the appointments are all made, come on, Ramon."

An eye witness, a scarred old veteran, Gen. Monteleone, who was so full of bullet holes he couldn't drink soft stuff, told me: "Your Signor Herman is one real grande impresario. He invites a whole town to see ze grande circo, on Tuesday. Does he own it? You Americanos have won this government, solid."

Ramon said, "when Signor Smith met the high officials and told his mission, they gave him a gold medal and a six-foot embossed testimonial." Smith said he thought it was a sheet of wall paper and they were presenting him with a roller towel.

"How can this immense circo afford to give away an entire performance," inquired the vice president.

"Tell them," said Smith, to his interpreter, "this is a customary affair in our United States, the circus does not regard it from a monetary point of view, for the pleasure of such a treat to these poor, unfortunate little ones who do not have the advantages of the well-to-do child, is ample payment to the big-hearted Americana owners of the grandest tented exhibition that ever visited your historic land."

"After I had translated that," said Ramon, "the vice president said, 'but you certainly can derive no revenue from such distinguished liberality. Is there no way this government can partly repay you?'"

"The circus management," replied Smith, through Ramon, "is only gratified to do this small favor, for renewed friendship between our two countries, the circus neither desires nor expects remuneration. In a way the only value will be any publicity it affords to the big shows engagement at this capitol ——"

"Certainly," said the vice president, "here, Signor Secretary, issue to Signor Smith an order to the newspapers to print for this Grande Circo anything they offer."

Here came Smith's master stroke. "Tell him, Ramon, we have already had some newspaper mention, and that Valdez concern seem to regard it as their privilege to charge —."

"Yes," said the V. P., "also please say to the Valdez Company that any and all newspaper mention heretofore made in the press regarding the coming of this grande Americano exposition is to be regarded as of news value only, and no charge is to be made."

That night there was a fireworks celebration in the hotel patio, when the whole Valdez force fell on Smithy's neck and wept. "Smith, you are the one grande highway robber, for even in Cortez' days they let a man live honestly. Please stay here now with us. We offer you the chairmanship of the Valdez Corporation. No wonder you American circus agents place flowers on Jesse James' shrine."

FINALE.—They were so astounded, mortified and proud of Smithy they even forgot to ask for free tickets.

WHERE ARE PROMOTERS OF TO-DAY?

Written expressly for THE NEW YORK CLIPPER.

BY A. A. POWERS.

[EDITOR'S NOTE: Amidst a galaxy of carnival talent, A. A. Powers, manager of the Wortham & Allen Shows, occupies an enviable position in this branch of amusement endeavor. He is generally recognized as one of the most competent officials, having had a practical experience in nearly all of the executive departments of several of America's leading outdoor enterprises. His timely talk to carnival promoters in this Souvenir Edition of THE NEW YORK CLIPPER will prove of interest to our many readers.]

A. A. POWERS.

Where are the Promoters of to-day? Not that I wish to cast any reflection upon any member of this branch of the carnival business, but I propound the query in all good faith: Where are the men that can step into the shoes of Bill Rice, Tom W. Allen, Frank L. Alberts, George H. Coleman, Al. Tinch, Harold Bushea, Fred Worrell, Col. I. N. Fisk, Bert Hoss, Nat Reiss, John H. Berger, Sam Haller, Dan Fishell and many others that I can mention, whose promotions meant practically the financial backbone of the organization they represented?

The answer will naturally arise that the times have changed and that the old methods are no longer in vogue. Did not the above named gentlemen have similar conditions to contend with? Was their path one long lane of rosebushes where every petal represented the almighty dollar? Conditions varied in the old days, and just as many difficulties beset their path as the modern promoter ever runs up against.

Why did they succeed where so many modern promoters fail?

The very fact that all these gentlemen now occupy much higher positions in the carnival and circus world is due to the same attributes that made them prominent in the field of promotions.

UNCEASING ENERGY REQUISITE.

Unceasing energy was the *sine qua non* that they had to possess. No one ever accused any of them of failing to take advantage of every phase of any situation that might offer itself to further their promotions. Ability to analyze local conditions as they existed, was another strong point. Advertising by the most effective methods that lay in their power they used wherever opportunity presented itself, and business methods combined with the interest of strong auspices made them successful promoters where men of lesser strength failed.

These men also possessed indomitable will power, and difficulties that might have discouraged men of weaker calibre were but incentives to their efforts.

To my mind, the reason we have few great promoters in these days is, that the average promoter goes about his business in a happy-go-lucky, hit-or-miss manner, not giving the necessary attention to detail that is a demonstration of really big things. Money is just as easy to obtain now as it was a decade ago, but the promotions that got the big money in the old days, such as country stores, kangaroo courts, queen and other contests, and advertising programs, are considered back numbers of ancient history by the up-to-date promoter of this day and age.

The men who originate new schemes that appeal to the communities, schemes that will interest them by their novelty, and that do not run along the same lines as those of ten and twenty years ago, are the men who, at the end of the year, can show the big bankroll, and prove to the carnival world that there is still the same money in the promotion end of the business as there was heretofore, but unfortunately the number of these men is few.

CHARACTER COUNTS.

The business men of to-day do not hand out responsible positions, positions where the holder is practically his personal representative, unless he is well acquainted with the habits and general mode of living of the person he chooses to hold them. So in the carnival business. All far-sighted proprietors and managers are giving the same attention to the personnel of their executive staff as the banker does when organizing his office force. A bank cashier addicted to the drink or drug habit would not last long with a Morgan or Rockefeller corporation. He might exist, although this is doubtful, even in some obsolete village, at the local farmers' bank.

The show world has its Rockefellers and Morgans, and these magnates are just as particular nowadays as their prototypes in financial circles, and the man who wishes to obtain a position as a promoter with one of America's leading carnival organizations has to be just as discreet and clean living as the Wall Street clerk or the Standard Oil representative. *Booze won't go any more*, and the longer I am in the show business the more this fact impresses itself on me.

In my first paragraph I asked the question: "Where are the promoters of to-day?" I will answer it now. There are good promoters still in the business and you will find them with the leading carnivals. There are not too many of them, either, John Barleycorn having been responsible for cutting short many a bright career and relegating the victims to the "farmers' bank" class of tainted organizations. There is plenty of raw material, however, who need but little teaching from the wise old man "Experience," and from these ranks we must draw our future supplies. There are plenty of openings for bright men who possess energy, will power and business ability to make an exceptional income and a sure position as a recognized promoter in the carnival business, but every year makes it more and more difficult for the incompetent or unreliable to even exist.

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All People, Shows and Concessions contracted with us please answer this call. Show opens El Reno, Okla., March 27-April 3, two Saturdays, $100,000 pay day. Can use following Concessions: Pillow Wheel, Perculator Wheel, Cook House, Hoopla, Photo Gallery, High Striker. Other legitimate Concessions, write.

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GENERAL AGENT

Of the TOM W. ALLEN SHOWS

Carnivals.

CARNIVAL WORLD AROUSED.

The carnival world is taking notice of the proposed Southern road parking charges. The Southern roads have a rate for circuses and carnivals that is well nigh prohibitive for a show train of twenty-five cars, and it will be impossible for any carnival to pay an extra parkage charge of two dollars per day per car. The carnival managers have been lead to believe, according to A. H. Barkley, general agent of the Con T. Kennedy Show, that by owning their own cars they would obviate the rental charge of company cars and relieve the strain upon the railroad company for such equipment.

"The fact of the matter is, that by owning their own cars and favoring the railroads who couldn't furnish equipment (which would prevent a show from moving) the railroads are demanding an additional charge for permitting the cars to remain on their tracks longer than the specified time necessary for the loading and unloading. Whereas, if Mr. Carnival Manager would insist on the railroads furnishing equipment there would be no parking charges, and the manager would be drawing interest on the money he has already invested in rolling stock.

"There is no inducement for a show owner of any kind to own his own cars for the reason that there is more or less wear and tear, and the repair bills every week amount to a great deal of money. We never get into or pass through a terminal without being assessed for repairs. We never go from one road to another without passing through the hands of car inspectors, and this invariably means added expense.

"This Southern parking charge would hit the carnival managers a solar plexus blow and would not interfere with the circus people at all. No doubt the Car Owners-Managers' Association, now being organized, will be backed up by every carnival manager, and it would not be surprising if The Showmen's League of America were to lend its kindly offices in helping the C. O. M. A. to combat this exorbitant ruling. A circus train stands on a siding, or is parked, for one day; a carnival for seven days. It is readily apparent that the carnival fraternity must be up and doing to protect itself against an intolerable situation which would be brought about if the Southern parkage railroad ruling was permitted to go into effect."

JARVIS-SEEMAN SHOWS.

BY M. L. VERNON.

At last we are able to furnish the public and carnival war-dogs and generals with news of the Jarvis-Seeman army, direct from Fort Parker, at Leavenworth, Kan., and headquarters of the Jarvis-Seeman army at Kansas City, Mo.

Count Von William Budd De Jarvis has been out surveying the battlefield for the past six weeks, and has found spots where he will have trenches dug and hold fort in various spots for a week in six different places. Seeman has been mustering at headquarters and will be ready April 10.

Everything is brand-new, and the twenty-five cars will be painted a golden yellow. Following is a line-up of generals and officers that will accompany this magnificent organization this coming season:

Col. Joe Callis and his Tick Tock Girl Show, with eighteen girls and six real performers.

Capt. W. A. Spencer and Lieut. Ben Nur will present a new idea of a pit show, styled the Temple of Mirth, featuring Mrs. Bill Spencer, the diving Venus, and her five trained seals. Ten large pits.

Rear Admiral E. W. Wise, Panama Canal, and the only exact duplicate of the Keokuk Dam.

Major C. N. Fairly, 20-in-1 Pit Show.

Aviator W. A. Spencer, Trip to Mars, with two funny prominent circus clowns.

Adolph Seeman will have the Crystal Maze, rebuilt on modern plans by Adolph himself, with beautiful, hand carved front, a big ($1,700) Worlitzer organ, with big palms on each side, with six boy attendants in brand-new uniforms.

C. F. Seyyard will have Laughland.

Col. Douglas Park, the world's champion middleweight wrestler, and Capt. Tommy Dixon, ex-champion lightweight boxer, will have charge of the big athletic show, with two lady wrestlers and bag punchers.

Capt. Lem Cooper, Wild West Show, with five real cowboy riders and five cowgirls, with sixteen head of bronchos and horses, and a cowboy band of twelve pieces, with a bucking steer and ten sure-enough Indians.

By Moonlight Show, with two beautiful girls, under direction of Col. Joe Callis.

The Girl of Mystery Show, with the educated reptiles, management of Mabel Mahoney.

Al. Johnson, Artillery Minstrels, with twenty-four colored artists and a fourteen piece brass band.

The Autodrome, in charge of A. Seeman, will have two lady riders and two men riders.

A brand-new ($12,000) Parker Carry-Us-All, on a wagon, 1915 model, and new Eli Ferris Wheel, with large field glasses on each seat, under the supervision of L. G. Sharp.

Peekin Show, looked after by A. Seeman.

Chas. E. Meyers has pillow wheel, doll wheel, candy wheel, doll hoop-la.

A. Gauthier, knife rack and factory and the floating fish pond.

Mooney and Liddle, silver and cutlery wheel, Mexican Tivoli and a marble soda fountain.

Ray Trenholm, charge of the cook house, and has booked the short range cat rack and juice joint.

C. S. Thomson will have charge of the Jarvis-Seeman stock of eight head.

Mooney and Liddle will be the official decorators, and have contracted to furnish eight thousand feet of pennants, banners and flags for the Midway.

Chas. H. Johnson has leased the dining car.

Crazy Ray, with his steam baby grand.

John L. Mahon and his twenty-piece concert band, with brand-new blue and white uniforms.

George Clark, trainmaster, with eight men dressed in new khaki uniforms.

W. A. Spencer, chief electrician, with W. R. Wheeler as assistant electrician, and two helpers.

Henry Andrews will be chief engineer.

Executive staff: Adolph Seeman, general manager; H. H. Duncan, assistant manager; Connie Prewitt, treasurer; Darell E. Christie, auditor and secretary; Wm. B. Jarvis, general agent; Dan McCugan, chief promoter and special agent; Frank E. Lee, promoter; Chas. (Shorty) Fagan, promoter; Miss M. L. Vernon, press representative.

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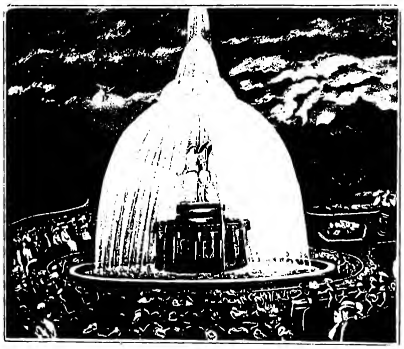

LAROSE ELECTRIC FOUNTAIN.

Spectacular Fire and Water Production, which will be featured with the Rutherford Greater Shows during 1915 season.

JOHNNY J. JONES SHOW NOTES.

The Midway of the Johnny J. Jones Exposition Shows was graced recently at West Palm Beach by the presence of some of our most notable millionaires, including the Gould Sisters, Mrs. Cornelius Vanderbilt and the one hundred million dollar McLean baby. The delight of the wealthy is no less than that of the "komnon peepul" at the 1915 offerings of the Johnny J. Jones Exposition Shows.

The Jones Shows will be in Florida later this Spring than ever before. The fact that this section is in such better shape than the States to the immediate North of us is the reason of the management for this course. Business has been very good on the East Coast, better in the towns played than has previously been experienced by this company on any of their visits to this locality. Daytona and West Palm Beach turned out en masse to do honor to Johnny Jones and his present mammoth aggregation, and had not a rainy Saturday at the latter town intervened, the engagement at the "beach" would doubtless have excelled in financial returns any heretofore played on the entire East coast.

Mr. Jones has recently added a steel stock car to the railroad equipment. This is in line with his intention to convert the Jones Flyer into a solid steel train, which result is expected to be attained during the present season.

Straw hats and white flannels are in vogue

F. H. KRESSMANN

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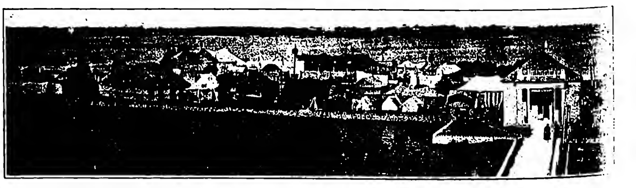
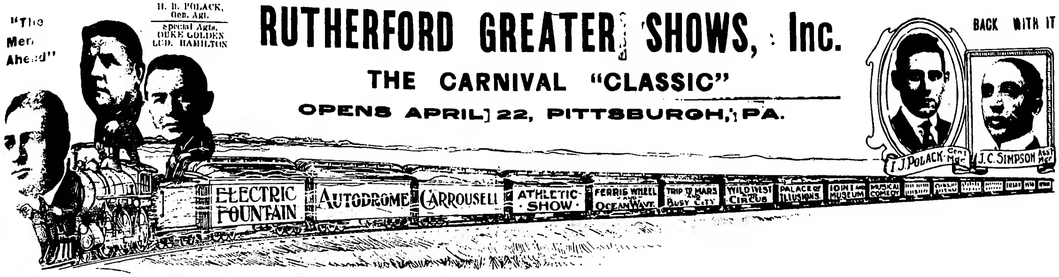


THE JOHNNY J. JONES EXPOSITION SHOWS

During a recent engagement at Daytona, Fla. The location is known as City Island, and its desirability can be appreciated when it is known that the photographer, in taking the above picture, was standing on the main street, in front of the City Hall. J. W. Moore is booking the Jones Southern time.



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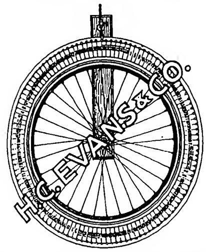

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HAVE OPENINGS for a few concessions, such as High Striker, Roll Down, Cotton Candy, Long Range Shooting Gallery, Palmistry, Ball Games, or any other concession that don't conflict with what we have already contracted.

PADDLE WHEELS, Vases, Percolator and Cushion Tops still open. We do not tolerate Cooch-Show's, Confetti nor thieving stores. Season opens at Midland, Pa., 28 miles from Pittsburgh. Route furnished to reliable people Address all mail or come in person to 1441 Broadway, Broadway Theatre Building, New York City, or Colonial Hotel, Pittsburgh, Pa., till April 1, 1915, then Midland, Pa.

THE SEASON'S GREETINGS FROM THE

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Season opens Hot Springs, Ark., March 20 to 27; Stuttgart, Tenn., March 29 to April 3; Memphis, Tenn., first carnival in the heart of town in years. Always room for meritorious shows and attractions and legitimate concessions. Committees and Fair Secretaries investigate this Amusement Enterprise. We Carry 12 High Class Attractions. 3 Free Acts and a 16 Piece Band. All address as per route.

GREAT AMERICAN SHOWS,
MORRIS MILLER, Mgr.

in this vicinity now, and we can hardly believe it is not the height of the season.

The act of Frank Levine, who is presenting the four lion performance in the wild animal show, is attracting more than ordinary attention. Levine's remarkable courage and absolute fearlessness in dealing with this group (comprising the most ferocious animals in the Jones collection) are responsible for his rapid rise in the profession during the past six months.

Fred Owens' aeronauts, whose balloon ascensions and triple parachute drops are among the list of free attractions carried by Mr. Jones, are among the best to be obtained in this line. Monday afternoon ascensions are regular.

[illegible] Hunt has been engaged by the management as special advertising agent back with the show.

Harry A. Moore, of the J. M. Kinsel staff, is [illegible] proud of the appearance of the merry-go-round wagons and equipment. Harry A. [illegible] is known as the "Ferris Wheel King," was J. M.'s official brush handler in Winter quarters.

[illegible] was the press more generous in the [illegible] of complimentary notices to the [illegible] J. Jones Shows than they have been on [illegible] present tour of the East Coast of [illegible]. They seem to be able to any not enough good things of the rejuvenated company which Johnny J. has brought down this season to the Winter resorts by the sea.

Dakota Max Wild West and Sanders Hippodrome, combined, furnishes an attraction of the highest order, and is, incidentally, cleaning up.

Doc Stearns, with his big snakes, is still among us.

Two more weeks in Florida.

COL LAGG'S GREATER SHOWS.

BY HAROLD BARLOW.

As a result of a conference between the mayor, city council and the committee in charge of the big open air celebration to be held at Midland, Pa., under the auspices of the paid fire department, it has been finally decided that the Col. Lagg Greater Shows, which will furnish all of the attractions for the big event, will exhibit on the principal streets of Midland instead of on a lot. Complete arranging of this end of the work was perfected with the issuing of a permit by the mayor. The opening will take place on Saturday night, April 24, continuing for eight days, and as the citizens and business men are behind the scheme, good business is assured.

All of the show equipment is being repaired and painted up in Winter quarters at Midland. Six practical men have been employed, and they are kept on the go in getting things in readiness for the opening. New tents have been purchased by Col. Lagg, and handsome, elaborate hand-carved fronts are being built to replace some of the banner fronts which were used on three of the feature shows on the Midway last season. As mentioned recently, the company will travel on its own special train, consisting of sixteen new and up-to-date cars. These have already been received at Midland, and the work of lettering them has been begun.

Added to the long list of new shows which has been signed up, comes the announcement that Geo. and Edna Hardt, formerly with the Gaskle-Munday shows, with his original Hawaiian Village, consisting of ten people of the Hawaiian Islands, in the Pacific Ocean, with their own band and a new tent, an elaborate wardrobe, and a wonderful stage setting, with palms and the like from the native land, will be with Col. Lagg. Mr. and Mrs. Hardt take great pride in their shows and claim that it is one of the best of its kind that is on the road.

Owing to the fact that the carnival will open Saturday, April 24, the directors of the Midland Wire Co., which has been working day and night since the first of the year, has decided to pay off their men and employes that Saturday instead of the week following.

A number of the members of the Carnival Men's Association tendered Col. Lagg a supper and a theatre party prior to his leaving New York for the Pittsburgh location. They escorted him to the Pennsylvania depot, and waved him good-bye on the platform. This is the second trip since the New Year.

PARKS AND FAIRS

ILLINOIS COUNTY FAIR MEETING.

SPRINGFIELD, Ill., March 17.—A meeting of county fair secretaries of Illinois was held at the office of the Illinois State Secretary of Agriculture, in this city, on the morning of March 17. There were thirty-five secretaries and delegates present, the meeting being presided over by the president of the Illinois Fair Association, Len Small, of Kankakee. Last year the State allowed the fairs $85,000. At this meeting a resolution was adopted asking the legislature to appropriate $100,000. All of the old officers were re-elected at the meeting. A meeting of the Central Trotting and Racing Association will be held at Aledo on April 26. This association consists of the following fairs: Wyoming, Princeton, Kewanee and Aledo. At the meeting in Springfield several booking agents were present, including Felix Reich, of the Robinson Amusement Co., Chicago, and J. H. Mayer, manager of the Hankinson Auto Polo Co., Inc., of De Soto, Kan.

AKRON PARKS.

Summer resorts around Akron are:

SUMMIT LAKE PARK — Lakeside Casino (Harry Hawn, mgr.) vaudeville or stock.

SILVER LAKE PARK (Wm. R. Lodge, mgr.) No theatre. Have a chautauqua there through August.

SPRINGFIELD LAKE PARK. — No theatre. Have dancing hall, merry-go-round, figure eight, etc.

MYERS LAKE PARK (Canton, O.) (Harry Hawn, mgr.)—Vaudeville or stock.

BUCK BAILEY'S WILD WEST and the Great Northwestern Carnival Co. both Winter in Akron.

VELODROME, Buffalo, N. Y. (S. L. Robertson, mgr.)—Season opens in April, with motorcycle races. As soon as the financial skies clear and war is past, great things in the way of developments are planned at this place, which covers fourteen acres, is piped for electricity, sewer and gas.

THE city of Evansville, Ind., is building a stadium with concrete stands in Garvins Park, which has recently been acquired by the city.

SPRINGBROOK PARK, South Bend, Ind. (Eph. P. Dailey, mgr.) will open May 30, with the usual line of attractions, consisting of dancing, roller coaster, Ferris wheel, boating, etc. Twelve acres will be added to the park, and a race track built for Fall meets.

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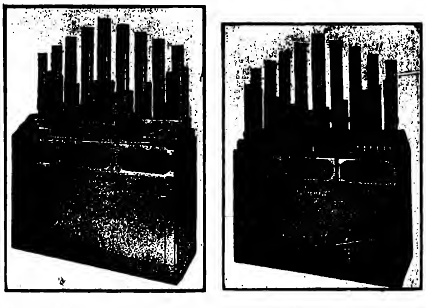

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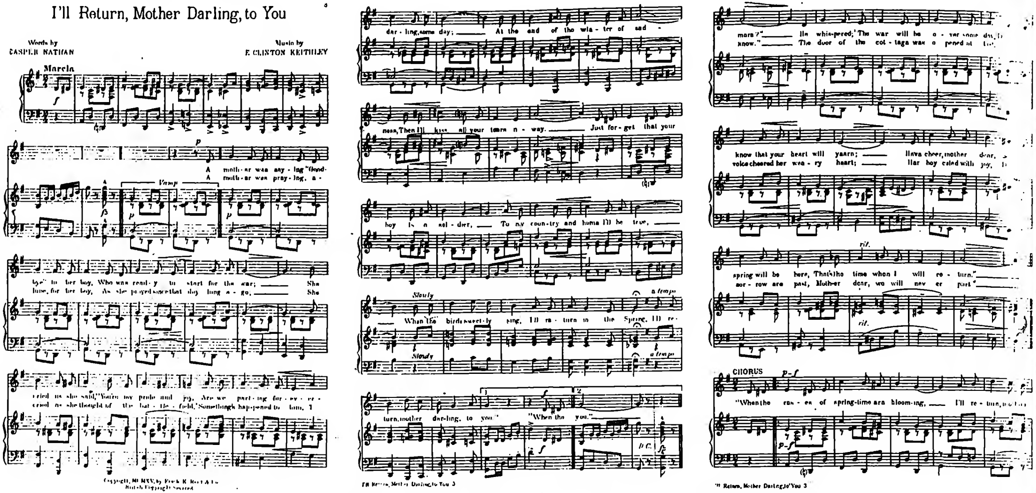
I'll Return, Mother Darling, to You
Words by CASPER NATHAN
Music by E. CLINTON KEITHLEY
Marcia
Vamp
A mother was saying "Good-bye" to her boy, Who was ready to start for the war; She cried as she said, "You're my pride and joy, Are we parting for evermore?" He whispered, "The war will be over some day, I know." The door of the cottage was opened at last.
A mother was praying, alone, for her boy, As she prayed since that day long ago, She cried as she thought of the battle-field, Something happened to him, I know.
darling, some day; At the end of the winter of sadness, Then I'll kiss all your tears away. Just forget that your boy is a soldier, To my country and home I'll be true,
know that your heart will yearn; Have cheer, mother dear, spring will be here, That's the time when I will return."
voice cheered her weary heart; Her boy cried with joy, sorrow are past, Mother dear, we will never part."
Slowly
a tempo
When the birds sweetly sing, I'll return in the Spring, I'll return, mother darling, to you." "When the you."
rit.
CHORUS
"When the roses of spring-time are blooming, I'll return, mother
D.C.
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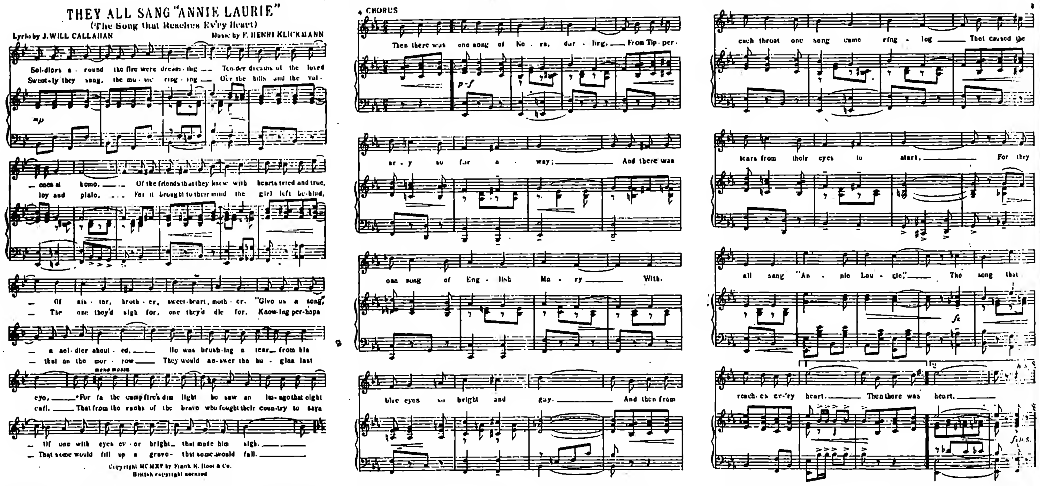
I'll Return, Mother Darling, to You 3

THEY ALL SANG "ANNIE LAURIE"


THEY ALL SANG "ANNIE LAURIE"
(The Song that Reaches Ev'ry Heart)
Lyric by J. WILL CALLAHAN
Music by F. HENRI KLICKMANN
Soldiers around the fire were dreaming — Tender dreams of the loved ones at home, — Of the friends that they knew with hearts tried and true, — Of sister, brother, sweetheart, mother. "Give us a song," — a soldier shouted, — He was brushing a tear from his eye, — For in the campfire's dim light he saw an image that night — Of one with eyes ever bright — that made him sigh.
Sweetly they sang, the music ringing — O'er the hills and the valley and plain, — For it brought to their mind the girl left behind, — The one they'd sigh for, one they'd die for. Knowing perhaps — that on the morrow — They would answer the bugles last call. — That from the ranks of the brave who fought their country to save — That some would fill up a grave — that some would fall.
meno mosso
CHORUS
Then there was one song of Nora, darling, — From Tipperary so far away; — And there was one song of English Mary — With blue eyes so bright and gay. — And then from each throat one song came ringing — That caused the tears from their eyes to start, — For they all sang "Annie Laurie," — The song that reaches ev'ry heart. — Then there was heart. —
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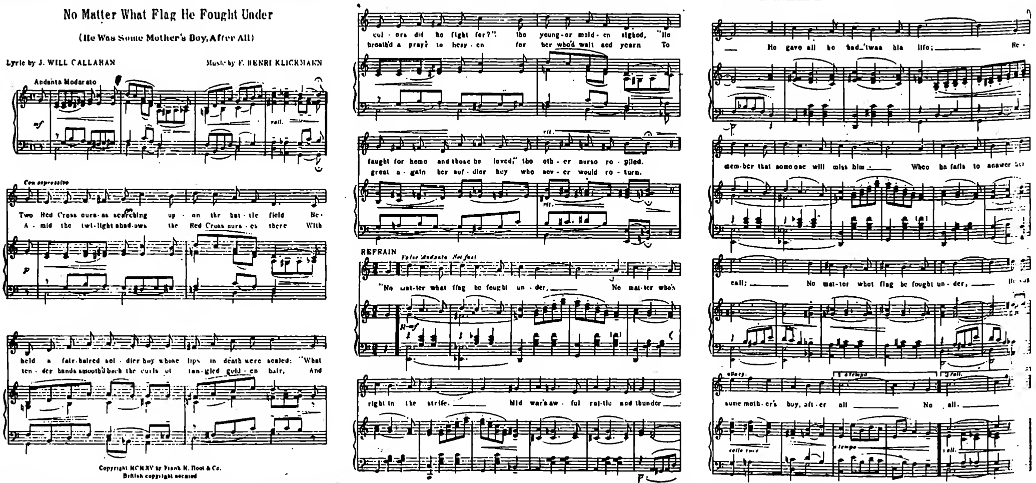
NO MATTER WHAT FLAG HE FOUGHT UNDER

HE WAS SOME MOTHER'S BOY, AFTER ALL


No Matter What Flag He Fought Under
(He Was Some Mother's Boy, After All)
Lyric by J. WILL CALLAHAN
Music by F. HENRI KLICKMANN
Andante Moderato
rall.
Con espressivo
Two Red Cross nurses searching up on the battle field Beheld a fair-haired soldier boy whose lips in death were sealed: "What colors did he fight for?" the younger maiden sighed, "He fought for home and those he loved," the other nurse replied.
Amid the twilight shadows the Red Cross nurses there With tender hands smooth'd back the curls of tangled golden hair, And breath'd a pray'r to heaven for her who'd wait and yearn To greet again her soldier boy who never would return.
rit.
REFRAIN
Valse Andante
"No matter what flag he fought under, No matter who's right in the strife. Mid war's awful rattle and thunder — He gave all he had — 'twas his life; — Remember that someone will miss him — When he falls to answer her call; — No matter what flag he fought under, — He was some mother's boy, after all — No all. —
a tempo
colla voce
rall.
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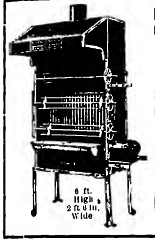
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"WHY NOT SING WEARING OF THE GREEN"
"WHEN YOU PLAY IN THE GAME OF LOVE"
"I'VE ONLY ONE IDEA ABOUT THE GIRLS"
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